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Le implicite matrici estetologiche delle politiche europee per le Industrie Culturali e Creative

Maddalena Mazzocut-Mis, Andrea Scanziani, *Creatività e progettualità alla prova dell'estetica*

Creativity and innovation are common terms used as synonyms in political, economic, and scientific contexts. However, a certain field-specific interpretation of creativity is required when the European research and innovation programs for science and creative sectors are considered. Creativity is interpreted by aesthetics in relation to artistic production, play, and imagination. The paper considers the European policy for creative projects to show the common features of creativity as recognized by aesthetics.

Serena Massimo, *Building Community. The Performing Arts in European Cultural Policies*

Although the term "performativity" does not appear in European cultural policies documents, the identification of culture as a "transformative force for community regeneration" and the strategies outlined to promote a strong sense of community with economic and sustainable growth certainly do appear to rely to a significant degree upon the performative potential of culture and art. The use of the notion of performativity as a tool for interpreting those policies enables us to put in light certain theoretical points whose lack of explicit expression generates contradictions and ambiguities, and helps us to see how the recognition and the valorisation of the performative potential of culture and art facilitate the attainment of the goals set by those policies.

Daniela Liguori, *"Spazi di gioco". Musei, modalità di narrazione in rete e audience development*

The paper aims to highlight how the guidelines promoted by the European Union to direct cultural organisations towards policies and practices always more characterised by audience-centricity – this through a thoughtful use of new technologies – involve issues that are at the heart of the aesthetic debate starting from the famous essay *The work of art in the Age of Mechanical Reproduction* by Walter Benjamin: changed production's conditions and use of works of art; enjoyment of the traditional categories of the philosophy of art (the genius, the contemplation and so on); the political function of art. The paper also aims to show how these issues are fundamental for a rethinking of the modes of telling by which museums can promote the material and immaterial heritage of their collections by accepting the challenge of a time that, like today, is characterised by the explosion of digital technologies and by the pervasive deployment of network connectivity and of practices of networking.

Lorenzo Manera, *L'estetica del digitale e le matrici delle politiche culturali europee*

Several documents published by the European Commission in the last years concern the topic of digital humanities. In particular, the document "Contribution of the Creative Europe Programme to fostering Creativity and Skills Development in the Audiovisual Sector" and the one titled "Council conclusions on promoting access to culture via digital means with a focus on audience development" highlighted the importance of the promotion of skills related to a critical and active use of digital technologies. A further purpose indicated in the aforementioned documents is to design pathways that can qualify emerging technologies as devices capable of fostering the active role that different types of audiences can play, supporting an elaborative dimension of the skills related to the enjoyment of cultural contents. These aims can be configured within a conceptual framework that contributes to making explicit the relevance of issues related to the field of Aesthetics within the cultural policies promoted by the European Union. Through the examination of some theoretical issues that concern the relationship between visual culture, aesthetics and digital humanities, this contribution aims at outlining the primary connection between the European cultural policies and the contemporary aesthetic debate.

Dario Cecchi, *La creatività digitale: ripensare una categoria estetica*

The article aims at reconsidering the category of creativity from different operative perspectives: design and motion pictures above all. The philosophical framework of the paper is the Kantian philosophy, as the latter is interpreted and newly formulated by the Italian philosopher Emilio Garroni, who pays a particular attention to the role played by the Critique of Judgment within the transcendental philosophy. In this light, creativity appears as neither creation *ex nihilo*, nor as the pure accomplishment of the natural world, as other theories of art have argued. Creativity displays the faculty of dealing with rules in a free way, so that new possibilities are left open to the human form of life. This idea of creativity seems to be especially adequate to understand the way the European culture has developed its own creative potentialities throughout its long-lasting history.

Dario Evola, *Estetica e politiche culturali europee. La specificità del lavoro artistico fra poiesis e téchne*

The aim of European cultural policies is to build a cultural identity in a common training path. Artistic practices, training and research constitute one of the best practices for social relations. Knowledge of the artistic function has a fundamental role in the knowledge of cultural heritage such as social growth, inclusion, ethical participation. The Academies, Universities, Museums collaborate in the training and knowledge of art mediated by artistic operations. Aesthetics is characterized as a discipline of training and Art as a gaze mediated by the artist, as learning by doing. A European project between the Academies of Budapest, Dresden, Riga and Rome works for the construction of a Lexicon for artistic techniques and poetics as a tool for teaching and research.

Virginia M. Giouli, *European Policies and Arts Management seen from Aristotle's Theatrical Culture Perspective*

Cultural policies and arts management in modern Europe prove that solely politics can substantiate attempts to defuse power through Aristotle's idea of theatrical culture. Aristotle, a forerunner of an industrial cultural policy in Europe states that theatrical art ceases to be merely an incantatory procedure aiming to console us for the evils of our time and becomes a cognitive process. Aristotle's idea of staged myths used in this way stresses how little can be done as regards the realisation of some such policies and management, if we ignore the importance of theatre as a political institution.

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Monete e fantasmi

Aldo Marroni, *Pierre Klossowski e il mistero dell'incarnazione*

Is it possible to deal with a topic of supernatural order by suppressing everything that could even remotely evoke the supernatural? It is this question that generates the deepest concern in Klossowski. The French philosopher is caught in the grip of two embodiment experiences, the Christian experience and the polytheistic one. On the one hand, it is not possible to suppress the besetting presence of that embodied and personified God, on the other Klossowski's mind is attracted by the proliferation of many divinities whose pagan theophanies correspond to many hypothetical embodiments. This theological problem is relived by the writer in the novels, reinterpreted in the myths, restated in philosophy and reformulated in art.

Alessandra Campo, *Il conio erotico di Pierre Klossowski*

The essay reconstructs the framework within which Pierre Klossowski's living currency hypothesis makes sense: a counter-utopia that imagines a society in which human beings exchange like coins, remunerating each other with the voluptuous eros unleashed by the lends of their bodies. With the oxymoron of a living coin, Klossowski takes a stand in the imaginary debate, which he constructed in an article in the same year as *La monnaie vivante* (1970), between Sade and Fourier. "Currency" is a tribute to Sade's universal prostitution; "living" is a tribute to Fourier's amorous world.

Rocco Ronchi, *L'esperienza interiore*

Klossowski wants to restore the coherence that is immanent to the first-person experience. His problem is: how can we communicate our inner *demon* without dispersing it in the empty abstraction of the code of everyday signs? The theoretical solution he gave to this problem is the "indiscernible": the immediate

conversion of contraries in a punctum endowed with the highest emotional incandescence. The ethical solution is the "complicity": an indirect communication that tightens in the sign of a perturbing shared image. The economic solution, finally, is the commodification of the "voluptuous emotion": a general economy that has enjoyment (instead of labour) as its pivot.

Dario Gentili, *Il valore di scambio secondo Klossowski: moneta vivente e risorse umane*

Only a year after the publication of Pierre Klossowski's *The Living Currency* in 1970, the end of the Bretton Woods agreements, which established the convertibility of the dollar into gold, was decreed, thus opening the season of neoliberalism. Already for Klossowski, living currency should have replaced inert money in order to determine a new exchange value, irreducible to that provided by the industrial system based on the commodity form. It is therefore intended to consider the similarities and differences between Klossowski's living currency and the human resources paradigm that characterizes the neoliberal economy.

Enrico Redaelli, *Economico, simbolico, pulsionale. L'antropologia dello scambio in Mauss, Lévi-Strauss e Klossowski*

In Klossowski's *Living Currency* we find an analogy between currency and language, revolving around the concept of exchange. This analogy owes much to the notion of exchange in Mauss and Lévi-Strauss, filtered through the reading of Bataille. On the one hand, it continues along the lines of the two French anthropologists, looking at the economy as a symbolic system of signs, thus beyond the categories of need and utility; on the other hand, it beats a new path.

Francesco Raparelli, *La fabbrica dei fantasmi. Pierre Klossowski e l'economia degli affetti*

In his *The Living Currency*, Pierre Klossowski points to the intimate, and mostly concealed relationship between drives and the capitalist mode of production. For the economic mechanism to work, however, an original type of repression is required that, by compressing drives, generates the individuated person. Needs, unlimited production of objects of use, self-ownership: against this repressive plot, sexual perversion fabricates and uses phantasms, with which to shape life and combine affirmation and jouissance in unprecedented ways.

Saggi

Raffaele Ariano, *Un cinema wittgensteiniano? F for Fake di Orson Welles*

This article offers an interpretation of Orson Welles' *F for Fake*. Its argument moves from a review of the existing literature on the film, with a particular focus on differing notions of genre and categories such as realism, modernism, and postmodernism. After a close cinematic analysis, it is argued that Stanley Cavell's concept of "the truth of skepticism" and the therapeutic idea of philosophy he absorbs from Wittgenstein's *Philosophical Investigations* can provide us with categories able to further our understanding of both Welles' film and cinema more generally.

Mario Perniola's Studies

Carsten Friberg, *Feeling and acting together in an enigmatic world*

Discussions on shared feelings and social cognition can benefit from a view to how Perniola questions dominant modes of thinking in the Western tradition exemplified with neutral sexuality. His investigative approach offers a possible reflective awareness of our situation in contemporary culture. The article presents some key elements in current discussions of shared feelings and social cognition and a reading of Perniola to suggest a possible connection between them.

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<https://oajournals.fupress.net/index.php/aisthesis/index>

Going Virtual – But How? Mapping Virtualities in Contemporary Technoculture

Andrea Colombo, Floriana Ferro, *Virtuality and immanence in Deleuze and Merleau-Ponty*

In this paper we aim to find a definition of virtual which fits the latest developments of digital technology, but also applies to the analog world. We consider the virtual as related to immanence, taking inspiration

from Deleuze's reading of Bergson and Merleau-Ponty's last work. We first analyze Deleuze's idea of immanence, from which virtuality emerges, then we focus on Merleau-Ponty's concept of flesh and its virtual center. We argue that both philosophers see immanence as a dynamic medium of virtuality, overcoming the traditional concept of substance and theorizing a deep intertwining of bodies and technology. Our analysis shows that the virtual is defined by the following features: it implies an epistemological and ontological monism, relationality, and entanglement with reality. The virtual clearly emerges in digital technologies, but also belongs to analog reality, as a general condition for our knowing and being in the world as such.

Francesca Perotto, *Is the virtual of virtual technologies the Deleuzian virtual?*

Gilles Deleuze has become a key reference for the recent debate on virtual technologies, as his conception of the virtual is widely used to argue for the reality of virtuality. Nonetheless some scholars, among which Slavoj Žižek stands out, have warned about the risks of flattening the Deleuzian concept on the tech debate. This paper aims to show why the two concepts of the virtual do not overlap by explaining some features of the Deleuzian virtual that make it incompatible with virtual media. Namely, its intensive dimension, its relationship with the possible and its imperceptible nature. The paper will also claim how differentiating the two concepts opens up wider applications for the Deleuzian virtual while, at the same time, lightening the tech debate of its ontological burden, allowing to approach the issues of virtual technologies from a more fruitful perspective – that is to say, their pictorial functioning.

Nicolas Bilchi, *Towards an ontology of virtual environments: A critical account*

The growing critical and economic success of Virtual Reality technologies is generating renewed scholarly interest in virtual environments. One of the most long-lasting and influential perspectives on the topic has been labelled «virtual realism» (Heim [1998]), and it has passed throughout the entire history of *virtual environments studies* up to recent days (Chalmers [2022]). Virtual Realism frames virtual environments in terms of realism, and precisely of perceptive soundness and isomorphism between physical environments and virtual ones, producing a convincing illusion of being physically present in the digital space. This article develops a critical counter-argument to this account. By employing James J. Gibson's ecology of perception and Deleuze's and Lévy's philosophy of the virtual, the article aims at demonstrating that the ontology of virtual environments is rooted in a domain of predetermined possibilities, and that the resulting aesthetics can not be fully immersive. Instead, the latter should embrace the «emersive» and anti-realistic qualities of the medium as an expressive device.

Lorenzo Manera, *Aesthetic perspectives on interactive art and Text-to-Image technologies (TTI)*

By reconstructing the connections between different artistic forms, such as *Art Sociologique*, cybernetic, media and digital art, the paper addresses how the concept of interactivity has evolved in relation to the development of aesthetic paradigms. Firstly, the paper problematizes the concept of interactive art, by discussing connections and differences with media and digital art. Secondly, the paper shows how Flusser's concept of participatory media, influenced by the artistic work of Fred Forest, together with the theoretical perspective developed by members of the Group for an Aesthetics of Communication, contributed to the development of new perspectives in interactive art. Thirdly, the paper shows how theoretical perspectives such as Relational aesthetics and the Aesthetics of Communication constituted the basis for the successive reflection on the potentialities of virtuality and immateriality from an artistic perspective. By drawing on such premises, the paper addresses the issue of the meta-operational processes involved in the use of Text-to-Image technologies (TTI), discussing the level of interactivity and the creative processes involved in its use. Finally, the paper problematizes the features of interactivity that characterize emerging forms of art made possible by virtual devices.

Ilaria Ventura Bordenca, *Virtual Immersivity: some semiotic issues*

In this essay, some theoretical semiotic issues concerning immersive technologies are presented and discussed. In particular, the somatic and corporeal dimensions of the construction of the user-visual hybrid, the problematic of point of view and realism, and the narrativity inscribed in immersive technologies will be discussed. The objective is twofold: tracing the semiotic perspective on the real/virtual relationship and questioning certain rhetoric of immersivity that underlies precise ideologies circulating in the contemporary imagery.

Philippe Bédard, *Virtuality+: The physical body in virtual reality and the path toward augmented virtuality*

While many scholars have decried the erasure of the body in virtual reality (VR), this paper focuses on the body – and the physical reality for which it stands – as a critical component of any experience of virtual reality. Specifically, studying VR from the perspective of the physical body allows for a more nuanced appreciation of the unique reality of this «virtual» reality. Moreover, this paper argues that the body should not be seen as a distraction from the immersive potential of VR, but rather as a potential tool for augmenting what virtual reality can currently offer.

Ariela Battán Horenstein, María Clara Garavito, Veronica Cohen, *Intercorporeality in virtuality: the encounter with a phantom other*

We use phenomenology to reflect on the experience of being with others as mediated by screens through videoconferencing platforms, a phenomenon accelerated by the Covid-19 pandemic and social isolation measures. We explore two directions to explain the intersubjective experience of a videoconference. One direction introduces a conceptual background based on previous contributions in phenomenology, while the other one is more speculative: we introduce the novel idea of a phantom other. First, we understand this phenomenon either as a correlate of image consciousness or as a paradoxical perception. Then, we introduce the phantom other using ideas offered in phenomenological descriptions in which the phantom limb appears as a quasi-presence. The phantom other is the same flesh and blood body with whom I co-constitute senses of the world. In a videoconference, the other appears as a whole body with which I coordinate, although she appears as a phantom other.

Mariapaola Della Chiara, *Lost in communication: The relationship between hikikomori and virtual reality in Japanese anime*

Nowadays virtual reality has gained extreme popularity among adolescents around the world, thanks to the possibility they offer to create a new life for their users. Especially for teenagers affected by the hikikomori syndrome, who experience struggles in establishing communication with others, virtual reality has become a tool to forsake their "adverse" reality, shaping fictitious safe environments and creating relationships with similar-minded users. This issue of virtual reality has been depicted in recent Japanese animation, whose country is mostly affected by this issue. I will show mainly two approaches to the phenomenon: the one given in the anime series *Sword Art Online* (2012), in which virtual reality is perceived as the only place where true communication can happen; the second is the interpretation given by director Hosoda Mamoru in his animated features *Summer Wars* (2009) and *Belle* (2021), where virtual reality is a tool to support real life's difficulties.

Margherita Fontana, *Virtual Domes. Utopian architecture at the dawn of Virtual Reality*

This paper examines the theoretical and practical aspects of geodesic dome architecture in North America as part of an aesthetic of virtualization. Geodesic domes can be conceived of as virtual environments designed as alternatives to the contemporary world and its internal crises. They were originally a tool of the American counterculture of the 1960s to search for futuristic housing solutions which responded to ecological concerns. The contribution traces some of the most important phases of dome architecture, which crossed paths with the emerging technoculture linked to the rise of virtual reality. Indeed, the idea of the dome as a means of imagining new virtual environments, as was the case of Biosphere 2, intersects with the career of VR pioneer Jaron Lanier. Today, virtual reality technologies have merged geodesic architecture with visualization devices, as happens in the case of "virtual domes", offering a unique way to experience virtual reality and connect with others in a shared environment.

Logan Canada-Johnson, *Cinematic street art? Exploring the limits of the philosophy of street art*

As artforms, film and street art seem incompatible. Contra this incompatibility, I investigate their combination: cinematic street art. Two promising cases are the artworks *MUTO* and *Repopulate*, but I argue neither is suitable. *MUTO* only counts if I accept the transparency thesis, the claim that photographs allow us to literally see their depicta. *Repopulate* only counts if we reject Noel Carroll's requirement that a cinematic performance token isn't itself an artwork. However, these imperfect cases demonstrate what is required in order to have cinematic street art: the artwork is a 1) a consensual artwork that 2) does not merely use street art as imagery or 3) merely use the street as a performance space. I introduce two hypothetical artworks inspired by this approach and discuss their merits, as well as their pitfalls relevant to my own desiderata. As such, this article serves as the foment for broader discussion within the philosophy of street art.

Philippe Bédard, *Virtuality+: The physical body in virtual reality and the path toward augmented virtuality*

While many scholars have decried the erasure of the body in virtual reality (VR), this paper focuses on the body – and the physical reality for which it stands – as a critical component of any experience of virtual reality. Specifically, studying VR from the perspective of the physical body allows for a more nuanced appreciation of the unique reality of this «virtual» reality. Moreover, this paper argues that the body should not be seen as a distraction from the immersive potential of VR, but rather as a potential tool for augmenting what virtual reality can currently offer.

Focus

Josefa Ros Velasco, *Evolution and palaeoanthropology in Hans Blumenberg's Nachlaß*

Hans Blumenberg wrote, in an unpublished manuscript entitled *Ein Betrug? / Der böse Dämon* (UNF 532-534), that «the whole world and human intelligence were hidden beneath the earth, where the relics of the precursors of life rest». The German philosopher was not a palaeoanthropologist in the strict sense but dedicated much of his life to *excavating* in the ground, in search of replies to the great questions about the human condition. This paper is the result of a work compiling and classifying a series of unpublished texts about palaeoanthropology to be found dotted throughout his *Nachlaß*. The aim is to show the interest that disciplines such as palaeoanthropology aroused in the German thinker, and that his understanding of the matter, reflected in part in his anthropological-philosophical theses, has not yet been systematised.

Antonio Valentini, *The three faces of irony in the myth of the "end" of a myth. Hans Blumenberg as a reader of Kafka's Prometheus*

The purpose of the paper is to show how the reading of Kafka's *Prometheus* offered by Hans Blumenberg in *Arbeit am Mythos* authorizes a re-understanding of this short story as a device within which the *meta-representative moment* and the *questioning moment* are configured as two indissolubly linked aspects. In this perspective, starting from the recognition of the key role played by the mechanism of irony in the construction of the Kafkaesque short story, the article aims to highlight the three different levels of articulation of such a mechanism, with particular reference to its ability to exhibit – at the same time – the transcendibility of the datum and the need to think the sense as «infinite deferral».

Varia

Maja Jerrentrup, *The Grand Style. Encountering elderly influencers*

The number of elderly influencers on Instagram is increasing. When analyzing a sample of corresponding posts, it is noticeable that fashion, especially fancy or vintage fashion, plays a central role. By choosing extraordinary looks, elderly influencers, whose age is by no means concealed, communicate self-determination and independence from the opinions of others – both also in connection with life experience. Their followers consider them as *cool* and empowering: this way, they can positively influence society's perception of elderly people, take away younger recipients' fear of aging, and act as role models. However, a noticeable divide emerges, as the elderly influencers are apparently well-educated and presumably also wealthy and enjoy good health. In social comparison, many of those of the same age would probably perform poorly. Therefore, it can be concluded that elderly influencer may be beneficial to their recipients and to society as a whole, but that addressing the social conditions that enable old people to live a fulfilled life is largely ignored.

Joni Agung Sudarmanto, Pujiyanto, *Fetish of sneakers and youth lifestyle simulation representation in Indonesia*

One of the prestige of young people's identity today is through fashion. Fashion has even become a "religion" that binds the identity of the individual who wears it. The Sneaker, a form of fashion, also has a big role; even now, it has become a commodity and prestige with a fetish nuance. Therefore, this study aims to identify how the sneaker fetish becomes a space for simulating the lives of young people in Indonesia. Furthermore, this study also examines the problem of the representation of youth-lifestyle simulations in Indonesia. This research uses a qualitative case study approach to play on Jean Baudrillard's approach to simulacra and hyperreality, which also discusses David Chaney's approach to fashion. Data collection was obtained from audience studies by examining tagging on social media, Instagram, from July 2022 to October 2022. The results of the study show that the sneaker trend does not only act as a complement to appearances, more than that, but it can also display the personal identity of the wearer. A sneaker community also facilitates the lifestyle of young people towards sneakers. Finally, the community shifted the concept of young people towards sneaker consumption to be more consumptive than before. On the other hand, young people do not realize that what they have done is a hyperreality that tries to identify itself with the best possible image and continues to shape it through massive consumption activities. This is where the sneaker concept shifts from a "community" to a "commodity".

Ramon Blanco-Barrera, *Understanding drawing in all its forms: a journey through the recent aesthetic commitment to the public, social and political*

Drawing could be considered the oldest known art form. However, art and its understanding has come to evolve so much that it has derived a multitude of forms that are almost unclassifiable today. The aesthetic discourses of the public, social and political have also been prejudiced and their true essence has been altered. In the present research work, we explore a series of artists who work with art as a language and tool for change and improvement of public life in general. We analyse the messages they address, the aesthetics and material form they use, the methodologies they practice or the social changes they cause. In this regard, through a selection of contemporary projects, we can identify more effective representative

artistic characteristics that are consistent with our current world. In conclusion, we emphasize that the practice of public art is more significant and necessary than it seems.

Laura Aimo, *Aesthetic appeal and utility of Vedic mathematics: An introduction*

Mathematics and aesthetics are closely intertwined. Not only mathematical concepts, relationships and theorems can be aesthetically pleasing, but we also often find harmony between their results and the patterns of the world around us, and we like that. Yet, apart from rare exceptions, the beauty of mathematics, particularly in education, is mostly unrecognized: this science rarely meets the favour of students. Vedic mathematics is an approach which encapsulates the enjoyment and power of this knowledge, not only in the sphere of thought process, but also in its practical utility. It highlights and develops the aesthetic dimension of learning in a very immediate sense. The aim of this article is to introduce the method – what it is and how it works – to give comparative examples of techniques and their efficacy, and to emphasize the aesthetic value it conveys.

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

La psichiatria e il futuro della salute mentale

Anne M. Lovell, *Le metamorfosi della questione (salute) mentale*

Luca Negrogno, *Verso una politica collettiva della cura*

Riccardo Ierna, *Attualità e contraddizioni della via italiana al dopo riforma*

Pierangelo Di Vittorio, Alberto Bozzani, *Che cos'è la salute mentale? Verso una nuova epoché*

Olga Kalina, *Chi difende i diritti umani?*

Benedetto Saraceno, *La cura: una pratica in attesa di teoria e trasmissibilità*

Materiali

Franco Basaglia, *Dopo l'ospedale nel territorio (1979)*

Robert Castel, *Un aggiornamento sul governo psy degli individui (1981, 2011)*

Francesco Stoppa, *La recovery degli operatori. Riflessioni sul tema della formazione*

Mario Colucci, *Responsabilità, posizione di garanzia e organizzazione dei servizi*

Ciro Tarantino, *"Per ordine di giustizia". Su alcuni casi di internamento di fatto*

Roberto Beneduce, Simona Taliani, *Patologie della cittadinanza, tecniche della liberazione*

Mauro Bertani, *Appunti per una genealogia del digitale in psichiatria*

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Il doppio gioco di Kojève

Joseph Bass, Alexandre Kojève, *Le relazioni russo-tedesche. Ottobre 1944*

Marco Filoni, *"Dietro l'abito di un mito". Resistenza e teoria della propaganda*

Massimo Palma, *Tirannide e propaganda. Kojève, Strauss e la sociologia della filosofia*

Teresa Pullano, *L'eresia dello Stato secondo Kojève*

Danilo Scholz, *L'hegelo-marxismo di Kojève. Una provocazione filosofica in un paesaggio ideologico in ebollizione*

Sabina Tortorella, *Diritto e Stato nell'Esquisse d'une phénoménologie du droit* di Kojève

Contributi

Richard Rechtman, *Indifferenza o adattamento cognitivo nell'esecuzione dei crimini di massa*

Edoardo Greblo, *Politica, postverità e cura di sé*

Antonello Sciacchitano, *La pretesa freudiana*

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

Simone Di Benedetto, *Charlie Haden. Musica e Politica*

Charlie Haden è stato uno dei più importanti musicisti nella storia del jazz. Sia nel ruolo di contrabbassista che in quello di compositore ha saputo innovare il linguaggio musicale della scena jazz e free jazz dagli anni '60 in avanti. Il suo particolare suono e la sua originale visione della musica gli hanno permesso di suonare con i più grandi nomi della storia del jazz, rendendosi sempre riconoscibile anche in contesti musicalmente differenti tra loro. Il suo attivismo politico lo ha portato a scontrarsi con regimi in tutto il mondo, arrivando ad essere incarcerato in Portogallo nel 1971. Nel presente articolo, si analizzeranno diverse esecuzioni di sue composizioni, frammenti di soli dello stesso Haden e di altri musicisti, mettendo in luce gli elementi ricorrenti e le differenze stilistiche dettate dall'organico o dalle peculiarità dei singoli artisti presenti nelle registrazioni, oltre a collegare le genesi dei brani (come per *Song for Che*) alle idee extra musicali dello stesso Haden.

Alessandro Decadi, *Mozart a Parigi: 'Les Mystères d'Isis'. Opera in quattro atti (1801)*

Les mystères d'Isis è una tra le opere più controverse della storia della musica occidentale. Essa, seppur molto famosa nel periodo ottocentesco francese e soprattutto parigino, oggi è pressoché dimenticata dai più. In ambiente musicologico italiano è poco studiata e manca della letteratura al riguardo. Nata dall'adattamento de *Il flauto magico* mozartiano, vede la luce nel 1801, dopo due anni di gestazione. Nasce dalla collaborazione tra Ludwig Wenzel Lachnith (1746-1820), che arrangia la musica, ed Étienne Morel de Chédeville (1751-1814). L'adattamento delle opere, soprattutto straniere, è prassi nel teatro ottocentesco, ma questa volta accade qualcosa in più. Mentre il libretto è totalmente riscritto, la musica viene in parte modificata dall'opera originale ed aggiunte arie dal *Don Giovanni* e dalla *Clemenza di Tito*. Il risultato fu un'opera che suscitò il favore del pubblico per quanto atteneva alla musica, alla scenografia ed ai balletti ma critiche fortissime relativamente il libretto. Nonostante le critiche testuali essa ebbe oltre 120 rappresentazioni parigine permettendo al vasto pubblico di far conoscere Mozart come operista. Mozart in effetti era stato a Parigi nel 1778 senza raggiungere grandi traguardi. Seppur dette luogo alla divulgazione ed all'apprezzamento delle capacità mozartiane, essa ebbe un punto critico: la versione originale de *Il flauto magico* non apparì a Parigi prima del 1865 ed in lingua francese. Questo significò da una parte il successo di Mozart compositore ma dall'altro testimoniò una difficile permeazione dell'opera originale in Francia per un lungo periodo dalla morte del musicista.

Luca Della Libera, *Acrimante non è Don Giovanni. Osservazioni su 'L'empio punito' di Alessandro Melani*

Prima opera nella storia della musica basata sul soggetto di Don Giovanni, *L'empio punito* di Alessandro Melani andò in scena il 17 febbraio 1669 nel Teatro Colonna di Roma. L'azione si svolge in una Grecia immaginaria e i personaggi hanno nomi che evocano la tradizione letteraria italiana. Il personaggio principale, Acrimante, si allontana molto dai protagonisti dei testi basati sullo stesso soggetto. *L'empio punito* manca inoltre di molti topoi drammaturgici della tradizione legata a Don Giovanni: i legami familiari, l'onore, la richiesta di pentimento. Il libretto contiene alcuni topoi molto comuni nella tradizione teatrale europea, assenti nei testi precedenti su questo soggetto: il sogno, il sonno, il finto veleno, il patto col diavolo. Il nucleo drammaturgico della vicenda (l'oltraggio al morto sotto forma d'invito a cena) ha rappresentato solo il punto di partenza. Il risultato è che il libertinaggio, il disprezzo della morte e delle regole dell'onore sono come prosciugati per dare più spazio alla ostentazione spettacolare, al potere dell'impatto figurativo e alla seduzione della musica.

Giona Saporiti, *Abbozzo per una metafisica dell'esecuzione musicale. Un dialogo su temi dalle ontologie e dalla teoria dell'interpretazione di Luigi Pareyson*

L'articolo si propone di cogliere e sviluppare autonomamente - in forma dialogica con degli interludi - dei temi sull'interpretazione e l'esecuzione musicale dalla ricerca filosofica di Luigi Pareyson, in una ricognizione, certamente parziale, dell'articolato percorso di ricerca del filosofo nelle sue fasi fondamentali: un'estetica compiuta come *teoria della formatività*, un'ermeneutica sviluppatasi come *ontologia dell'inesauribile*, una teocentrica *ontologia della libertà*.

Carlo Alessandro Landini, *Un'ambiguità assoluta. Congetture previsionali, regole di inferenza e opacità ermeneutiche nella musica*

La natura metasemantica della musica non permette di giungere alla formazione di regole di inferenza utili a disambiguare la struttura profonda di un messaggio, come lo è qualunque segnale sonoro purché un minimo coerente e strutturato. La creazione, l'esercizio, la decodifica delle pratiche musicali è in bilico perenne tra magia e scienza, tra l'improvvisazione sciamanica e la competenza, spesso sovrastimata, degli esperti. Fra le due è il gusto del pubblico, notoriamente ondivago e vario, non come ago della bilancia ma come elemento aggiuntivo di indecidibilità cognitiva. La filologia musicale, alla fine, ripiega su di un mero criterio di probabilità, tanto analitica che predittiva, o di fungibilità assoluta, e deve fare i conti tanto con la labilità dei paradigmi interpretativi che con la relatività di ciò che, nella musica, appare «oscuro» e lontanissimo dalla «chiarezza» argomentativa della retorica epidittica o dimostrativa.

Matteo Chiellino, Carlo Serra, *Un ritratto in divenire (Per il Duo Gazzana)*

A partire dall'intervista finora inedita tenutasi il 1° novembre 2020, il presente contributo offre un ritratto in divenire per il Duo Gazzana, in equilibrio tra il ricordo di ciò che è stato e il desiderio di ciò che sarà.

Engramma, 206 (ottobre-novembre 2023)

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

Dürer - Rembrandt - Manet. Warburg Manebit!

Mnemosyne esposta | Venezia, 24 e 27 febbraio 2023

Seminario Mnemosyne, *Warburg Manebit! Dürer - Rembrandt - Manet. Progetto per una mostra*

We publish here an overview of the project of "Warburg Manebit!". The exhibition that was held on 24 and 27 February 2023 in the Ghiacciaia and in the Rector's corridor at the Università Iuav di Venezia. Six of the 63 panels of the last version of Warburg's Bilderatlas (1929) were shown: Dürer (panel 58); Rembrandt (panels 70, 71, 72 and 73); Manet (panel 55). For each panel, a worktable was presented with books and materials as tools for their composition. By focusing on these three artists, "Warburg Manebit!" repositioned Warburg beyond his typical chronological and geographical boundaries. The exposition redefined the conventional approach to the Mnemosyne Atlas: Instead of treating it as an artistic object, the Atlas appeared as a "machine à penser" a transformative intellectual tool.

Studiare Mnemosyne, a latere della mostra "Warburg Manebit!"

Giacomo Calandra di Roccolino, *L'epigrafe MNHMOΣYNH di Fritz Schumacher per la KBW*

In his essay, Calandra di Roccolino illustrates the history of the inscription dedicated to the mythical personification of memory, MNHMOΣYNH, placed on the vestibule door of the Kulturwissenschaftliche Bibliothek Warburg in Hamburg. The engraving is a central episode in the complex history of the library, linked to the collaboration between Warburg and architect Fritz Schumacher, who personally designed the epigraph that became one of the symbols of Warburg's thought.

Filippo Perfetti, Giulia Zanon, *Le alternative del Moderno, Raffaello e Manet. Lettura di Mnemosyne Atlas, Tavola 55*

In this contribution Filippo Perfetti and Giulia Zanon present the result of the research of Seminario Mnemosyne on Mnemosyne Atlas, Panel 55, *The Judgement of Paris: Rise and Fall of the Gods*. Starting from Warburg's texts, this essay aims to reconstruct the genealogy that, from the Roman sarcophagi

representing the Judgement of Paris, leads to Manet's *Déjeuner sur l'herbe*, passing through Marcantonio Raimondi's engraving *Judgement of Paris* from Raphael's lost original. This reading opens up to fundamental issues in Warburg's thought, such as the study of clothing as a symptom of a certain historical era and the warburgian concept of *Pathosformel*.

Lucamatteo Rossi, *Drammaturgia dell'azione sospesa. Trasformazioni della carica gestuale e riattivazione dell'Antico nelle Tavole su Rembrandt del Mnemosyne Atlas*

Through a comparative study of unpublished notes, lectures and seven panels from Aby Warburg's Mnemosyne Atlas, the author has attempted a reconstruction of the sense of Warburg's latest studies on the migration of the *Pathosformeln* from Southern to Northern Europe, and on their weakening and reactivation processes in the context of seventeenth century Holland. One of the main leading elements in Warburg's study is that of theatre conceived both as printed text, i.e. as physical vector capable of migrating pathos formulas, and as the site of the Shakespearian revolution that had introduced the concept of suspension, i.e. the void between impulse and action. Rembrandt, a careful observer of his own time, managed to reactivate Ovid's mythological tales and Tacitus's chronicles. He did so by including into his paintings elements that, like Shakespeare's theatre, had revolutionised the art of his own time, thus breaking the long chain of minor fifteenth century Italian works portraying the same subjects definable as mere copies of the same models devoid of any originality. Although these works are considered as models of the seventeenth century Dutch "art officiel". Rembrandt's *Conspiracy of Claudius Civilis* marks a revolutionary break from those models. This work distinguishes itself from other contemporary thanks to Rembrandt's formal and theological grafting of Leonardo's *Last Supper*, as well as to his appliance of the Shakespearean "dramaturgy of suspension", and to the painter's study of Tacitus. This painting is defined by Warburg as "the astonishing event of an organically successful transformation of the heritage of Antiquity".

Ilaria Grippa, *Nota sulla posizione di "Melencolia I" di Albrecht Dürer nelle diverse redazioni del Mnemosyne Atlas. La genealogia della costruzione di Tavola 58*

This essay is intended as an in-depth reading of Panel 58 of the Mnemosyne Atlas. Some results of this research, by the Mnemosyne Seminar, have already been published in "La Rivista di Engramma" 18, (2002). The focus of this article is on the typological arrangement of the work *Melencolia I* by the artist Albrecht Dürer in the three drafts of Panel 58 of Aby Warburg's Bilderatlas.

Mnemosyne esposta | Firenze, 19 settembre / 10 dicembre 2023

Gerhard Wolf. Intervista a cura di Giulia Zanon, "Una rivisitazione warburghiana delle Gallerie degli Uffizi". Attorno alla mostra "Camere con vista. Aby Warburg, Firenze e il laboratorio delle immagini", Firenze, Gallerie degli Uffizi, 19 settembre / 10 dicembre 2023

The exhibition "Camere con vista. Aby Warburg, Firenze e il laboratorio delle immagini" takes place at the Uffizi Galleries from 19 September to 10 December, curated by the Kunsthistorisches Institut in Florenz - Max-Planck-Institut, in collaboration with the Uffizi and the Warburg Institute in London. "Camere con vista" investigates Warburg's relationship with the city of Florence, from his first stay in 1888 to his last trip to Italy. We present a short interview with Marzia Faietti, co-curator of the exhibition.

Marzia Faietti. Intervista a cura di Ada Naval, Giulia Zanon, "Firenze, dove si avverte la densità della storia". Attorno alla mostra "Camere con vista. Aby Warburg, Firenze e il laboratorio delle immagini", Firenze, Gallerie degli Uffizi, 19 settembre / 10 dicembre 2023

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Claudia Wedepohl. Interviewed by Ada Naval, *Four questions about the state of Warburgian studies today. On the exhibition "Camere con vista. Aby Warburg, Firenze e il laboratorio delle immagini", Firenze, Gallerie degli Uffizi, 19 settembre / 10 dicembre 2023*

In this interview, Claudia Wedepohl, the Archivist at the Warburg Institute and co-curator of the "Camere con vista. Aby Warburg, Firenze e il laboratorio delle immagini" exhibition at the Gallerie degli Uffizi, discusses the enduring significance of Aby Warburg's work, particularly Mnemosyne. Wedepohl emphasizes the challenge of comprehending Mnemosyne and underscores Warburg's discovery of the power of images in political terms as a key point still relevant today. The discussion also touches upon the idea of exhibiting Warburg's original panels to recreate the laboratory-like environment he envisioned for his work.

Giovanna Targia, *Bildkritik a Firenze. Note su alcuni dei temi affrontati da "Camere con vista. Aby Warburg, Firenze e il laboratorio delle immagini"*, Firenze, Gallerie degli Uffizi, 19 settembre / 10 dicembre 2023

Giovanna Targia presents a personal interpretation of some of the themes addressed as a co-curator of the exhibition "Camere con vista. Aby Warburg, Florence and the Laboratory of Images", organised by the Uffizi Galleries and the Kunsthistorisches Institut in Florenz - Max-Planck-Institut in collaboration with the Warburg Institute in London. The composition of the exhibition layout and catalogue highlights and valorises the numerous points of view offered by areas of specialisation that are also very distant from each other. The exhibition takes its cue from the most recent reconstructions of the Mnemosyne Atlas and invites us to rethink Warburg's work by combining historical analyses and contemporary reflections.

Fata Morgana, 47 (2022)

<https://www.fatamorganaquadrimestrale.it/n-47-voce/>

Voce

Alma Mileto (ed.), *The Enchantment of Annihilating Images. A Conversation with Mariangela Gualtieri*

Since the origins of cinema, theorists and directors have expressed their perplexity towards speech that is likely to absorb the plastic movement of the image within its presence. At the same time the speech in the cinema, once it has taken hold, risks losing its character of pure voice, pushed towards a progressive devocalization in the direction of the rational verbal discourse without paying attention to its purely sound component. From this point of view, poetry, which is embodied in the phantasmatic voice of writing or in the physical voice of the scenic invocation towards an audience, tends to reconstitute the "phonic enchantment" of a collective ritual in which the light of the screen is not necessary, where movements of the soul are projected directly into the sonority of the words and a uterine acoustic dimension is recovered. However, the poetic must remain an intelligent word, aimed at stimulating constant attention in the listener. It is interesting to ask ourselves about the intersections between two vocalities – that of cinema and that of poetry – that may be distinct yet close in the desire to retain the character of "carnality" typical of oral exposition, preserving emotional instability of the performance also – or perhaps above all – in an era in which the narratives live an increasingly complex media intertwining.

Nicola Turrini, *Phonographies of the Voice. Some Media-Archaeological Considerations*

This paper aims to develop a re-examination of the voice from a techno- aesthetic and media-archaeological point of view, by thematizing two different ways of technologizing the word: writing and phonography. In order to do so, the pioneering research carried out by Milman Parry and Albert Lord will be discussed. The two philologists used phonographic recording techniques to enable the subsequent transcription of the performances and their philological analysis. The aesthetic and epistemological paradoxes of this procedure will constitute the starting point for a different declination of the field of the voice.

Jacopo Bodini, *Thinking in Resonance. Non-Human Voices, Between the Animal Becoming and the Logic of Sensation*

Iñarritu's *Amores Perros* stages a multiple 'animal becoming', deploying lines of flight that compose the diagram of a logic of sensation and sensibility: loves and affections are transformed into a becoming-dog, giving rise to hybrid individuations and orientations. A key role in this process is played by voice, and especially by the interaction between human and nonhuman voices. Echoing Erlmann's the proposal of *Reason and Resonance*, we decline the logic of sensation applied to voice in the terms of a logic of resonance, a non-dualistic and non-metaphysical logic that entails a non-separation between human and non-human, between subject and world.

Andrea Masala, *'Anything to declare?'. Border-Voicescape in Border Art*

The study investigates the original aspect of voice in Border Art by proposing the neologism 'border-voicescape'. The term is, firstly, introduced through a panoramic on classic examples of Border Art. Secondly, it is deepened with the analysis of two videos: 45 th Parallel by Lawrence Abu Hamdan of 2022 and Broken Voices by Adrian Paci of 2018. The 'border-voicescape' progressively emerges from the pieces taken into account as a theoretical-methodological instrument with an interdisciplinary functioning between border studies and border aesthetics.

Bruno Surace, *A Voiceless Cinema? Ethics and Aesthetics of Deafmovie*

It seems counterintuitive that the cinema, after the technical efforts made to acquire a voice, has then chosen on certain occasions to free itself from it. However, mastering a technique also means wanting to discuss it, and this is how the deafmovie, a mimetic cinema that does not take vocalicity for granted, is delineated. Not everyone, in fact, has a voice; nor can everyone hear one. The objective of the paper is therefore to explore how the deafmovie gives filmic form to the absence of voice, both in terms of receptivity (being unable to hear it) and productivity (being unable to emit it).

Marta Perrotta, *Female Soundscape in Kaitlin Prest Audio Production*

Canadian audio producer Kaitlin Prest's radio plays challenge the more stereotypical uses of women's voices in radio and sound media. The essay attempts a systematisation of the main theories addressing the issue of women's voices in radio at different stages in the development of broadcasting, with references to the ways in which women have been able or willing to participate in radio production and, consequently, to have their voices heard. This attempt to map the modes of female vocal presence in radio will be used for the reading of *The Heart*, a podcast with which Prest won a Prix Italia in 2015.

Francesca Pola, *Studio Azzurro's Sensitive Voices*

The article analyses the role of the voice in the practice of the artistic collective Studio Azzurro. The voice as physicality and word is already significantly present in the cinema and video-theatre experiences of the Eighties, in the continuity between the electronic image and the body of the performer. In the «sensitive environments» envisioned in the mid-Nineties, the voice becomes the fulcrum for empathic identification induced by the work or the media interface that produces unexpected and engaging sound situations. In more recent cycles, the voice turns into a plurality of narratives, languages, cultures, points of view.

Chiara Scarlato, *Voices Not to Be Listened. Charlie Kaufman's Monological Word*

The paper aims at considering the deconstruction in the relationship between voice and body by focusing on Charlie Kaufman's filmography. Specifically, by adopting a hermeneutical perspective, it will focus on *Synecdoche, New York* (2008), *Anomalisa* (2015), and *I'm Thinking of Ending Things* (2020) in order to investigate the fictional role of voice in the oeuvre of the American film director. Finally, it would assess that a reflection on voice might help in clarifying the human need of telling, that is fictionalized through a constant attempt of rethinking some crucial devices of human experience, such as the body.

Alma Mileto, *Oro-mediality. The New Voices of the Contemporary Documentary*

The essay aims to formulate a four-step deconstruction of the traditional idea of documentary voice – the aseptic 'Voice of God' typical of journalistic language –, reflecting on how, on the contrary, the vocal element applied to what today we define 'cinema of the real' constitutes one of the areas of greatest experimentation of the relationship between the image and the language plane. From this point of view, the last twenty years of the Italian documentary represents an exemplary setting for trying to establish some of the pertinent features of what we can define as a new 'voice of reality'. On the basis of an expression coined by us, 'oromediality', and starting from a specific case study (*La bocca del lupo* by Pietro Marcello) we will try to reflect on how the voice lives two opposing trends: on the one hand it appears compromised with the complex medial mixture of the narratives in which it is involved, lending itself to giving life to articulated counterpoints with the visual plane; on the other hand it seems to recover a character of carnality in its oral exposition, by placing itself in the intimacy of a story that reveals the emotional and material instability of its performance.

Luca Venzi, *About voices (and more) in Alice Rohrwacher's cinema*

After framing the matter of voice in Alice Rohrwacher's filmmaking practice, the essay focuses on the director's feature-length fiction films through very different approaches. On one hand, with regard to *Le meraviglie* (2014) and *Lazzaro felice* (2018), the analytical path connects children's shouts, characters howling toward wolves, but also equally relevant, peculiar sound emissions, to a transformative use of sound, to dynamics of audiovisual transfiguration and to the strictness of composition. On the other hand, the essay interprets *Corpo celeste* (2011) as a film in which two different conceptualizations of voice work together.

Felice Cimatti, *The Silent Voice: Rasha by Adrian Paci*

Rasha moves her eyes, as if she were looking for something, while we hear the interpreter's words in the distance. She occasionally lowers her head, other times absent, other times she smiles, quickly, almost embarrassed by the fact that she can still smile, after all that she has lived through. Her embarrassment, which transpires in the low gaze that she occasionally turns to the camera lens, is not for what she says, but precisely for the fact that she is there, a body on this side of the word. Rasha is the silent evidence of the voice, a voice that is all the more eloquent the more it is freed from the anonymous grip of the linguistic voice. There is really nothing to say, other than the presence of him who fills the whole screen.

Alberto Boschi, *'It's As If Making the Film Again': Post-Synchronization and Subbing in La strada and Fellini Satyricon*

Provided that the use of post-synchronization of sound in Federico Fellini's cinema would require a deeper and more systematic investigation, this article focuses on two films only – *La strada* (1954) and *Fellini Satyricon* (1968) – with the purpose to prove, through a textual analysis of both movies, the validity of the Riminese director and his collaborators' testimonies on that theme. The aim of this contribution is to demonstrate how the effects of post-synchronization are not only evident in the final act of post-production but extend their influence as well on each earlier phase of the creative process, including the writing of the script and the shooting itself.

Rosa Alba De Meo, *Voices of Rage. On Pasolini's La rabbia*

The essay aims to investigate the political-aesthetic character of the voice in Pier Paolo Pasolini's film *La rabbia*. In the era of capital's linguistic revolution, the contact between the poet's voice and the archive (*Mondo Libero* newsreel) invalidates the Western phonologocentric apparatus and the movement of appropriation of the traces. The voice multiplies, disseminates, contaminates itself until it shows what in the archive remains unarchivable, a rage capable of introducing a new politics of memory.

Valerio Sbravatti, *Noise of Voices. Tati's Playtime*

The films of Jacques Tati exhibit a peculiar use of human voice, which is treated in a bizarre manner, sometimes difficult to understand or even reduced into an unintelligible noise. Usually, meaning prevails in the voice while the material cause prevails in noises; however, Tati demonstrates that voice can be converted in noise when it is used to produce irrelevant words, which sound as 'walla' – i.e., an indistinct muttering. This may be found in any crowded scene in classical films, as a background for dialogues or other prominent sound, or as a collateral phenomenon. Nevertheless, Tati uses this kind of voices as an aberrant foreground sound, since it alludes to intelligible dialogue while failing to live up to the audience's expectations. All of this is demonstrated by *Playtime* (1967), the ultimate example of both Tati's style and an approach to the voice which is markedly different from the classical one.

Francesco Pellegrino, *The Voice of the Rain People. Coppola's The Rain People*

In *The Rain People* (1969), the voice is a component that substantively contributes to the development of the film's characters and central themes. In the first section of this essay I consider in some detail the acousmatic characters and the three phone call sequences; in the second, I reflect on the protagonist's voice, its powers and its uses; in the third, I analyze the male characters and their *mise-en-scène* through their voices.

Iacopo Bertolini, *Voices Beyond Mimesis: L'ordre by Pollet*

The story of the community of Spinalonga, a Cretan island that hosted the last active leper colony in Europe, highlights how representation can convey the same injustice imposed by the social order in which the enunciation takes place. By presenting the voice of a witness as a pure sensory object, Jean-Daniel Pollet develops a documentary method with a strong deconstructive potential. Sound is set free from the constrictions of language and the spectator-listener is capable of experiencing otherness through its immediate perception.

Vincenzo Altobelli, *The Maternal Translation of the Child: Il sogno della farfalla by Bellocchio*

The contribution examines *Il sogno della farfalla* (1995), the last of the four feature films born from the collaboration between the director Marco Bellocchio and the psychoanalyst Massimo Fagioli, focusing on the solutions adopted by the author to represent Lacanian theories on language and those on the unconscious elaborated by Fagioli. According to these theories, the human voice and the audible word are the instrument for defining the mother-child relationship and for the evolution of the subject's bodily existence in the world.

Marco Cosci, *Kill Bill's Whistle and Beyond*

Whistling a tune is one of the most basic abilities of human beings. However, not by chance, several directors and composers used it throughout film history to define the identity of non-musical characters. Combining film music and sound studies with the analysis of a key sequence by Quentin Tarantino's *Kill Bill: Volume 1* (2003), which re-uses a cue composed by Bernard Herrmann for the thriller *Twisted Nerve* by Roy Boulting (1968), in this paper, I discuss whistle's vocal hybrid properties as a critical component of the audiovisual scene. Moreover, I explore the whistle as a device that activates further intertextual connections through preexisting musical moments.

Luigi Pezzoli, *The Voice in the New Greek Weird Wave*

The aim of the essay is to analyze the nature of the voice within the current Greek cinematography, also known as New Greek Weird Wave. In some of the works produced by Lanthimos, Tsangari, Makridis or Zois, the specificity of the voice does not meet the criteria aimed at identifying the subject. The dual role played by the voice – both symbolic and real – clarifies this intention. On the one hand the monotonous and inert whispering unveils the absence of a proper substratum of the voice, due to an external imposition of the language. On the other hand the moments when the voice disarticulates into animal sounds or cries occur as a fair means of escape from the functioning of the language.

Luca Bertoloni, *Voices, Songwriters and Screens: Fabrizio De André principe libero*

With *Fabrizio De André principe libero* (2018), cinema and audiovisual work on medial hagiography developed around the figure of the Genoese singer-songwriter. This film works on multiple levels with the voice: first of all, it looks like an imperfect vocal disguise, which is solved only thanks to the singing action of the actor Luca Marinelli and to the link with the images, which philologically recover the iconic-visual heritage of the singer-songwriter's life; then, it's configured in a set of other voices, so that the voice, as a medium, guarantees, through the images and its authorial instances, the medial reconstruction of a singer-songwriter and a performer.

Claudia Barolo, *The Burning of the Voice: O que arde by Laxe*

O que arde (*The Fire Will Come*, 2019) by Oliver Laxe is an essential film that tells the 'elementary' existence of the inhabitants of a small rural village in the Galician mountains. It is the aesthetic treatment reserved for film that becomes particularly relevant with respect to the theme of 'voice'. In fact, this study intends to interrogate different declinations of voice, intense not only as a word, but also as a sound expression of places and environments present in the film, also proposing a third possible line of interpretation which, starting from the visual configuration reserved for the landscape, detects in the voice of careerist policies that exploit natural resources for economic purposes a third declination of the subject of this contribution.

Bernadette Piccolo, *The Buzz of a Portrait: Ramsay's Brigitte*

The fashion film *Brigitte* (Ramsay, 2019) is characterized by a lively and rich soundtrack which, since the beginning, conquers the screen and arranges the rising of the image to the surface. My article aims to study the nature of this acoustic dimension, focusing on the eponymous photographer's voice that, in the documentary, has a dynamic approach with the frame and acts with other sound and vocal elements, shattering and giving back a multifaceted portrait of the protagonist herself.

Annalisa Pellino, *Eco and Soundscape in Akerman's From the Other Side*

The essay concentrates on the audiovisual installation *From the Other Side* (2002) by Chantal Akerman, where the voice plays a leading role in a process of radical rethinking of the relationship between sight and sound. The filmmaker experiments with the formal, conceptual and performative possibilities of the exhibition space, and uses her voice to deal with the limits of the gaze. Through a permanent tension between figuration and abstraction, that turns everything in its reverse – a strategy already present in her movies as an antinarrative instance – Akerman enhances the materiality of the voice and blurs the border between the semantic and the vocalic, the image and the phoné.

Luca Malavasi, *Les voix d'Agnès*

From her very first feature films, Agnès Varda treated the sound component and, in particular, the voice, as an element endowed with its own 'corporality' and autonomy, pushing it toward a different expressive goals but always using it to deconstruct the mimetic illusion. This interest in the voice evolved in a decisive way with *Daguerréotypes* (1976), in which the director introduced a voice over commentary, acted by herself, inaugurating a 'first person' cinema, both from visual and acoustic point of view, that would characterise the entire last phase of her production (2000-2019).

Anna Masecchia, *'Eco Doesn't': Between Varda and Akerman*

The essay draws its initial theoretical premises from Teresa de Lauretis and, regarding the studies about voice, from Chion (1982) and Dolar (2014). It then focuses on *Elsa la rose* (1966) and *Réponse de femmes* (1975) by Agnès Varda and *News from Home* by Chantal Akerman (1976), directors of different generations who have worked through the voice and the voices to deconstruct the rigid structures of logos and the codes ruling the representation of women, in a cultural atmosphere in which orality has played a decisive role in feminist thinking and practice.

Elena Mosconi, *Always Present Dog Voices*

The presence of animals in cinema is here investigated in relation to the communicative dimension: their noises in films enrich an increasingly layered soundscape, but above all they raise questions about the material aspects of the sound component and the non-logocentric features of language. Raul Ruiz's short film *Colloque de chiens*, with the force of its experimental charge, highlights many meanings of canine barking. In the film the dogs, with their verses that punctuate the story, seem to take on the role of narrators, and so to become bearers of events that, like 'gossip', only make noise. At the same time, they also express in their barking an attempt to connect with each another.

Fata Morgana, 48 (2023)

<https://www.fatamorganaquadrimestrale.it/home/>

Rete

Angela Maiello (ed.), *The Web as a Space of Play. A Conversation with Pietro Montani*

Pietro Montani's thought has long questioned the relationship between new technologies and human sensibility. In his research, he holds together different theoretical perspectives, from Kant's philosophy to anthropology, with an increasing interest in neuroscience. In this conversation, the Italian philosopher discusses the relationship between human beings and technology, starting with the concept of "extended writing", conceived as an expressive process that opens up a "space of play" (Benjamin) in the online world. Relating the expressive forms of the web to the history of cinema, Montani suggests renouncing the idea of "artistic excellence" and grasping the common ground between cinema and online practice in the integration of multimodal components of imagination.

Martino Feyles, *Deconstructing the Web*

The aim of the article is to show how a grammatological philosophy can be useful to understand the internet. Starting from the Derridean conception of writing and analysing the philosophy of the web proposed by Stiegler and Ferraris, the author attempts to show what it means to deconstruct the web and the internet. In the last paragraph of the text this deconstruction of the web and the internet is linked to the analyses of the like mechanism proposed by Eli Pariser in *The Filter Bubble*.

Chiara Simonigh, *The Web in the Audiovisual Anamorphosis*

The web can be considered as a system of experience and organisation of the visible world that constitutes not only the infrastructure of socio-cultural coordination but above all an idea and an image of the world, an epistemic-aesthetic paradigm that operates precisely through images, especially audiovisual ones. The emergence of this unprecedented paradigm is, in the extended ecological perspective proper to the aesthetics of complexity, the processual relation, the propulsive nucleus of widespread creativity that shows developmental dynamics or anamorphisms similar to biotic evolution, as appears in the aesthetic systems of transition from Web 2.0 (YouTube) to 3.0 (TikTok).

Elio Ugenti, *Operating with the Images and Media in Learning Contexts*

Starting from a theoretical recognition on media operativity and performativity in the contemporary scenario, this article focuses on the daily use of interactive digital media following an ecological perspective, that is considering contemporary screen media and online platforms as environments. Moving from these conditions, it will be examined what strategies could be suitable for raising the degree of narrative and design skills in younger generations within interactive online environments. To this end, three potentially useful operational models for media literacy activities are identified and analysed: the interactive documentary, the social media narrative, and the desktop cinema.

Raffaella Tartaglia, *New Media Art: Conservation Strategies, Museums and Digital Spaces*

This paper discusses the impact of the proliferation of the web and new technologies on the creative, conservation and exhibition dynamics of New Media Art, with particular reference to the museum in its post-digital turn. Perspectives are offered on the interrelationships established between the digital environment of the web and the physical space of the gallery, focusing among other themes, on issues related to the artworks' materiality and immateriality, the new conservation strategies linked to technological obsolescence, and the viewers' new experiences of attention-distraction.

Alessandro Calefati, *Networking with the Living. Animism, Anthropotechnics and Cinema in Fukushima*

A reconstruction of the debate on Japanese techno-animism is offered in order to understand it in light of the issues raised by the Fukushima disaster. Through the documentary *No Man's Zone* (2012, Fujiwara), Japan will be observed as a special case of animism within modernity, in opposition to a techno-animism capable of naturalizing the metaphor of the network between beings. Finally, it will be argued that a network of beings is never given as a natural fact, and that the forms of joining are structured as anthropotechnics.

Giuseppe Previtali, *Testimonies, Unarchivable images and Visual Practices of Peoples in Revolt*

The so-called Arab Springs were one of the dawning points of a new political and visual protagonism of mass revolts. Movements of resistance to the distortions of the present and capable of imagining an unstable future for which it is worth acting even at the cost of one's life, contemporary revolts are also relevant aesthetic phenomena, which are communicated through practices and gestures of audiovisual production and diffusion. Although the theoretical interest in these phenomena is now evident in political philosophy and critical thinking (from Butler to Di Cesare, from Didi-Huberman to Traverso), there is still a lack of an organic perspective on the actions of revolt conducted through images. Starting from these premises, after having reconstructed the terms of the debate in relation to the interconnected nature of the contemporary media ecosystem, the essay dwells specifically on the possibilities of use and 'archiving' that this context makes available for the images of the riots. Moreover, by critically considering some found-footage operations, the essay tries to outline a new 'ecological' possibility of relationship with these media contents, able to privilege logics of rhizomatic germination and non-paternalistically defined reading paths.

Dario Cecchi, *The Image and the Veil. Reflections on the Protest in Iran*

The revolution started in Iran after the death of Mahsa Jina Amini has been accompanied by a proliferation of images comparable to that occurred in Iran in 2009, with the so-called "Green Wave". Unlike 2009, however, the creators of these images, in Iran as well as abroad, seem to focus not on building the "icon" of the protester "martyr", and rather witness the spread of practices with different media and formats of the image (videos, photographs, comics). A strategy is likely to emerge, according to which, beyond the communication of the revolutionary event and pathos, images become a form of commentary of the situation, and analysis of the Iranian society, with its internal changes. This series of images requires therefore the elaboration of a specific "political iconology".

Diego Maria Chece, *Surveillance and Control: Black Mirror and Digital Dynamics*

A re-ontologization of our environment is taking place, as a consequence of the Digital Revolution. The aim of this paper is to understand the key changes in the ways of governing. Through a critical analysis of four episodes of the British TV series, *Black Mirror*, the author attempts to show two different configurations of power: Surveillance Capitalism and Societies of Control. Only by identifying the differences between these two configurations, it is possible to understand which governance tools have been truly enhanced, and innervated, by digital network.

Steven Stergar, *The Man Without the Camera. The Networks at the Origin of Roman National*

2018, Festival Cinéma du Réel. French filmmaker Grégoire Beil introduces his debut feature *Roman National*, entirely made by juxtaposing seventy-two live-streaming stories selected from the social media *Periscope*. Being relocated to another environment allowed these short forms to gain additional meanings by becoming a part of a choral story no longer designed for the Web. The article considers Beil's film proposing a discursive analysis that sheds more light on its ties with the Web and with today's creative processes fostered by it.

Giuseppe Gatti, *Death Stranding. A Nodular Allegory*

Death Stranding (Kojima Productions, 2019) is a post-apocalyptic adventure video game focused on managing and delivering goods and information. Hybridizing different film and video game genres, the game experience embodies logic and socio-cognitive mutations inherent to network culture. Combining film and game theory, the essay analyses the distinctive discourse on and with the network that is mobilized by *Death Stranding* thanks to a particular coupling between "nodular" narratives and game mechanics. The aim of the analysis is to contribute to the debate on network experience in the field of media studies, examining one of the most sophisticated outcomes that emerged from the increasingly nebulous borderline between cinema and video games.

Angela Maiello, *The Intelligence of the Relationship: Kimi by Soderberg*

The article examines *Kimi*, the movie made by Steven Soderbergh for HBO Max in 2022. The analysis follows the storytelling three-act structure and associates each act with a specific aspect of contemporary networked digital technologies. In particular, the author focuses on the aesthetic regime and configuration of the sensible resulting from the introduction of voice assistants.

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<https://riviste.unimi.it/index.php/itinera/issue/view/1963>

How to Make an Earth? Aesthetics and new Cosmologies

Giovanbattista Tusa, *Astral Bodies. Elements of Georealism*

This age is characterized by the increasing humanization of a planet more and more subject to representation, visualization and prediction. The future, however, seems to herald the emergence of forces indifferent to this historical process. Our present is thus the time of this contradiction, as new forces affect all strata of our lives like a diffuse but deep trauma. My text calls for a georealism that takes into account this time, a new form of planetary realism that assumes that our time is emptied of allrepresentable content and thus open to its own infinity, open to the encounter with what is not given, either as horizon or as memory.

Gus Hewlett, *Earth Collective. Natural Conditions for a Transindividual Politics*

The concept of a transindividual relation has been articulated in order to resolve the problem of the unity of individuals in association with others. More particularly, it has been offered as a route for overcoming a disjunctive tendency whereby either individuality is lost to an encompassing collective, or the substance of the individual renders the collective accidental, optional, or a mere semblance. Transindividuality thus offers a way to think individuals and collectives thereof as relative, mutually dependent and constitutive, whilst maintaining a separation between the two. Equally, it affords a conception of a collective which is more than the sum of its parts, or an arbitrary aggregate of beings. Whilst this abstract description of transindividuality might appear apt for ecological or earth systems analysis, to date this has not been attempted. Neither of the two most significant thinkers of transindividuality, Gilbert Simondon and Étienne Balibar, broach the question of a natural transindividual at any length, nor do the various monographs and special editions of journals which have been dedicated to extending and criticising the former authors' analysis of transindividuality. As such, this article addresses this lacuna through discussion of the problem of natural transindividuality, claiming that mutual dependency and constitution between individuals and collectives pertains to geophysical and vital relations as much as it does to human social relations.

Jessica Lombard, *De la chose sensible à la chose esthétique. Le passage de l'instrumentalisation à la configuration du monde*

Through Heidegger's re-reading of Descartes, this article explores a fundamental issue in the contemporary conception of worldliness. In a restricted sense, the human being is the maker of the world in that he appropriates what composes it, i.e., the worldly beings or things. Greatly influenced by the Cartesian notion of *extensio*, this tendency no longer entails the world as a thing in itself, but as a set of measurable things, thus available and open to activity. This article articulates the threat relative to the idea of the forming, by the human being, of the essence of the world. Every being, be it an object, an animal or even a human being, seems to be considered as a producer of energy and a structure that could be possessed. For example, such natural space is not campaign or land, but automatically field, that is to say, an agricultural deposit that is symbolically exploited and empirically exploitable. This ontological device prevents us from grasping the world in any other way than in terms of use and productivity. As a result, the ontology of the thing becomes an aesthetic issue in its own right. This issue does not involve here the capture of the object as a bearer of Beauty, but an aesthetic relation in the fundamentally etymological sense (*αἰσθητικός*) of what is felt, of what is sensible and perceptible. The need for an aesthetic rereading of the world and the things that stand in it presupposes, therefore, the evolution of the human gaze and a metaphysical approach to worldliness, detached from the instrumentalization of the beings and focused on their presence or their proximity. This article aims at demonstrating the necessity of a real human aesthetic responsibility, which can be concretized in the metaphysical thought of the thing that the human being unfolds, by considering it as the persistence in the world of an object whose ontological disposition could never be neutral.

Riccardo Valenti, *Ri-posare. Per un'ermeneutica dell'appartenenza in Merleau-Ponty, Dardel e Berque*

What happens when consciousness fails? What happens to the connection with our experiences when we abandon ourselves to torpor, when "the light goes out"? Merleau-Ponty answered these questions in his course on Passivity, commenting on the status of the unconscious, sleep, dreams and memory. These are modalities through which the subject discovers a renewed adherence, a deeper sense of belonging to the world, and a peculiar ontological inherence or confidence. In the lethargic reabsorption, Merleau-Ponty so read Proust in *The Problem of the Word*, the sleeper rediscovers a carnal past with an enigmatic character, for which the anchorage to the stasis of rest, already personifies, the virtualities of a project, a specific "kinetic initiation", the attribute of an 'imminent movement'. It is from these intentions that one can trace the genesis of Dardel's reflection on the nature of inhabiting, of human existence confined to the Earth. To inhabit a surface geographically is first and foremost to "rely, through sleep, on what lies (...) beneath us: the base on which our subjectivity folds". To exist means "[re]starting from there (...) in order to untie from the surrounding world the 'objects' to which (...) our attention will be directed". Starting from the Berquean assumption according to which the "spatiality of existence", in all its meanings, "is movement and not -, conversely, motionless, and therefore sterile, - rootedness", as also attested by Barbaras in *L'appartenance*, this essay highlights the essential character of 'coexistence' in which men and the world in its geographical consistency participate. It, therefore, investigates the conditions, the conjugations, as said, 'terrestrial', by means of which the 'inner geography' is articulated - and therefore, in the same way, disarticulated - as past, repetition and the creative newness, the future of which is the indispensable presupposition, is the 'basis'; and the work of man, the implication of which ties his destiny to the 'moving

extension' that is the Earth. This study concludes with the recognition of a twofold but unique, singular movement within existence, which alternates exhibition and withdrawal, vital élan and relapse into materiality, according to the coordinates of a "reality that is made through that which is undone"

Alessandra Scotti, *Fare Terra. Istituzione ed espressione in Maurice Merleau-Ponty*

In this article, we aim to focus on the notion of Earth in Merleau-Ponty's reflections on the concept of nature and his reinterpretation of the Husserlian *Umsturz*. In doing so, we will use the expression "Earth-making" to describe a particular instituting dynamic, where by the term "institution" we wish to refer to the Husserlian concept of *Stiftung* and its original reworking by Merleau-Ponty during his 1954-55 course at the Collège de France: *L'institution -La Passivité*. We will therefore identify the concept of institution as a privileged way to describe our relationship with the Earth, understood as Boden[soil], envisaging in the instituting dynamic as something close to art. Finally, we will try to illustrate what Merleau-Ponty means by transcendental geology, namely the capacity to grasp the original relationship between space and time and a new way of conceptualizing the Earth as an encompassing being, as that which both precedes and surpasses us.

Tommaso Morawski, *Estetica della Terra Forma: quali strumenti per l'immaginazione Terrestre? La lezione di Bruno Latour*

Landing on Earth. This now famous formula, which appears in the title of the exhibition/catalogue Critical Zones. The Science and Politics of Landing on Earth, curated by Bruno Latour and Peter Weibel, sums up Latour's ecological-political project and his attempt to respond to the Anthropocene's need to bring us back to Earth, to this unstable soil that reacts to our actions and from which the project of Modernity had progressively distanced us. For Latour, climate change and the definition of anthropos as a geological force impose the search for a new habitable territory: the Earth we thought we knew, but which now presents itself as a new terra incognita. However, because of the uncertainty about the shape of the Earth, the need to develop new tools to orient ourselves and describe the situation in which we find ourselves becomes more and more urgent. If what is at stake after the disorientation (spatial, temporal, identity) caused by Gaia's intrusion is the re-politicization of belonging to the land, what are the cartographic representations that will be able to effectively describe our co-belonging to the space we inhabit, helping to make visible the different chains of agency? What are the tools we can use to learn to see things differently and thus become more "sensitive and responsive" to the fragile shells of this metastable world where life forms other than our own intersect their paths? What kind of map is an earthly map?

Gregorio Tenti, *Dialogo sul pianeta. Intervista a Giuseppe Genna e Pino Tripodi*

Giuseppe Genna, author of *Grande Madre Rossa* (Mondadori 2004), *Dies Irae* (Rizzoli 2006), *Hitler* (Mondadori 2008) and *Reality. Cosa è successo* (Rizzoli 2020) among others, is one of the most important contemporary Italian writers. Pino Tripodi, author of *Settesette. Una rivoluzione. La vita* (Milieu Edizioni 2012) and *Per sempre partigiano. L'insurrezione di Santa Libera* (DeriveApprodi 2016) among others, has been a protagonist of the Italian Movimento del '77. The book *Pianetica* (2022) was born from their collaboration as part of a wider project of planetary literature. We have asked the two authors to introduce us in this literary event.

The performing Arts and Architecture

1. History of ideas

Lorenzo Stefano Iannizzotto, *L'enigma dell'ombra: l'ombra portata come misura e presenza dell'altro*

Shadow, a physical phenomenon that we experience every day and is intuitively easy to understand, does not seem to hide great mysteries. However, through the study of texts and works of Western figurative art, a different reality linked to its use can be observed. In fact, the presence of shadow in Western art and representation is profoundly discontinuous and non-linear, and it does not become more frequent with a greater mastery of representation techniques. There are authors who were knowledgeable about and studied the phenomenon in detail but nonetheless advised against its use or avoided it altogether. For these reasons, we have decided to delve into the use and representation of shadow in figurative art and its significance, focusing specifically on two distinct artistic techniques. The objective of this article is to demonstrate: 1) that the use of shadow in figurative art and representation is not simply a coincidental fact or a mere attempt to imitate reality, but rather reveals a specific conscious intention of the artist to represent; 2) that there is a difference in the use of cast shadow, particularly regarding the presence or absence of the subject casting the shadow within the framed and represented scene. To support this thesis, an interdisciplinary analysis of two examples is conducted, one from painting and one from cinema. However, due to the vastness of the time span and examples, it was necessary to narrow down the scope

of research by limiting the analysis to two examples from the 20th century in painting and cinema: Giorgio de Chirico (1888 – 1978) and Ingmar Bergman (1918 – 2007).

Oriol Alegria, *From Flesh to Words and Back: How Performances Intervene in Space to Realise Rancière's Politics*

This paper inquires what kind of art best enhances what Jacques Rancière means by "politics". It argues that performance (theatre) and other types of artistic manifestations that include a performative component achieve what Rancière considers political equality. The paper argues on two fronts. First, it argues that artistic manifestations should not be understood as a special event, as understood in the traditional form of "ritual". Secondly, the paper takes this discussion to the question of the use of space in artistic manifestations. It is argued that performances should make a differential use of space, constituting spaces of categorical confusion, called thresholds, in order to better enhance Rancière's politics.

Axel Richard Eba, *Fusion-kitsch of performing arts in Marcel Proust*

Marcel Proust's novels certify kitsch by the presence of architecture, theater and fashion. The writer produced his works using textual accumulation and hybridization. These two processes call for other arts in romantic production. From this point of view, the baroque, gothic and modern architectures are represented in the texts through buildings tested by rhetorical descriptions. Images of theater and opera scenes accentuate the flow of kitsch. Ostentatious mode creations are also notified in the intrigues. Marcel Proust is inspired by performing arts to develop an aesthetic of plurality in his novels.

2. Performance

Pierluigi Panza, *Un'architettura lirica*

The article investigates the relationship between architecture and opera and shows that this performative practice is contributing to modifying the approach in architectural design in the direction of overcoming the traditional separation between scenography and urban planning. Two contemporary examples and a genealogical case are proposed, in order to demonstrate that the relationship between architecture and opera maintains an "inescapable" tendency to build consensus, to which is added today a loss of mythopoeic potential.

Matteo Paoletti, *Tra «incivilimento» e «riordino»: le ambizioni di un grande teatro d'opera per Roma capitale (1789-1960)*

During the nineteenth century the theatre building - and in particular the opera house - imposed itself as tangible proof of the civic progress of Western societies. As Mazzini theorised the "civilization of the multitudes" through the arts, the theatre became the place where this yearning could be pursued. The momentum of Italian theatre construction was impressive during the nineteenth century, both in the major centres and in the small provincial towns. Rome, from this point of view, represents a significant exception. Until the end of the 19th century, the city, although equipped with important venues of the old regime, did not have an opera house conceived in contemporary terms. To fill the gap, for about a century and a half, designers from different backgrounds will work to equip the capital with an opera house worthy of its aspirations. Drawing on rare or little-known sources, produced among others by architects Pietro Sangiorgi, Antonio Lovatti, and Marcello Piacentini, the contribution reflects on the positioning of a large opera house in the urban layout of the capital. From the papal Rome and the liberal age, to the fascist period, the longed opera house tries to give new, contemporary meanings to a building that will come to stand out for its fascinating outdatedness.

Benedetta Colasanti, Beatrice Cecchelli, *Storia dello spettacolo e architettura. La restituzione virtuale della macchina del mare del teatro barocco*

The aim of this article is to propose a hypothesis of virtual restitution of the "maritime machine" of Renaissance and Baroque theatre based on the specific case of the opening performance of the Farnese Theatre in Parma (1628). The celebrations of the wedding of Odoardo Farnese and Margherita de' Medici culminate in the opera-tournament Mercurio e Marte, written by Claudio Achillini, set to music by Claudio Monteverdi, with scenes and machinery by Giovan Battista Aleotti and Francesco Guitti. It is a composite performance, with a strong symbolic value, conceived to celebrate the patrons and in which the main elements of the Renaissance "intermezzo" (music, dance, stage wonder) merge. The first part of the article - by Benedetta Colasanti - highlights the extent of the stage machinery, the phenomenon of technological precipitation from the construction site to the stage and the role of the state technician, tracing the story from a historical perspective and the analysis and intersection of sources (treatises, notebooks, correspondence, iconography), an operation aimed at providing the necessary data for the virtual restitution process. The second part - by Beatrice Cecchelli - describes the process of virtual restitution

from a more technical point of view, illustrating the role of digital technologies and their application to the history of the performing arts.

3. Dance

Anne Boissière, Mouvement vivant et architecture: la marche, les escaliers chez Émile Jaques-Dalcroze et Adolphe Appia

At the turn of the nineteenth and twentieth centuries, through the eurhythmics of Émile Jaques-Dalcroze, a new relationship between music and movement was established, which closely involved dance and architecture. Our emphasis, here, will be put on the transformations related to space, with regard to the stage reform by Adolphe Appia, Dalcroze's friend and collaborator. It is through Appia's drawings, the Rhythmic Spaces, made between 1909 and 1911, that the connection between living movement and architecture will be approached. In particular, one calls in question the status of straight lines, horizontal and vertical, of which the staircases, on the drawings, are emblematic. These lines, contrasting with the curving and serpentine lines that mark the influence of the dancing movement in the paintings from that period, must be understood with respect to the Dalcrozian conception of rhythmic feeling. Aliveness, for him, which is not to be separated from the relationship to measure - itself alive -, can be acquired by varied and complex exercises of marching within the framework of rhythmic education. Through architecture arises a musical conception of space in rupture with the perspectival conception of pictorial space, as the former doesn't dissociate any more mobility and immobility, aliveness and inertia, grace and gravity.

Serena Massimo, The Performative Power of Architecture. Anna's Halprin's Dance Deck as the Source of her "Transformational Dance"

This paper aims at investigating the intertwining between dance and architecture by taking as a case study the dance of Anna Halprin (1920-2021), whose character of rupture with modern dance contributes to the questioning of dance codes and conventions that essentially informs western contemporary dance. After a presentation of Anna's intention to strengthen dance's function of transforming people's lives by restoring the original link between dance and nature, we will show how this intention leverages the ritual, essentially performative dimension of dancing. After underlining, with Alberto Pérez-Gómez, the original link between architecture and ritual understood as an action of displaying – rather than imposing – a pre-existing meaning and opening up to its unfolding, we will emphasise how the outdoor dance studio built for Anna by her husband, the urban architect and landscape planner Lawrence Halprin (1916-2009), invites to take up this action. The notion of lived corporeity developed by Hermann Schmitz in his "New Phenomenology" (1965), and that of "atmospheric affordances" (Griffero 2013), will allow us to show that dancing on this studio triggers an "exploratory" attitude of unprecedented ways of moving and interacting with one's own surroundings by virtue of the everchanging interaction between architectural, meteorological and natural elements provided by this space. Finally, the conception of "material performativity" (Dalmasso 2020) will bring out that the transformative capacity of dance derives precisely from its ability to grasp and differentially decline the performative process of mutual constitution and influence between human and non-human entities.

Letizia Gioia Monda, Choreographic Architectures: When Dancing Designs the Urban Environment

This paper aims to draw attention to the relationship between dance and architecture. After a historical and conceptual contextualisation, it sheds light on how the term choreography evolved its meaning along the twentieth century, indicating a dispositif for building a new ecology of the participative performance experience. In these terms, choreographic architectures can be recognised when in real and metaphysic spaces, movement strategies are planned to activate processes through which human dancing engages with the surrounding environment. This phenomenon is studied by comparing William Forsythe's theory of the "choreographic object" with some installations performed in urban environments. Finally, to provide an enlarged vision of how a choreographic strategy can cooperate in building a performative ecology to regenerate the inhabiting contexts with the acting presences of socially empowered citizens, my analysis ends with the description of Asingeline and Garden State, two emblematic works by MaMaZa, a Frankfurt-based group of artists.

4. Comments on Artworks or Contexts

Luca Viglialoro, Zu einer Ästhetik der Schwelle. Philosophische Reflexionen am Beispiel vom Musiktheater im Revier

The essay develops an aesthetic of the threshold from an analysis of the artistic collaboration between Werner Ruhnau and Yves Klein for the realisation of the Musiktheater im Revier in Gelsenkirchen. The

threshold is a figure of thought that stands for the artistic choice to create zones of interaction between work and spectator, in which exchanges of roles and production of meaning take place. The aesthetics of the threshold in Ruhnau manifests itself through the architectural design of playful theatrical spaces in which the theatre audience can stage new identities. In Klein, the threshold becomes a meditative space, through which the subject trains his faculties of feeling and making sense. In the "Verfransung" (Adorno) between the strategies of Ruhnau and Klein, the theatre becomes the threshold for an interaction between public space and sensibility.

Ivana Randazzo, *La maieutica emozionale nella creazione dell'opera di arte pubblica: La porta delle Farfalle*

The "Porta delle farfalle" (Butterfly Gate) is a new monumental work of public art, approximately two kilometres long, that continues the "Porta della Bellezza" (Beauty Gate), which has been built and preserved for over a decade in Librino, a suburban district of the city of Catania. This project made use of an 'emotional' maieutic strategy: involving more than 15,000 people, practically no one in the community was left out. This way each citizen played a role in the change that affected both the inhabitants and the territory through a remarkable example of cooperative public art. Personally involved in the artistic and urban process, residents became part of the work, recognising themselves in symbols that range from the historical roots of the area to popular icons and images aimed at redemption and dreams.

Guido Brivio, *L'esperienza estetica come soglia della percezione. Il museo Schneiberg di Torino*

Considering the case of the recent creation of the Schneiberg Foundation in Turin, an antique Chinese artworks installation in an historical building, this paper tries to produce a philosophical interpretation of both the artworks and the installation, underlines and investigate the attempt of this project to overcome the distinction between the spectator and his object, involving the viewer in a non- dualistic experience through which he is able to produce his own performance and in that way to create an immersive experience that, like an alchemical process, transforms both his perception and the object of his perception. This text intends also to highlight how this experience is strictly and symmetrically connected to the nature, the meaning and the aim of the objects, i.e. antique imperial Chinese carpets provided of alchemical and philosophical meaning for a performative transformation of their spectator. The paper tries to create, in the end, a performative meaningful experience of a visit to that space and collection.

5. Dwelling

Aurosa Alison, *Performativity and Aesthetic Experience of the City. From the body of the flâneur to the soma of the Man in Gold*

In this essay, I do not want to focus on performativity as such and understand it as an aesthetic expression; instead, I would like to illustrate how performativity takes on the role consequential to an aesthetic experience. Specifically, I want to highlight how aesthetic experience takes place in the spatial contexts of the city. In this regard, I want to define the aesthetic-practical-sensory relationship of the soma, understood as a paradigm of a living body, that is, a body that moves and acts in space, by declining three historical moments that tell the story. I want to define three historical moments from the early twentieth century to the present through the soma-city relationship: 1) The first moment is inscribed in the emergence of the Baudelairian concept of the flâneur, a symbolic figure who introduces a relationship with the city characterized by a disenchanted gaze and a slow, wandering movement picked up, especially by Walter Benjamin in the Paris Passages; 2) The second moment is that of Situationism, in which Guy Debord introduces the concept of dérive, understood as an approach to the city marked by the experiential and emotional relationship; 3) The third and most recent moment concerns Richard Shusterman's embodiment of the somaesthetic exercise, in which the Avatar of the Man in Gold, enters into a relationship with the city, aspiring to reconnect urban spheres and not to a pure somaesthetic experience of the city. The last point to be made is that these three historical and aesthetic experience-based moments of the body in the city are marked by the body moving in space. In the case of the flâneur, the body wanders in an unresolved manner without a precise destination; in the case of the drift, the body is propelled by the many sensations and expressions of the city that are expressed through walking (urban Walkscapes); finally, in the case of the Man in Gold, there is a movement totally absorbed in the experience of places.

Gael Caignard, *Performativité et habitation urbaine: itinéraires sonores dans la fragilité globale*

This article aims to weave the fields of performativity, sound and urban living through philosophical itineraries that follow two motifs: mourning and vulnerability. Through Bonnie Honig's rereading of Antigone, we will trace the characters of a performative Antigone, who hybridises the fields of phoné and logos in her lament. We will then consider the example of contemporary mourning as well as the problem of urban soundscape spread by an ubiquitous technophony. We will address the motif of vulnerability

starting from the work and research of Brandon Labelle, who will accompany us on sound walks where listening will emerge as a performative practice. Listening to urban space confronts us with a global and generalised vulnerability. By combining mourning and vulnerability, we will finally express the need for a performativity of fragility in our global condition.

Emanuele Regi, *A Matter of Relationships: Dramatising, Staging and Planning Ecological Performances*

This article aims to explore patterns of the creative process in which performance faces ecological thought, placing about sustainability strategies. Many scholars have investigated the relationship between theatre and ecology since the end of the XXth century. Two positions have emerged strongly: ecology as a metaphor (Marranca) or as a performative tool (Chaudhuri). We will reflect on more recent points of view (Giannachi Stewart, Theresa J May, Baz Kershaw) and try to relate them to sustainability science (Bologna). Then, it will be important to focus on two phases of the creative process, dramatization, and staging, to understand the evolution of artistic practices about environmental issues. Finally, we are going to apply the methodological pattern outlined by the theoretical and practical analysis to two case studies: weLAND (2021), a contemporary circus show that staged climate migration, and La moà (2022), a choreographic work in nature that embodied the relationships in the river habitat.

Marco Trisciuglio, Federico Madaro, *The Chinese "Streetscape" Investigations on the performative destiny of a social and linguistic space*

In Europe the street is traditionally the place of self-representation: the "Strada Nuova" in Genova has been designed in 1550 to allow noble families to build their own palaces in a competition of beauty, richness and power. In the American tradition the street became overall a place dominated by its market role (Venturi on Las Vegas, 1972). In China streets are the real public space for people's daily life and its essential activities (trading, eating, playing, discussing): their role in urban life is so strong that sometime a street can appear even where the planning didn't establish that. The western main urban public/social space is the square, but for the eastern countries - especially China- the streets represent the most representative urban public space that can be used together without the class differences. However, from the ancient cities to today's high-density cities, the Chinese streets, because of their social role, have experienced also a very important connection with shop signs, posters, notices of all kinds, flags and signs, luminous writings. All these objects are a kind of ornament of daily-life as well as a real interesting documentary material, useful to understand permanencies and variations in the use of the cities during their transition from the former order to the new one. The paper introduces the framework and the contents of a multidisciplinary research project at work, between urban morphology and Chinese language and culture.

Francesca Belloni, *Alice in Wonderland: «Art exists because reality is neither real nor significant»*

What are the contaminations between art and architecture in today's world? In the relationship with the architectural and urban space, what role does art play whenever art and architecture come into contact? Quoting James Ballard, the title of the present essay represents a sort of provocation, especially in case of association with Canaletto's famed Capriccio palladiano and to the in some ways inappropriate usage that Aldo Rossi made of it. Starting from the observation that the composition made by Canaletto is, in a certain way, truer than Venice itself, one might wonder about the role of art in the construction of the architectural and urban image and, through some examples, affirm that in the present time art is a kind of seismograph that pushes architects to look beyond, to investigate the field of the unspoken or the unthinkable and it is used, in many cases, as a device to substantiate architecture itself and its outcomes. How and through which instruments? The answer lies in the works as mere instruments used to go back to the (implicit or explicit) canons and codes used, or perhaps to get to admit that, conversely, they often fade into a hermeneutic of the indeterminate, in relation to which identifying limits and boundaries seems increasingly difficult. Who makes what, between art and architecture? Ballard explains it masterfully and some artists show it clearly. The whole complex of these experiences is bound to the (solid) architecture and its theoretical corpus together with the desire to reflect on processes, procedures, transcriptions, and metamorphoses capable of feeding architecture and its languages.

Emanuele Arielli, Valentina Rizzi, *Performativity and the domestic space. Practices of embodied dwelling through enactivism, participation, and auto-construction*

This paper examines the transformative potential of performativity in reimagining the concept of dwelling and of domestic spaces. Drawing from enactivist and embodied cognition perspectives, we delve into the dynamic relationship between individuals, their bodies, and the architectural environment. Emphasising the role of bodily engagement, sensorimotor experiences, and interoceptive awareness, we explore how individuals actively participate in and shape their architectural surroundings. Moving beyond individual interactions, we also highlight the social and collective dynamics influenced by the built environment, underscoring the impact of cultural conventions and societal norms. This paper investigates some contributions that advocate for a reappropriation of institutionalised domestic spaces through imaginative

interventions that challenge conventional norms and envision future-oriented dwelling practices. Within the context of institutionalised domestic spaces, we investigate the role of the fantastical and the monstrous as disordered qualities that challenge traditional boundaries and offer opportunities for transformation. Through case studies, we examine projects that blur the lines between public and private realms, enabling participatory practices and urban influences to reshape functional space utilisation. In conclusion, this paper underscores the importance of a dialogue between embodied performativity and the concept of dwelling. It proposes a re-evaluation of our relationship with space that is not just functional but enactive, and it champions the transformative potential of the arts in conceiving our future homes. With a renewed focus on sustainability, participation, and the interplay between the human body and space, we can begin to imagine a future of dwelling that is as dynamic, inclusive, and vibrant as the lives we wish to live within these spaces.

Roberta Da Soller, *Le sostanze sottili dell'abitare: Coreografie del divenire tra prospettive femministe e temporalità queer*

In the following text, I will try to articulate a thought on inhabiting from bodily practices. What I am interested in is demonstrating how a certain feminist thought in architecture in contact with performativity studies that are inextricably intertwined with questions of the production of gender and space, in nurturing each other, inaugurate a field of inquiry into the multiple modes of dwelling and their making. To do so, I will briefly traverse the trajectories of feminist thought and practice in architecture, focusing primarily on the European space and then moving geographically across the Atlantic to the epistemological openings that queer theories and practices have made on the theme of the relationship between bodies, architectures, and objects to the Caribbean. This shift will take us beyond the building, not only into urban space but especially into the dimension of the ecosystem in which Cecilia Bengolea's choreographic works are grafted, which I will get to at the end. The material mobilized here starts from the thought produced by figures formed within the architectural sphere and in neighboring fields, but which has operated a movement of convergence with additional practices and theories from other experiences, such as performance art, feminism, and activism, bypassing disciplinary boundaries.

Roberta Paltrinieri, *Arti performative, rigenerazione urbana e nuove cittadinanze*

This paper is based on the experience gained in European funded research projects. Despite the different objectives pursued by each project, the thread that connects them is the relationship between the performing arts and urban regeneration, in order to emphasise the importance of directly involving the territory and its inhabitants in urban regeneration processes. The research that has matured in the field of territorial co-design at national and European level was based on the conviction that the ultimate goal of urban renewal is not exclusively the quality and safety of life. In fact, the processes of urban renewal, when viewed from the perspective of social and cultural innovation, produce a collective participatory experience capable of overcoming the dichotomy between the public and private dimensions, guiding processes of 'commoning' (Chatterton 2010) or the preservation of the 'common good', which here takes the form of the production of relational goods, of community constructions (Manzini 2021). The aim of this essay is therefore to develop, within the framework of sociology, a reflection on the impact and value of culture in the context of urban renewal processes. The proposal is thus to re-read urban renewal from a culturalist perspective. To this end, it is important to define what cultural sociology studies as a theoretical premise in order to understand how important social practises and cultural participation are in defining social imaginaries and in defining related life, such as housing, consuming, producing, just to name a few areas. Therefore, shifting urban renewal to a participatory key, here I mean citizen participation through artistic practise, allows us to question models of individual and collective well-being, also in terms of well-being, which I believe must be at the heart of urban planning and design processes, in order to recognise the multidimensionality inherent in renewal and open new multidisciplinary paths.

Clémence Canet, *Performer la visite d'un quartier et transformer la perception des lieux*

In July 2022, the artist Anne-Sophie Turion realizes the tour-performance Grandeur Nature in two districts of Rennes. Instead of commenting on the built heritage, as one might have expected in the context of an urban tour, the performer restores the lived stories of the inhabitants of the neighborhoods. Based on the analysis of this artistic proposal, the article seeks to understand how the device contributes to reconfiguring the perception of the urban territory covered. We are interested in how performance reveals spaces as they are occupied and perceived by users; then we try to show the links that the proposal weaves between the protagonists and we try to understand to what extent the common experience of the neighborhoods crossed contributes to create social ties.

Samuele Sartori, *Embodying architectures Body extensions and forms in hybrid environments*

This article aims to describe the situated interactions between humans and hybrid architectures composed of physical and digital elements. Using a post-phenomenological perspective and drawing on case studies from everyday life and contemporary new media art, the paper will first discuss the limits and possibilities of this philosophical approach. Specifically, post-phenomenology has limitations in describing the

technologies present in hybrid architecture that are becoming increasingly transparent and capable of manipulating the habitat while being embodied in the user and widespread in the environment. Through a genealogical reconstruction of the concept of form in Wolfgang Köhler, Kurt Goldstein, and Maurice Merleau-Ponty, the article will explore the continuity between endosomatic and esosomatic space, providing new tools for the post-phenomenological debate.

6. Digital

Fabrizia Bandi, *Performative Forms of Architecture: from Real Space to Virtual Space*

In this paper we will relate the term «performance» to what, in different ways, can be considered the components of architecture: the project, the body of the dweller, the space itself, the virtual models. The different ways in which each of these elements can «perform» will be analysed in the paragraphs: (1) digital performatism, which redefines the form of the project with new tools; (2) bodies as performative agents in the architectural space; (3) architecture as a place for artistic performances, which can be defined as a performed object, but also as a performing subject; (4) and finally, virtual space, where architecture finds many possibilities of expression, in relation to the bodily performance of the user.

Susanne Franco, *Quando tutto comincia con uno spazio vuoto. Eutopia (2022) di Trickster-p o il gioco dell'Antropocene*

The essay reflects on the installation-performance *Eutopia* (2022), conceived and directed by the Swiss-Italian collective Trickster-p, i.e. by Cristina Galbiati and Ilija Luginbuhl in collaboration with game designer Pietro Polsinelli, Zeno Gabaglio for the sound space and Studio CCRZ for the graphic design. *Eutopia* addresses the environmental crisis we are becoming aware of with significant delay in raising cultural and political awareness to counteract the ongoing process of individual and collective removal. The essay inquires the theoretical assumptions on which this installation-performance is based and how it conveys the important message that inspired its creators to investigate how the performing arts can contribute to imagining the future of our planet. As a board game of the Anthropocene, *Eutopia* transforms the performative space into a political space in which people exchange and discuss ideas and visions about the environment and how to care for it actively.

The anomalous and the deformed in nature and in art: Monstrous births and human phenomenon between myth and metaphor

Ubaldo Fadini, *Rigenerare il mostruoso. Un saggio*

The article moves from the idea of monster as a “cultural predicate” referable to a wide linguistic and symbolic repertoire proper to the overall human history. In this perspective, particular attention is paid to the variegated viewpoints on monstrosity that, from the initial teratology of “natural” sign, develops into a teratology of a specifically “social” character. Hence the indication that, from a material standpoint, shows how the transformations of feeling, thinking, and acting related to nowadays work activities, make it possible to associate certain characteristics of monstrosity – clearly not conceivable only in negative terms – to new productive subjects and cooperating singularities.

Vincenzo Di Mino, *The threshold of the monstrous, between dehumanization and necro-capitalism*

The subject of the following contribution is a discussion of the theses in R.L.Smith's volume 'Making Monster,' on the relationship between processes of dehumanization and the production of monstrosity. Reading the multiple facets of this link, the contribution tries to highlight some lines of analysis. The first of analysis concerns on the epistemic status of the concept of dehumanization. The second, on the other hand, concerns the actual dimensions of the processes of monstrosity production within the multiple social, temporal and political layers of the concept of crisis.

Lorenzo Montemagno Ciseri, *I mostri prima della scienza dei mostri. Nascite mostruose, superstizioni e procedure nei secoli che precedono la moderna teratologia*

The purpose of this study is to analyze some peculiar aspects on the conception of monsters and monstrous births in the centuries preceding the emergence of modern teratology. A “new” discipline, a branch of biology and, in particular, comparative embryology, whose scientific basis was laid by the studies of Etienne and Isidore Geoffroy Saint-Hilaire, in the first half of the nineteenth century. At the beginning I will show a brief summary of the multiple and heterogeneous theories which, in very different times, have tried to explain the causes of the nature and genesis of monsters. We will then go inside the very delicate question on the position of the soul, in man and monsters in particular, which had a direct influence on the possibility of saving from eternal oblivion, in the short time they usually survived, those small deformed creatures.

Caterina Tortoli, *La zona d'ombra della teratologia. Un excursus sull'ermafrodito*

This work focuses on a particular figure of the monster: the hermaphrodite who has been considered significant since ancient times. In Middle Ages, the hermaphrodites were executed because of their deformity. This attitude changed later on and they started to be condemned as perverts. During the XIX century, Teratology wanted to include them in a monsters' classification but the scientists found this work very difficult because they were influenced by novelists who considered the hermaphrodite a perfection's emblem. In this case, it's important to underline that Balzac and Hugo wrote about "double" monsters. It means that Balzac talked about people who were both male and female, while Hugo talked about characters with both dark and sublime soul. Balzac in particular considered the androgyne perfect because he didn't show significant differences. So, this essay wants to analyze the debates about hermaphrodite and its doubleness.

Marina Mascherini, *Logica delle deviazioni. Dal pensiero magico alla scienza empirica*

This essay aims to deal with early forms of skepticism, which naturalized the animal Kingdom by removing it from the moral sphere of religious spiritualism. In the 17th century, the gradual shift from magical thinking to science had important implications in the study of monsters. Starting from the concept of anomaly, we define a new science of life where monsters dwell. We deal with human phenomena, the tremendous, described and explained as deviations from the norm, errors. In the second half of the 17th century, the most important Academies began to devote themselves to the study of portentous marvels and the debate on monsters became central in Natural Science: it was during this period that monsters were placed on anatomical tables in order to be dissected and classified. Fundamental in this regard were the studies of the surgeon John Hunter, in whose collection we can admire numerous specimens of so-called double monsters. In the 18th century, thanks to the numerous studies by Étienne Geoffroy Saint-Hilaire and his son Isidore, we arrive at the new vision of monstrosities, finally considered as sufficient in themselves, as autonomous objects and therefore concrete, accessible and observable. Finally, I will discuss the special relationship between science and spectacle, public and private. The monster embodies a very strong aesthetic end attractive power: the image is the most suitable medium for describing it.

Pierluigi Panza, *Un pollo come Leviatano? Mostri da un'Arte transgenica*

With his work, the Belgian artist-scientist Koen Vanmechelen poses a challenge to Aesthetics, which does not have the parameters to evaluate it. His artistic experience, which I would drop under the new name of Hybrid-art or Genetic-art, comes from a studied genetic manipulation of animals. If from an artistic point of view the results may apparently have data of continuity with Flemish culture, the Wunderkammern aesthetic effect and experiences such as those of Damien Hirst, the type of scientific research that accompanies it is unique. Vanmechelen, in fact, taxidermizes animals (mainly chickens) born from crosses not previously existing in Nature. The DNA of the animals born from these crosses, now in the XXIth generation, is part of the "Cosmopolitan Chicken Project" started in 1999 and is aimed at demonstrating that greater biodiversity favors the improvement of the species. Upon their death, these "unique animals" or monsters become works of art in compositions that, historically, we would have framed in the aesthetic terms of the monstrous or the grotesque.

Giorgia Visentin, *La contingenza della norma: il monstrum*

What does it really mean to contemplate the "anomalous", the "malformed", the "anatomical- monster"? Why and how is it so disturbing? And what is the proper norm and status of the monster? The monster is what shocks, the weird, the eerie. The monster is the uncanny, the "unhomely", das Unheimliche, to borrow from Freud's famous expression. It's the irruption of the improper that threatens the stability of life, as it indicates how the commonness of life itself is a precarious yet contingent state. The monster upsets us because it shows us the contingency of the norm. Based upon this assumption, we shall also touch upon other concepts. These might be: the transvaluation of values, the Einverleibung, the Great Health and the theory of the hopeful monster. It is, in the end, a new form of the same: the individual subtracts itself, therefore, from the individuality of the species, but it does so as to affirm a different same that is absolutely contingent. To borrow again from Deleuze, we might say: a "prodigious", unexpected turn of the becoming.

Alessandra Sala, *Wunderkammern e divulgazione per l'infanzia: conoscere e immaginare attraverso la meraviglia*

Wunderkammern represent a truly interesting phenomenon not only because of their peculiar feature of collecting amazing, even monstrous, items from all over the planet, but especially for the importance given to feelings such as curiosity, wonder and astonishment in the process of discovering the world, as a medium to get to knowledge. Wunderkammern, also known as Cabinets of Curiosities, keep being represented in art and entertainment, with particular relevance to their most grotesque aspects; here, the focus is on two depictions coming from non-fiction children's literature, which has gone through a recent wave of innovation regarding specifically the picturebooks form. The non-fiction picturebooks edited in the last decade appear to have in common a significant illustration and design apparatus, resulting in a strongly creative and

aesthetic approach to knowledge: engaging the senses – and therefore inspiring awe and wonder – together with data and information, these non-fiction picturebooks contribute to restore value to art and beauty in the learning process, revealing a sort of relationship with the Wunderkammer paradigm.

Emiliano Aguilar, *Genetic Monsters: Loss of Innocence and Decision Making in Sleepaway Camp and XXY*

Sleepaway Camp and XXY are two films that represent monstrosity from a genetic point of view. In this paper, I will analyze all the sexualities presented in both movies through the queer notion, and criticize the barriers imposed by heteronormative power to our understanding of sexuality and the world, to fully understand the characters' behaviors. This frame study will be also useful to acknowledge how repressions work, and of course how two movies with diverse style of filmmaking and from different contexts and times can assimilate those supposed monstrosities according to their own rules.

Justin Shay Easler, Kaitlyn Samons, *Monst[her]-Making and Dina: Looking at the Creation of the Monstrous Feminine Through the Lens of Derrida's Différance*

Man has often written about the creation of the monster. The monstrous figure frequently appears in a way that differentiates itself from the human by its grotesqueness, its potential immortality, and/or, of course, its desire to defile the body of the human (i.e. zombies, vampires, etc.) This trauma–i.e. that of being other than human–is often categorized as wicked and wrong. In the case of Attack on Titan, there is a deviation from the norm–namely, instead of being seen as merely evil, these monsters are seen as some “one” to sympathize with. Attack on Titan forces us to question the blurry line that is used to divide monster from human, and forces the viewer to question the human condition of the demonized and repressed everyday “monsters.” It is our claim that Dina Fritz works as a representation of “monster.” We look at Dina as an example of representative trauma inflicted through horrific events–such as a genocidal war, dehumanization, and, of course, forced bodily violation–and how these traumas create the beasts that lead to such events; i.e. making these “monst[hers]” out of humans. We argue that the characterization of Dina Fritz is a warning to its audience that segregation, violence, and the loss of bodily autonomy perpetuates a cycle of monstrous births/creation. In this article, we will speak not only to the end result of the monstrous creation–i.e. the monst[her]–but also to the line that has been blurred with this monstrous other and the human in the world of Attack on Titan.

Varia

Andrea Sormano, *Carol Rama: lo sguardo della Medusa*

By analysing a choice of Carol Rama's (1918-2015) pictorial works and comparing them with her 'discursive practices' or the ways she articulates her verbal expressions and interactions, this paper aims to construe a particular model for studying the relation between words and images, drawn from and inspired by both Émile Benveniste's 'Enunciation' Linguistics and Mikhail Bakhtin's Metalinguistics. Read in this way, the alleged "pornography" of some of Carol Rama's early works is transformed into its opposite, that is, into an invitation addressed to a traditional voyeur to become a possible erotic interlocutor. This transformation is effected by the figures appearing in Rama's paintings, who aim their gaze directly at the spectator's eyes, addressing him as "you". Instead of enticing a voyeur, stealthily peeping at a sensual object, the figures' gaze transforms the spectator into a "second person of the enunciation" (Benveniste). Similar considerations apply to Carol Rama's discursive practices, all of which are characterized by a "polyphony of voices", a polyphonic ensemble whose voices are not split and conflicting against one another. To quote Bakhtin's on Dostoevsky's characters, whose voices are usually self-conflicting, in Carol Rama's case, the voices are problematically "pacified" (Bakhtin).

Michelangelo Socci, *La crisi dell'eroe. Rappresentazione cinematografica del sottosuolo*

The following article analyzes the parallelism between Notes from Underground by Fëdor Dostoevsky and Martin Scorsese's Taxi Driver. The link between these works was made explicit by the director in a documentary movie about his career. The article revolves, therefore, around the underground as a place of intimate alienation and painful incommunicability. As a key to the interpretation, I used the studies of René Girard. In his essay about Dostoevsky he shows the underground as the place of the perversion of desire. The triangular structure subject-mediator-object becomes the source of deep obsession and rivalry: the mediator is for the subject who imitates him worshipped model and hated rival at the same time. In conclusion of the article, I will investigate the resolution hypothesis of Dostoevsky and Girard. Those hypotheses will then be compared with Travis' story to try to understand if the man who has been harmed by the crisis of desire can come out as a winner from the underground.

Stefano Esengrini, *Una nuova arte per un nuovo mondo. Martin Heidegger e Barnett Newman*

François Fédiér's contribution to the understanding of Martin Heidegger's thought represents the point from which we start to clarify the meaning of the path taken by the philosopher after Being and Time. The phenomenon of Ereignis as Enowning thus constitutes the horizon within which the possibility occurs for man to encounter his world and take root in it as if he were at home. The need to overcome the crisis that threatens the Western world determines the possibility of experiencing the world in a new way and founding new knowledge capable of giving a measure to our existence on earth. From this perspective, America becomes the place that knows how to symbolically embody the possibility that man has of establishing an authentic relationship with his surroundings and of developing a knowledge that is in tune with this opportunity. Based on the rethinking of the metaphysical essence of art, we will be able to interpret the work of Barnett Newman as an attempt to give form in painting to the thought of a new start. More specifically, the prominence assumed by color becomes the index of the need to give shape to the space and time within which the world occurs. Thanks to the secret symmetry that exists between Newman and the work of Henry David Thoreau, we will thus be able to clarify the nature of the contribution provided by American art to the determination of a new world that America, more radically than other places on earth, has been able to articulate in unheard of forms capable of projecting a new hope for Western man today and for the future that is destined for us.

Francesca Melina, *Prospettive teoriche: le opere di Olafur Eliasson per un'arte ecologica*

Beginning with the work of Olafur Eliasson, with particular reference to the recent exhibition "Trembling Horizons" but not limited to it, a number of works representative of an artistic vision that might be called eco-logical are analyzed. Not only by explicitly thematizing the issue of the environmental crisis, Eliasson's works seem to materially express the demands of theorists who question how art can actively respond to the need for a shift in outlook that characterizes current events. Starting from the idea of art as praxis, which allows the viewer to regard himself or herself and to place himself or herself in relation to what surrounds us – human and non-human – Eliasson's works act on the intrinsic objecthood of the work itself by creating a relationship with otherness and dativity. They generate, therefore, a feeling of proximity, which concretizes a meaning of creativity in a transformative and site-specific sense; they promote an eco-logic that has its basis in a nomadic and depotentiated vision of subjectivity, engendering a feeling of interconnectedness and care. It will be argued in this paper the need to rethink art in these terms by hypothesizing a particular efficacy of some works that actively work in public space: places where the split between nature and culture has taken place, urban and public space are privileged contexts to actively promote the overcoming of this fracture and generate ethically responsible, already intrinsically ecological subjects.

Lebenswelt, 19 (2021)

<https://riviste.unimi.it/index.php/Lebenswelt/issue/view/1970>

Focus

Marco Duichin, *Pietro Stampa, Il lato oscuro della ragione: sogno e follia in Kant, Hegel e Goya*

Interest in dream and madness, conceived as the loss of a world shared with others, and the individual's entry into a private world governed by a personal logic unrelated to the waking state and to common feeling, recurs in at least three of Kant's works: *Essay on the Diseases of the Head*, (1764), *Dreams of a Spirit-Seer* (1766), and *Anthropology from a Pragmatic Point of View* (1798). Hegel too, from an early age, showed a strong fascination and a precocious interest in psychopathological matters (states of altered consciousness, prophetic dreams, somnambulism, catalepsy, witchcraft etc.) to which he devoted intriguing reflections in various works from different periods: from the *Berne Ms Philosophy of Subjective Spirit* (1794/95) to the *Phenomenology* (1807), from the *Philosophical Propaedeutics* (1808ff.) to the *Encyclopedia of the Philosophical Sciences* (18303). Starting from the remarks of the two philosophers, this paper aims to underline the conceptual links between their thought and that of some renowned psychologists and psychiatrists of the 1800s-1900s (Pinel, Janet, Adler, James, Binswanger, Freud et al.). On the other hand, the paper also seeks to show – within the framework of an idea of reason dating back to Heraclitus (about 544/483 B.C.) – some murky motifs, not always adequately emphasized in the past, found in the figurative and literary works of the late 1700s (e.g. Fuseli's *The Nightmare*, Coleridge's *The Rhyme of the Ancient Mariner*, and, in particular, plate Nr. 43 of the *Caprichos* by Goya, *El sueño de la razón produce monstruos*), where there emerges a «dark side» of psychic activity emblematically described as the cryptic relationship between dream and madness.

Stefano Oliva, *The circular insanity of philosophy: an aesthetic vision*

A long tradition, whose echo is still perceptible in some contemporary reflections, combines philosophy and melancholy, often indentifying melancholy as the beginning of philosophy. But rereading the Freud's *Mourning and Melancholia*, the «circular insanity» shows two sides, depressive and maniac. Once the double nature of the «circular insanity» has been taken into consideration, it can be reiterated that melancholy is connected to philosophy not only with regard of its beginning but also to its (temporary) end, approached through Wittgenstein's reflection on the miracle and the mystical as the extinction of the philosophical question. In this perspective, the whole cycle of philosophy, from its depressive beginning to its maniacal outcome, undergoes an aesthetic consideration, in which what is more important is the how of experience rather than its what. Finally, the aesthetic point of view on the connection between melancholy and philosophy makes it possible to reconsider the very status of that research that presents itself as 'love of knowledge'.

Carla Subrizi, *Madness and Modernity: The Drawings of Antonin Artaud from 1944 to 1946*

Antonin Artaud, words, drawings, and the extreme and traumatic condition of an individual who pushed back the boundaries of history, of his own time, in Europe's darkest days. Such is my scope in the pages that follow. This essay examines the drawings produced by Artaud between 1944 and 1946. They offer a particularly helpful starting point for a series of reflections on, on the one hand, a concept of identity that had emerged and re-emerged with a new critical awareness following the close of the Second World War, and on the other, how – leaving behind a modernism in which the cracks were clearly showing – it is from madness and suffering that the contemporary notion of the individual is reborn.

Felice Cimatti, *The lure of nothingness. Art and crisis of "presence" in Ernesto De Martino*

In this paper an aesthetics is proposed based on the De Martino concept of "crisis of presence". If one takes such a terrifying notion seriously a very different idea of art can be experienced, an art suited in the apocalyptic time of the "end of the world". An art that can only begin when the fear for the non-human and materic in us is set aside.

Giuseppe Maccauro, «*Au Paradis Des Archétypes*»: *Follia e mondo primitivo nell'Art Psychopathologique di Robert Volmat*

This paper is a research around an aspect of contemporary history of culture, regarding modern fascination for the primitive word and the search for the primitive through study of the artistic productions of the mentally ill. In my work this problem is analyzed by the point of view of the book of Robert Volmat *L'art psychopathologique*. *L'art psychopathologique* is a remarkable example to observe the problem of primitivism in its connections with psychology, anthropology and philosophical research on artistic expression.

Lisa Giombini, *Music from beyond (or how to deal with a musical forgery)*

Rosemary Brown (1916-2001), a housewife from South-London, was one of the most famous mediums of her time. Throughout her lifetime, famous composers such as Liszt, Beethoven, Schubert, Debussy and Chopin sought her from the realm of the dead to dictate their posthumous compositions. Brown's 'received' musical pieces became a case study for musicians and psychologists. None, however, ever came up with a convincing explanation for the pieces' existence. Rather than being a story of sheer madness or clairvoyance, in this paper I read Brown's musical forgeries as a 'testament' to twentieth-century Western culture's fascination with originality and the cult of genius. Ideologies of authorship and authenticity shape our aesthetic appreciation, so that music's essential value is for us more than just 'sounding good'. Drawing on recent philosophical discussion in aesthetics, I question this cultural framework by scrutinizing the concept of artistic creativity. It is because art is a form of creative achievement that history and provenance count as central factors of our evaluation. This, in turn, may reveal us something about the value of musical forgeries.

Bernard Salignon, *L'art entre hubris et mania. Du pathologique au sublime*

From Empédocle to Paul Celan, there have always been poets, artists whose works lead to the surpassing of the limits of meaning. They rub shoulders with absolute reality and get lost in it. On the other hand, there are those so-called "mad" mental patients who, in their insanity and delirium, desperately try to expel the symptom that strikes them. If, for the former, their works are based on inconsistencies that bring them to the extreme limit of tearing, for the latter, it is on the contrary a matter of sealing the tear that is tearing them apart.

Forum

Germana Alberti, FORUM on B. Bégout, Le concept d'ambiance

Varia

Miriam Aiello, *Istinti di socievolezza. Estetica e psicologia morale degli affetti altruistici in Leibniz*

The article focuses on Leibniz's theory of dual access to the innate practical truths developed in the *New Essays*, on the background of the reconciliation between egoism and altruism he pursues – since his early writings on natural law – through the categories of disinterested love and charity, and the onto-aesthetic implication between harmony and pleasure as well. After reconstructing the meaning and the functions of the argument on the community of brigands that Leibniz addresses against Locke's conventionalism, the article dwells on the structure of social instincts in human and non-human animals and emphasises the role of the "prick of conscience", conceived of as a first, affective and pre-rational step in the construction of otherness.

Felice Cimatti, *Estetica e significazione. Sul rapporto fra linguaggio ed esperienza sensibile*

Is language an evolutionarily independent faculty from other cognitive capacities? In recent years two opposing views have clashed: the innatist view, of which linguist and philosopher Noam Chomsky is the main exponent, which answers in the affirmative; the constructivist-empiricist one according to which, on the other hand, language is but the ultimate evolution-complication of non-linguistic capabilities already present in non-human animals. This paper presents and comments on the position of the scientist and philosopher Giorgio Prodi (1928-1987) who avoids this contraposition by thematising an original aesthetic area that would be at the origin of both animal and then human cognition as well as properly human language. Unlike the constructivist view, however, for Prodi such an original aesthetic field can only ground language because it is co-extensive with the original space of biosemiosis. Lastly, the theme of co-evolution is analysed, the only evolutionary mechanism capable, according to Prodi, to account for both the similarities and differences of human language compared to the forms of communication of non-human animals and plants.

Matteo Gamba, *La coscienza è tempo. "Esperienza e giudizio": eredità e sfida dell'ultimo Husserl*

Time and time consciousness have always been for Edmund Husserl a kind of torment, a stimulus, an enigma, an 'ultimate and true absolute', as he wrote in the *Ideen*. This paper aims to show that Husserl addressed this topic, after the *Vorlesungen*, especially in his last published book *Erfahrung und Urteil*, presenting a solution that introduces a possible new perspective on thought. The conceptual core of this solution is found in the complex and fascinating analysis of passive temporal synthesis. Consciousness, temporality and perception become the terms of multiple equations in their fundamental, mobile and unguaranteed basis, in a way that challenges the centuries-old concept of the central unity of the constant ego. In the middle of dark times, aware of his 'discoveries' of the 1930s such as pre-predictivity, *Lebenswelt*, anonymous and functioning intentionality, and always on behalf of the new rationalism, this also seems to be one of the most important final responses given by Husserl to Heidegger, as well as one of his most fruitful legacies and challenges to further thinking.

Florjer Gjepali, *Panofsky e Florenskij: un incontro mancato. Fenomenologia del simbolico nella rappresentazione prospettica*

This paper focuses on the theme of perspective representation starting from Panofsky and Florenskij's works. Aim of this study is to approach this topic not only from an historical, scientific or artistic development, but also including these profiles into a wider framework offered by the philosophical concept of perspective as a symbolic form. I will try to argue that Florenskij's Reverse perspective "reverses" Panofsky's *The perspective as symbolic form*, without neglecting assumptions but rather delving in deeper analyses and integrating it with a phenomenological point of view.

Tonino Griffero, *Atmospheric habitualities: aesthesiology of the silent body*

The paper examines the notion of habits from the perspective of a pathic aesthetics based on the neo-phenomenological theory of Leib (felt body) and its ubiquitous communication. By questioning whether experience should be considered as a confirmation or a failure of expectation, it shows the inextricable intertwining of the unexpected and routine in our involuntary life experience and delves into a well-known phenomenological crux: is the lived or felt body what is subject to self-affection and proprioception or rather the "absent" body, which is always transcended in its being-for-other (transitivity)? The assumption then that felt-bodily habits are formed through a motor scheme depending on its being a perfect pre-reflective resonance (especially thanks to its more or less stable "felt-bodily islands") of outside atmospheric feelings and affordances that also becomes a true "style", is finally examined by showing the points of both contact and discrepancy between a New Phenomenology (Hermann Schmitz) focused above all on the rediscovery (in a critical function) of the archaic dimension of the Leib and a melioristic Somaesthetics (Richard Shusterman) pragmatically interested in a more creative individual self-stylisation.

Leonardo Lenner, *Memoria e preformazione: analogia tra processo cognitivo e metamorfosi del vivente nel pensiero di Leibniz*

It is well known how Leibniz turned his attention to a large number of domains in an attempt to demonstrate the universal interconnectedness of things. This essay aims to show the relationship between two areas of knowledge studied by Leibniz: gnoseology and biology. In particular, there is a close correspondence between the doctrine of innate ideas and that of the organism. The former are in fact understood as the constitutive elements of a layered mind and can be brought to consciousness through reminiscence. In contrast to the Platonic tradition, innate ideas are not the trace of notions acquired in previous lives, but are the result of a metamorphosis of living organisms. This consideration leads precisely to the Leibniz's conception of the organism, influenced by the contemporary microscopic observation of van Leeuwenhoek and Malpighi and by the discovery of 'spermatic animals'. In this sense, the idea of a pre-formed organism, subject to growth and contraction, is analogous to the peculiar conception of memory as a constitutive pre-configuration of the mind.

Teresa Schillaci, *Emozioni estetiche: una critica delle quasi-emozioni di K. Walton*

Kendall Walton's *Mimesis as make believe* (1990) is a pivotal text in understanding the receiver's role during aesthetic experience. Within his theory, aesthetic emotions have a specific importance, and they are considered as quasi-emotions. In this essay, Walton's account, will be criticised, as it is based on the inappropriate and inconsistent concept of quasi-emotions. Firstly, quasi-emotions entail a mimetic and dualistic perspective on real and fictional words. Moreover, quasi-emotions make Walton's theory relevant to understand only artistic fruition, and not aesthetic experience.

Forum

Giulia Milli (ed.), *FORUM on M.M. Merritt, Cambridge Elements: The Philosophy of Immanuel Kant. The Sublime with M. M. Merritt, D. Ainslie, L. Filieri, P. Guyer, S. Matherne, R. Zuckert*

Materiali di Estetica, Numero speciale (2023)

<https://riviste.unimi.it/index.php/MdE/issue/view/1971>

Emilio Renzi. Per una biografia

Emilio Renzi, *Su me stesso. Curriculum esteso di Emilio Renzi per la Scuola del Design*

Lorenzo Renzi, *Infanzia e prima giovinezza di Emilio*

Giulio Montenero, *Emilio da ragazzo*

Giorgio Faggin, *Il discepolo di Giuseppe Faggin (manoscritto)*

Gian Franco Frigo, *I Lehrjahre padovani di Emilio Renzi*

Michele Pacifico, *Emilio Renzi: una vita 31ymboli*

Alvaro Barbieri, *Il vento del Moderno e il senso del cambiamento Una polaroid di Mimmo Renzi*

Giovanni Maggio, *Per Emilio Renzi. Olivettiano*

Memorie

Fulvio Papi, *Fulvio Papi*

Marzio Zanantoni, *Marzio Zanantoni*

Amedeo Vigorelli, *Amedeo Vigorelli*

Salvatore Zingale, *Salvatore Zingale*

Sandro Mancini, *Sandro Mancini. Conversando su Emilio Renzi sul mistero della persona*

Gianni Trimarchi, *Gianni Trimarchi*

Carolina Frabasile, *Carolina Frabasile*

Dario Sacchi, *Dario Sacchi*

Scritti su e per Emilio

Franco Sarcinelli, *Il pensiero e le opere di Paul Ricoeur negli studi di Emilio Renzi*

Sara Fumagalli, *La Persona di Emilio Renzi*

Sabrina Peron, *L'ora della mezzanotte*

Gianni Trimarchi, *Emilio Renzi comunità concreta*

Gabriele Scaramuzza, *Uno sguardo a Wagner*

Andrea Bonomi, *Frammenti di un dialogo*

Testi di Emilio Renzi

Emilio Renzi, *Breve e facile storia della Scuola di Milano*

Alice Crisanti, Emilio Renzi, *Storia di un'intervista. Emilio Renzi e la "Scuola di Milano"*

Emilio Renzi, Guido Neri. *Incontro svolto alla Fondazione Corrente sulla figura e l'opera di Guido D. Neri*

Emilio Renzi, *Per Giovanni Piana (Casale Monferrato, 5 aprile 1950 – Praia a Mare, 27 febbraio 2019)*

Emilio Renzi, *Per Massimo Bonfantini 17 marzo 1942 – 19 febbraio 2018*

Emilio Renzi, *Salvatore Veca per noi*

Emilio Renzi, *Io e Mr. Parky di Andrea Bonomi*

Emilio Renzi, *Germania 1985 dal Diario di viaggio dell'estate 1985*

Emilio Renzi, *Me stesso*

Emilio Renzi, *La mia maestra*

Emilio Renzi, *Via Camperio. Una memoria della Pubblicità Olivetti 1969-1994*

Emilio Renzi, *I fantasmi del Grande Nord*

Emilio Renzi, *Finale di partita*

Materiali di Estetica, 10.1 (2023)

<https://riviste.unimi.it/index.php/MdE/issue/view/2003>

Il linguaggio dei colori

Testi

Deianira Amico, «Tutto il colore tiene» Renato Birolli rilegge Delacroix, Van Gogh, Cézanne

Colour is a central issue in Renato Birolli's painting and theory since it is discussed by the artist in his writings and diary's notes starting from the mid-1930s. The article highlights Delacroix, Van Gogh and Cézanne influence in Birolli's work, discussing his theory of "colour-form".

Andrea Baboni, Gaetano Chierici: un dipinto ritrovato

The subject of the following essay is a work by the painter Antonio Chierici (Reggio Emilia 1832-1920), who is only apparently little known as he did not actively participate in the innovative pictorial movements of his time; in reality, he enjoyed great fame, especially abroad where his pleasing works were much appreciated and even copied by esteemed painters. He took part in numerous exhibitions all over the world, winning prizes and recognition. Attentive to the play of light in poor but lively interiors for the figurines that inhabit them, one would be inclined to call him a 'genre painter' but such he is not because of the very high quality of his painting.

Anna Ballatore, Antonio Soldi, *Le sfumature dell'Assoluto L'oro come espressione dell'Infinito dal Medioevo alla contemporaneità*

The research aims to investigate the existing relationship between the representation of the Absolute and the colouristic effects rendered by the use of gold in painting. The possibility to show the Absolute essence through figurative language, in its secular as well as in its religious meaning, has always been a privileged objective of artists. If contemporary aesthetics, 33ymbolically33 by radical processes of 33ymbolically33n, addresses the theme through the analysis of specific chromatic tones, this study intends to emphasise the use of gold and how it modifies the perception of the colours juxtaposed with it, by giving unexpected luminist solutions. To this end, the research will focus on the context of medieval and early Renaissance painting. Subsequently, an attempt to reflect on the adoption of similar expedients in contemporary artistic expressions will be developed.

Alice Barale, *Il colore: una sfida filosofica*

Colors have always been a problem for philosophers. This might seem strange at first glance, because they are something that has always belonged to human experience – for example, they are very important for children. And yet, for philosophers color is something very difficult to define. It is no coincidence that one of the most popular theses in the current philosophical debate, especially in the English and American context, is that color does not exist at all. How could such a strange statement be made?

Manuele Bellini, *Il blu egizio e il simbolo. Una nota*

The so-called Egyptian Blue is a peculiar shade of synthetic blue and in ancient Egypt it is used above all in funerary texts that accompany the deads, protecting them 33ymbolically in the difficult access to the afterlife. Its presence is also attested in Mediterranean area until late antiquity, then it disappears in the Middle Ages and it finally re-emerges in the Renaissance, mainly in Raphael's Triumph of Galatea. Perhaps this "survival" is not accidental: the Neoplatonic climate of the time conceives hieroglyphics as visible symbols of invisible ideas.

Tiziana Canfori, *Colori al clavicembalo*

The concept of "color" is invoked in music from the simplest pieces and is initially related to the range of intensity. Then it perfects itself in the ability to create a more complex relationship between elements such as timbre, style of writing, breath and articulation of language, acoustics of space. The palette becomes rich and complex. Among the instruments, the harpsichord is an extraordinary testing ground for musical colours, particularly in the French repertoire.

Angelo Casati, *Il colore di quelle parole*

The homily presented here is dated 15 May 2022, Fifth Sunday of Easter. The light, the colours conveyed in Father Angelo's words are certainly highly poetic; but they have more than just an aesthetic value. They are imbued with a religious aura, in a deep, intimately experienced sense. The light of Christian love transfigures everything, reverberates in gestures in words, figures and atmospheres that are always touching. His text is designed as a commentary on liturgical texts: passages from the Psalms and excerpts from the "Acts of the Apostles", St Paul's "First Letter to the Corinthians", and the Saint John's "Gospel".

Gabriele Civello, *Il linguaggio dei colori: intervista a Ruggero Savinio*

In June 2022, Ruggero Savinio, the son of Alberto Savinio and the nephew of Giorgio de Chirico, gave an interview to Gabriele Civello about the language of the colours.

Giancarlo Consonni, *Il colore luce. La ragazza con il turbante di Jan Vermeer*

Light plays a prominent role in the painting of Jan Vermeer (1632-1675). In the interiors he paints, light enters discreetly as a gift. Light seems to create what it makes visible. Everyday life, which is the dominant theme in the Delft master's work, is portrayed with a profound religiousness. Vermeer regards the sacred as life itself. It is as if life were taken by surprise, thanks to Vermeer's ability to seize the moment. A theatrical sagacity allows the artist to fix the moment. One might better call it a 'cinematographic' sagacity. This is the main condition for memorability, for Vermeer's paintings are deeply remembered like few others. The artist's work is guided by the credibility of what is depicted. Vermeer thus achieves a double result. On the one hand, he makes concrete moments in the lives of the depicted characters, who are mostly young women. On the other, he effectively documents the flourishing historical and geographical context of 17th century Holland. How does beauty work in all this? It is the humanity of the characters that becomes beauty. Like few other painters Vermeer succeeds in bringing out the inner beauty of the person depicted. His painting *Girl with a turban* is one of his masterpieces: it is like a flash of lightning that goes through us.

Lucia Ferrario, *Il significato dei colori in Le Bonheur*

The article is dedicated to the analysis of Varda's work, *Le Bonheur* (1965). The montage, seemingly totally unrelated to the plot, is a demonstration of how much Varda's work speaks in symbols: in a film in colour, the colours themselves are the best symbols available for the creation of a narrative parallel to that of the facts, a narrative that is at times autonomous and so coherent that it can even be traced in sequences not directly shown by the director.

Lucia Ferrero, *Elogio del chiaroscuro. Dall'oscurità alla scena del colore*

Through an interdisciplinary perspective, the article aims to investigate the notion of "vision". The argument begins by developing an aesthetic of the invisible, of the darkness which hampers the sight and the black color beside it. As darkness is the mythical primordial state of the universe, the performing scene enveloped in darkness seems the embryonic condition of an incoming world of colors. When darkness begins to disappear, shading (or chiaroscuro) enters the scene. It's the infra-vision environment, where shades of grey occur: it establishes itself as the liminal area in which the eye begins to catch a glimpse of the chromatic possibilities of images. Straddling visual and performing arts, the article analyzes some significant instances of the "thinking through light" that belongs to artists such as Turrell, Eliasson, Teshigawara and Takatani (*Chroma*, 2012). In recent years, these artists have questioned the perception of the audience by using darkness, shading, light and color.

Lorenzo Gatti, *Un bianco geometrico. Lettura dall'Etica di Spinoza*

The article collects the speech given at the Spinoza Seminar at the Fondazione Corrente, on January 17th, 2023, by the contemporary Italian-Belgian artist Lorenzo Gatti (1955), who over the years has created a series of large 'maps' dedicated to Baruch Spinoza's work *Ethica, ordine geometrico demonstrata* (1677).

Roberta Guccinelli, *Che "effetto" fanno i colori sull'organismo? La prospettiva di Kurt Goldstein*

The aim of this paper is to show the relationship between "health" and the "efficacy of colours" on human life. What is the importance of colours in our life? An interesting case, from a biological and philosophical point of view, is the neurologist and psychologist Goldstein's investigation on colours. The first part of this article deals with his holistic theory of the human organism. The second part has to do with Goldstein and Rosenthal's study on the effect of colours on the human organism (1930). The final part of this paper analyses the positive or negative impact of certain colours on our psycho-physical health.

Maria Maletta, *I colori delle Trachinie. Per una semantica delle passioni*

The Greeks represent themselves and the κόσμος according to chromatic categories linked to luministic variations and to the qualities of the object of which colour is a property. While placing chromatic perception within the synesthetic experience, the Greeks do not make colour a mere sensory vehicle but a form of θεωρεῖν. Particularly in the poetic text, the chromatic signifier expresses multiple, often contrasting symbolic and psycho-affective nuances, which allow us to identify the profound isotopies concealed within it. In the present essay we discuss the colours of the Trachiniae, whose brilliant or dull hues range between green and red, green and mottled, white and black. By intersecting several semantic values, they do not only convey an overall vision of the text and of the scenic apparatus but also amplify the degree of subjectivity of the protagonists with their irrepressible and devastating passions.

Oscar Meo, *Su alcune questioni di logica e ontologia del colore*

This paper discusses some logic and ontological difficulties within colour theory: whether colour is an objective or subjective property; the difference among surface, atmospheric, and volume colour; the fact that colour names are vague, because they do not denote definite objects, but ranges; the puzzling question of "achromatic" colours. After shortly outlining the philosophical implications of various colorimetric systems, I discuss three possible interpretations of Aristotle's claim that properties such as colours are inseparable from individual substances.

Cristina Muccioli, *Il grigio, la timidezza del bianco*

From the Latin *celor*, colour conceals. The one that conceals least is perhaps grey. Rather, grey lends itself to bringing out others, even the lightest, even white. Compared to the proud purity of white, grey seems to reduce itself to mere support and lend itself to making it stand out more. Some artists, however, from the Renaissance to contemporary times suggest to us that the shyness of grey is the only one capable of enhancing the underlying design of the painting and, therefore, its truth.

Maddalena Muzio Treccani, Mario Rivardo, *La lingua dei colori in psicoanalisi*

From the unconscious of speech to the structure of Id (Es), silent in its colours and forms, the language of colours in psychoanalysis is configured in dreams, children's drawings and artists' works as a universal residue of our belonging to nature and at the same time participates, with its grammar, morphology and syntax, in the process of constructing the subject that makes each person unique in his or her own history. As Virginia Finzi Ghisi writes, if we deal with painting as psychoanalysts, it is because "every form of art reflects the structure of the psychic apparatus".

Giangiorgio Pasqualotto, *I colori nel Giappone antico*

For a long time, a tenacious prejudice has cultivated the idea that the West has produced the best ways of both knowing the world and organising existence. An integral part of this prejudice is the views on colour theories. Whether referring to the ancient Greeks, Goethe or Newton, for too long it has been thought (and sometimes still is thought) that it is the various Western colour theories that best describe the sensory experience that brings human beings into contact with colour. In a certain sense, that is, as theories, this is true. But it is not true that only colour theories allow us to have the best possible experience of colours. This observation is well illustrated by the case of ancient Japan, which lacked specific colour theories, but was very rich in colour sensitivity.

Sabrina Peron, *Blu di Prussia*

By virtue of an accidental discovery, Prussian Blue has the honor of being the first synthetic pigment created by man. His story is interlaced with the lives of chemists, philosophers, writers and with the eternal question of evil and human stupidity.

Maria Rosaria Perrelli, *Adoperare il colore delle cose ad arte*

In the 20th century avant-gardes there was a gradual decline using pictorial pigments. After the introduction of the Duchampian ready-made, the colour rendering in works is given by everyday life objects that already possess the mimetic intent of pictorial yield. Thus, a wider colour performance can evoke a world. Painting progressive disappearance plays an indicative role about disappearance of art theme. But, far from disappearing, it relies on developing an alternative canon aided by technical reproducibility tools of images. Using ordinary items, often consumed by time, carefully recovered from their decline, is a conceptual operation reminiscent of the Chiffonnier figure. The ordinary materials presence suggests the extension to a not only visual sphere, evoking an imaginary that no longer coincides with a linear narrative. This essay investigates the elements' role taken from reality, as analogues of colour, in the system of image production.

Elisa Romano, *Il lessico latino dei colori e la 'cecità' degli antichi verso il blu*

This article deals with the issue of the ancient lexicon of colours, more specifically the Latin lexicon. The subject has been addressed in the past from wrong methodological perspectives and with the use of modern colour classification categories. So arose the false problem of ancient blue blindness. However, the analysis of some Latin sources shows that this colour was perceived both as a material colour for painting and as a descriptive element of (e.g.) the sea; but it was perceived as an unstable and changing colour.

Gabriella Rovagnati, *Il poeta dei colori Max Dauthendey*

The article is dedicated to Max Dauthendey, a poet little studied even by Germanists. What characterises his texts is his particular sensitivity to colour in all its nuances, so much so that his name, even in hasty newspaper articles or in schematic encyclopaedia entries, is often accompanied by the term 'Farbendichter' [colour poet].

Gianluca Solla, *Iconoclastie. Il blu di Derek Jarman*

Starting with the monochrome film *Blue* by British director Derek Jarman, the essay explores the implications of a vision that has as its object an always identical field of colour. In particular, the transformation of the function of the spectator and the dimension of existence and dying as unrepresentable are highlighted.

Paolo Spinicci, *Il mare color del vino. Riflessioni fenomenologiche su un'immagine omerica*

The article offers a phenomenological reflection on Homer's image of the sea being the colour of wine. Indeed, this image refers to its deep imaginative connection with blood and life, with the earth and death.

Giorgio Tinazzi, *Antonioni e il colore (1940/1947)*

Michelangelo Antonioni worked as a film critic between the 1930s and 1940s. It is a path that denotes the formation of a taste but also attention to certain formal elements of movies, such as the use of colour. The articles examined trace the lines of Antonioni's theoretical interest of the beginnings.

Nicola Vitale, *Cosmologia cromatica*

Color can be considered a complex system that responds to certain constants. These dynamics reveal a structure that has strong analogies with cosmologies of different cultures and eras. For example, the white light of the sun as the first principle from which all colors are born by diffraction, or the triad of primary colors that contains and produces the other colors, or the tensions between the complementary colors that enhance or cancel each other out. These structural relationships, at the basis of pictorial syntax, suggest comparisons with analogous structures that we find in nature, in individual and social psychology, in philosophical and theological constructions, in sapiential texts. The survey undertaken seeks to bring out common structures in the analogue game between different levels of experience and knowledge.

Fogli sparsi di Fulvio Papi

Fulvio Papi, *23 ottobre 1942*

Fulvio Papi, *Per una politeia amorosa*

Fulvio Papi, *Tornare in sé*

Fulvio Papi, Angelo Gaccione, *Bisogna far tacere le armi*

Fulvio Papi, Gabriele Scaramuzza, *Corrente e l'ambiente banfiiano Conversazione con Fulvio Papi*

Fulvio Papi, *Questa volta due parole al direttore*

Contributi speciali

Manuel Mazzucchini, *Il problema della verità del mondo nella fenomenologia di Husserl e la sua ricezione in Sein und Zeit Cenni critici di una teoria del significato*

The aim of this paper is to provide an account of the problem of truth by focusing on the recurring concept of *Welt* in the major works of Edmund Husserl and Martin Heidegger. The logical relevance of the relationship between the truth and the world, as highlighted by Husserl, will allow us to bring how we make sense of the world into focus. A brief examination of the main topics concerning Heidegger's most relevant philosophical bequest, the notion of *Dasein*, will subsequently clarify the above-mentioned relationship in light of the bond the subject shares with other beings which inhabit the world. Finally, we will surmise that this could set up the prolegomena of a theory of signification as well.

Marcio Suzuki, *Lo sguardo libero. A proposito d'erotismo e d'autonomia estetica*

The article explores the idea of aesthetic autonomy and its relationship to the thought of Kant and Winckelmann. The text analyses how their thought influenced our understanding of beauty and eroticism, and how the notion of aesthetic autonomy helps us to better understand erotic art. Furthermore, the text examines the differences between sexual attraction and aesthetic pleasure, and how these two experiences can coexist or be separated. Overall, the text offers an in-depth reflection on aesthetic theory and its application to erotic art.

Renzo Vidale, *Una lettera di Althusser*

Focus article

Carmela Morabito, *Dal gesto alla parola e ritorno*

On the basis of the most recent acquisitions of the contemporary cognitive sciences, from philosophy of mind to psychology, to neurosciences and cognitive anthropology, the paper outlines a historical-epistemological perspective that starts from the reflections of cognitive archaeology on the organism's motor capacities in the environment, on the development of cognitive functions and specifically language, coming today at a sort of backward journey which – with the empirical and experimental support of contemporary science – at the root of the most sophisticated mental capacities and language identifies the same sites and mechanisms of the nervous system that are in charge of motor control. The theory set forth by Lieberman in his most recent work on the origin of language and its neurobiological basis is adopted as a case study.

Sed / Contra

Valentina Cardella, *The Inner Is a Delusion. Commentary on the Article «The Mind-Body Problem and Wittgenstein's Method» by Luigi Perissinotto*

In his paper, Luigi Perissinotto provides an analysis of Wittgenstein's dissolutionist approach to the mind-body problem. In doing this, he shows two essential aspects of Wittgenstein's philosophy: the criticism of any form of dogmatism, and the importance of «grammatical fictions». In my commentary, I will focus on the link between the mind-body problem and the other minds problem, and on how Wittgenstein rejects both solipsism and behaviourism in his investigation of personal experience. The role, in most philosophical problems, of the rooted tendencies of our language, and of misleading analogies, will also be discussed.

Mind, Body and Language in the History of Ideas (Part Two)

Marco Mazzeo, *Un dito nell'occhio. Il tatto secondo J.J. Gibson e G. Révész*

The article argues for the importance of rediscovering the variety of human senses for a materialist theory of mind and language. To this end, the essay proposes the reconstruction of a piece of cognitive science and its prehistory: the description of tactile perception by J.J. Gibson and the precursor of this analysis, namely the work of Hungarian psychologist G. Révész. This author discusses, among other things, a topic that is still completely open today: the relationship between blindness, aesthetic experience, and art.

Adriano Bertollini, *L'amicizia negli animali non umani. Aristotele e il darwinismo contemporaneo*

The article investigates some Aristotelian claims about the friendship of nonhuman animals in the light of more recent research conducted within the Darwinian paradigm. In the Eudemian Ethics, the Greek philosopher had argued that in other animal species there is a type of friendship aimed at the pursuit of utility, that is, mutual benefit. To test this hypothesis, I propose a survey of primatology studies on the subject, with a focus on the case of chimpanzees (§ 1). I will then (§ 2) consider the symbiosis, that is, a form of interspecific association – temporary or permanent –, such as that between cattle and cleaner birds, or between fish and shrimp. In conclusion (§ 3) I will examine the relationships between humans and domestic animals (dogs), discussing the theses advanced by Barbara Smuts in several papers.

Stefano Oliva, **Ivan Colagè**, *Sensus communis. An Aesthetic «Precursor» for Embodied Language and Cognition*

Embodied cognition shows that language understanding and production are inseparable from speakers' bodily experience. Twentieth-century philosophy has been largely suspicious of rooting linguistic meaning in speakers' experience, understood as strictly private and individual. Grounding language into (subjective) experience would lead to the risk of incommunicability, at the basis of Wittgenstein's well-known argument against «private language». The turn would be in conceiving of experience as non-private. The history of philosophy, namely of aesthetics, indeed offers a «precursor» of such a conception (and hence, of embodied cognition): Kant's *sensus communis*. The notion lends valuable insights for the relevant philosophical questions embodied cognition utterly faces.

Grazia Basile, *Experience, Cognition, and Language in Lev S. Vygotsky. A Socio-Cognitive Approach to Meaning and Understanding*

The aim of this paper is to reconstruct Lev S. Vygotsky's contribution to some highly topical issues in cognitive science, in particular the issues related to «social cognition», which should be understood as a key aspect of human cognitive development. We will focus on the biological features of humans that enable the sociocultural activities and experiences typical of our species. These include the cognitive relevance of corporeality (i.e., the human body as a body in action and interaction with physical and social reality), the human mind as being «continuous» to the body, and the role of language in the human cognitive and action space. Human knowledge is therefore to be understood in its performative dimension. Within this theoretical framework and in the context of recent developments in cognitive science, Vygotsky can be seen as an exponent and a pioneer of that branch of studies aiming to place the naturalistic notion of social relationships at the centre of theoretical considerations.

Marco Carapezza, «Hai mai cercato di descrivere l'aroma del vino senza riuscirci?». *Percezione, linguaggio e storia culturale*

The way we describe wine aromas and our tasting experiences has changed enormously throughout the last century. This change has resulted in the need for an extremely rich and sophisticated lexicon, much of which has been borrowed from that of fruit. In this transition this lexicon has essentially become a systematic lexicon (cf. Wine aroma wheel). This operation cannot be understood and described without identifying the transformations that have accompanied our use of wine and the words that accompany it. Indeed, wine has gone from being an energizing substance capable of helping us maintain our psychophysical balance, according to the dictates of galenic medicine, to a substance capable of galvanizing our hedonism.

Marina De Palo, «Un io che è un altro»: *corpo, linguaggio e istituzione di senso in Merleau-Ponty*

The aim of this contribution is to illustrate the embodied vision of language put forward by Merleau-Ponty in *The Prose of the World* (1969), with particular attention to the so-called encroachment between lived body and other's body and the link between the concept of institution and the problem of intersubjectivity. The intersection of phenomenology with Saussure's reading and gestalt psychology leads Merleau-Ponty to assign a strategic role to an open conception of the notion of the 'field of experience' through which to rethink the interpenetration and trespassing of embodied subjects in a dynamic manner: the system of self-other is a body-to-body between two beings endowed with body and language, each of which attracts the other through invisible threads that create a «common situation» in which the dynamic sedimentation of history is grafted.

Gaetano Licata, *Popper and Quine. Realism, Objectivity and Objectivism in Scientific Theories with Respect to Relativism: A Semantic Question*

The correspondence theory of truth can be arranged in such a way as to contain aspects of a «molecular» holism, in which background knowledge is linked but kept distinct from the content of the single proposition. Within this vision, the proposition can still be a «representation» of the fact, always approximate and renegotiable, which however illustrates the structure of the state of affairs in order to illuminate also the molecular group of states of affairs, of finite number, connected to it. The theories describe or represent real aspects of the world but these aspects, as in the Popper's well-known similitude, can always be deepened and they are never definitive, like the different levels of reality identified by a powerful microscope.

Alessandra Falzone, Margherita Dahò, Chiara Rizzotto, Amelia Gangemi, *Psychopathology and New Neuroscience Approaches to Our Mind*

One of the first aims of neuroscience studies applied to the psychopathological field is to describe the cognitive processes underlying mental disorders. For years, thanks to the use of neuroimaging techniques, scholars have identified some neurobiological components responsible for the hypo/hyperactivation of brain areas and believed to be responsible for behavior (abnormal or altered in psychopathologies). However, this remains a reductive description of brain network activations and psychopathology. On the other hand, in recent years, neuroscience is increasingly abandoning a purely descriptive approach to mental illness, to focus on a clinical-therapeutic approach. The aim of this paper is therefore to clarify how and to what extent current developments in neuroscience contribute to the understanding of psychopathologies. To do this, we will briefly discuss the evolution that neuroscientific methods have undergone recently, since the entry of neuroscience into the panorama of cognitive sciences. In particular, we will see how the neuroscientific explanation of mental illness has loosened due to the difficulty of identifying the true explanatory value of the data collected through brain imaging techniques. We will then examine some of the possible contributions of neuroscience to psychopathology and then describe the specific case of autistic syndrome. Studies on this syndrome, indeed, are helping the epistemological paradigm within neuroscience to overcome the mind/body dualism. In conclusion, we argue that this «Replication crisis», as defined by

Strack, does not necessarily imply the default of the neuroscientific perspective, but obliges a revision of the epistemological approach towards the so-called translational neuroscience, i.e. a perspective that integrates neuroimaging with the eco-social dimension in which the patient acts and constructs his representation of reality.

Giovanni Pennisi, *The Role of Media in the Emergence and Treatment of Eating Disorders*

In this paper I will propose an embodied approach to eating disorders, that is, an account that describes this class of pathologies as being characterized by the predominance of a detached (third-person) perspective towards one's own body. In order to do that, I will explore the literature on the effects that visual media (such as television, magazines, and social media) have on the emergence and worsening of eating disorders symptoms and predictors. I will argue that the exposure to such kind of media produces both an "internalization" of ideal models of corporeity and an "externalization" of one's own body image, that is, a perception of one's body as an external object. This idea is pivotal for two theoretical constructs, namely, the "self-objectification theory" and the "allocentric lock hypothesis". I will rely on the first one to clarify the nature of the correlation between the use of visual media and the onset of body image concerns such as body dissatisfaction, drive for thinness, and body surveillance; then, I will show why the second one has proved extremely useful in providing a solid theoretical background to the clinical treatment of eating disorders through Virtual Reality. Finally, I will explore the literature on the use of Virtual Reality to treat eating disorders, in order to show that the positive impact that this tool has on the clinical condition of the subjects is both an index of the urgency to intervene on the embodied aspects of the pathology, and a good starting point for rethinking the role that media might have in promoting a positive experience of one's corporeity.

Rivista di Estetica, 82/2023

<https://www.rosenbergesellier.it/ita/titolo?ref=1609>

Unpacking the Social World: Groups and Solidarity

Francesco Camboni, Raul Hakli, Valeria Martino, *Groups and Solidarity: Bridging a Gap in Contemporary Social Philosophy*

Sally J. Scholz, *Trust in Solidarity*

Carlo Burelli, Francesco Camboni, *La solidarietà come funzione sociale*

Arto Laitinen, *Solidarity and "Us" in Three Contexts: Human, Societal, Political*

Marco di Feo, *Che cosa sono i gruppi sociali? Risposta ontologico-metafisica nella prospettiva dell'intero e delle parti*

Valeria Martino, *Attaching Value to Membership: A Criterion?*

Raul Hakli, *Solidarity and We-reasoning*

Sara Rachel Chant, *Solidarity and Theories of Collective Action*

Varia

Erica Onnis, *Cibo e libertà di scelta. Verso nuove narrazioni alimentari compatibili con la mitigazione climatica*

Rivista di Estetica, 83/2023

<https://www.rosenbergesellier.it/ita/titolo?ref=1625>

The Philosophy of Television Series

Paolo Babiotti, *A Missed Education: Avoiding the Ordinary in The Sopranos*

Héctor J. Pérez, *Aesthetic Interactionism and My Brilliant Friend*

Carlo Chiurco, *Technics and the Sacred: The Path to Freedom and Authenticity in American Gods*

Marco Segala, *Epic Performed: The Poetic Nature of TV Series*

Iris Vidmar Jovanović, *Glancing, Gazing and Binging: On the Appeal of Contemporary Television Serials*

Angela Maiello, *TV Series: A Form of Adaptation to the Contemporary Media Condition*

Dario Cecchi, *Seriality as a Chronotope*

Osman Nemli, *Mukasa Mubirumusoke, After Black(ness)*

Varia

Chiara Scarlato, *Michel Foucault e "Raymond Roussel"*

Scenari, 18/2023

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

Il digitale a scuola. Riflessioni critiche sul tempo presente

Silvano Tagliagambe, *Società disciplinari, società del controllo e società dell'incertezza radicale*

Many of the ideas that have given rise to the growth of contemporary knowledge have required a very long time to mature and have only become reality only thanks to the contingent coexistence of perception and imagination, of a sense of reality and a sense of possibility, of individual inventiveness, favourable demand conditions, and receptive cultural, social and institutional environments. In order to check the concreteness and effectiveness of long-term visions, those that have a texture made up of coherence and rigour, but also of imagination, uncertainty and risk, and that go too far in time to be evaluated with direct and immediate criteria of yield, in which the risk is calculable, we can usefully resort to feedback mechanism, at the basis of cybernetics. Keeping together, in constant reciprocal tension, and using alternatively the sense of possibility, oriented towards the long term, and the sense of reality, or to be more precise of effectivity, which refers to the 'here' and 'now', the latter can be used as an intermediate control instrument, regulated precisely by feedback, of visions and strategies that look to a more distant future. The paradigm of digital twins teaches operationally to do just that: mathematical models, Big Data and sophisticated algorithms of Artificial Intelligence make it possible to construct the hyper-reality of the Metaverse, a parallel virtual dimension, reconstructible with great accuracy and realism, and which must be used not to escape from reality, nor even for purely recreational purposes, but to reason in predictive mode, checking ex ante the validity of decisions taken and choices made.

Silvia Capodivacca, *Educazione e controllo dopo le società disciplinari. Una lettura del Poscritto di Deleuze*

In 1990 Deleuze published a short text in which he introduced the concept of control to describe the social order following what Foucault had named in the terms of the disciplinary society. In addition to predicting several developments that actually occurred in the following decades and still characterize our world today, alongside prisons and hospitals in this article Deleuze considers the example of the school, showing its transformations and related drifts. This essay proposes an analysis of Deleuzian writing, a focus on the pedagogical question and some possible solutions or, more appropriately, lines of escape to be drawn in order to arm ourselves with 'new weapons' against the consequences of these practices of power.

Gabriele Giacomini, *Misurare il potere digitale. Sull'urgenza di un'educazione alla tecnologia*

Foucault and Deleuze's interpretations of power still implicitly inspire the research of many social scientists today. One example is Zuboff's "surveillance capitalism". With digital media, indeed, the operations of profiling and persuading citizens require to be at least problematised. Through empirical analysis, this article aims to identify certain characteristics of digital platforms (such as "neointermediation") and to explore how Italians would like to reform these powerful organisations. In conclusion, the importance of a more deeply rooted and widespread digital literacy emerges.

Floriana Ferro, *La relazione tra docente e discente in chiave fenomenologica: i cambiamenti apportati dalla DaD*

This paper draws on previous research carried out by the author on the educative relationship between teacher and student in schools and universities, in order to enrich it with further studies and considerations on distance learning. The author uses the phenomenological method, assuming the point of view of both members of the relationship (student and teacher). The general characteristics of the relationship (reciprocity, asymmetry, and verticality) and the differences between the two parties involved (age and/or developmental stage, educational role, mastery of the discipline, and institutional role) remain, but are articulated differently: this mainly happens, because in distance learning the perception of the body of the other person is partial or absent, hindering the phenomena of pairing and empathy. It is thus shown that distance learning cannot replace face-to-face teaching, however, it is able to support and supplement it.

Marcello Barison, *Continuo e discreto. Coscienza analogica e riduzione digitale*

What does it mean to think? The question, which occupies one of the many centers of the modern tradition, from Kant to Heidegger to the most recent developments in the dialogue between neuroscience and philosophy of mind, becomes all the more inevitable today. Indeed, recent developments in Artificial Intelligence make it inevitable to ask whether or not what this modern technology is capable of processing can be qualified as thought, whether or not it does or does not qualify as thought today, and, even if it does not today, whether or not it might in the future. The essay aims to address this question by making a classical approach, of essentially Aristotelian matrix, react with some of the reflections developed in this regard by Roberto Calasso, who, since *La rovina di Kasch* (1983), has extensively dealt with the speculative significance of the relationship between analog and digital.

Fabio Grigenti, *Hackers. Lo spirito di una tecno-episteme*

The following text is intended to provide an initial philosophical interpretation of the so-called hacker culture. A brief historical and conceptual survey of the phenomenon in question will be provided, starting with a problematisation of the expression 'to hack'. It will conclude by highlighting some elements of analysis that lead to interpret hacker practice as a form of techno-episteme.

Miscellanea

Karin Stögner, Stefano Marino, Ines Zampaglione, *Critical Theory and Feminism Today: An Interview with Karin Stögner*

In this contribution we present to the readers of "Scenari" a conversation on critical theory and feminism with the German sociologist Karin Stögner. The text includes four questions written together by Stefano Marino and Ines Zampaglione, and four long, complex and detailed answers to those questions written by Karin Stögner. The questions and answers included in this interview are partly based on the structure and contents of the book *Kritische Theorie und Feminismus*, co-edited by Karin Stögner with Alexandra Colligs, and published by Suhrkamp press in 2022.

Perspectives on Nancy Fraser's Thought: Philosophy, Feminism, Capitalism, and the Climate Crisis

Sandro Mezzadra, *Verso una nuova teoria dello sfruttamento. Dialogando con Nancy Fraser*

The essay discusses Nancy Fraser's work taking as a point of departure her famous controversy with Axel Honneth on redistribution and/vs. recognition. The way in which Fraser frames gender and race in that controversy is taken as a guiding thread for the analysis of her writings on the relation between sexism, racism, and capitalism in the following years. Race and gender have been key to the plea that the very notion of capitalism needs to be expanded, in particular to include social reproduction. Fraser's contribution to feminist debates over the last years is discussed from this angle, emphasizing her attempt to combine Marx and Polanyi to forge a critical theory of capitalism up to the challenges of the present. The essay ends with an analysis of the important distinction proposed by Fraser between the concepts of expropriation and exploitation. A critique of the narrow way in which the latter is understood and an attempt to outline an expanded theory of exploitation conclude the essay.

Vanessa Riela, Nancy Fraser e il dibattito sul socialismo nel XXI secolo

Socialism and the 21st century are the symbolic words of the present paper: in fact, the aim of this paper is to re-signify the concept of socialism analyzing the historical rupture brought about by the great recession of 2008 through the analytical visions of Nancy Fraser, Erik Olin Wright and Gerald Allan Cohen. This dialogue provides us a multi-perspective key on socialism such as to operate a creative and critical renewal of the concept itself. In fact, the historicization of the mentioned notion turns out to be a necessary requirement without which any attempt to rethink socialism would be in vain and unsuccessful.

Fulvia Giachetti, Un'ampia concezione della critica. Nancy Fraser e la questione neoliberale

The article reconstructs and investigates Nancy Fraser's analysis of "neoliberal" capitalism, interpreting it as an attempt to rehabilitate Marxist critique in the face of the historical novelty that emerged in the 1980s, which undermined its conditions of possibility. In particular, the essay shows how the tension between neoliberalism and critique is at the core of Fraser's reflection, leading the philosopher, over the years, to rethink her conception of critique itself. This marks a shift from a democratic theory of "participatory parity" to what can be called a theory of "class justice", where the class subject, analysed by Fraser, far from being thought of from an economicist perspective, challenges, and brings to light, the co-dependence between economic and extra-economic realities that defines its condition.

Anna Cavaliere, Fraser legge Never let me go. Una lezione sulla giustizia a tre dimensioni

In her essay *On Justice*, Nancy Fraser analyses the three dimensions of her conception of justice (redistribution, recognition and representation) starting from a literary text: Kazuo Ishiguro's novel, "Never let me go". Fraser's thesis, which we critically analyse in this contribution, is that Ishiguro's book, which seems to be just a dystopian novel and the tale of an adolescent love story, actually contains valuable insights into the theme of justice and allows us to reflect on the most insidious forms of injustice that characterise contemporary society.

Paola Rudan, Che cosa resta del riconoscimento? Rileggere Fraser e Butler nell'algorithmic turn

Building on Nancy Fraser and Judith Butler's different uses of the category of recognition in the context of the emergence of identity politics, this essay asks how recognition is reconfigured when the algorithmic has become its dominant social form. The first part will lay out the main lines of their arguments, reconstructing how they articulate the relationship between equality, inequality and difference and between social movements and political institutions. In the second part, Joy Buolamwini's and Wendy Chun's critiques of algorithmic technologies will be presented, with the aim of showing that discrimination is a function of algorithmic recognition and that it operates by codifying differences as identities. Finally, Fraser and Butler's theories of recognition will be reconsidered to test their relevance for a political critique of the algorithm, following the hypothesis that the latter is a social institution whose understanding is increasingly relevant to an effective contestation of neoliberal policies.

Ermelinda Rodilloso, The Critical Need for an Anticapitalist and Intersectional Paradigm for Ecological Thinking

In this paper I intend to outline the main features of Nancy Fraser's ecological thinking, drawing attention to the most cutting-edge aspects of her elaboration. In particular, I connect the concept of capitalism as an institutionalized social order with the identification of an intersectional ecological framework that can provide an articulated view of the environmental crisis. Indeed, the assumption of an intersectional model is the first step in building a theoretical account that integrates ecological thinking and socio-political dimensions. Before diving into any Marxist investigation on climate change, however, one must ask the age-old question: what is capitalism? By comprehensively answering this query, Fraser confronts us with contradictory and dysfunctional elements that force us to question the existing relationship between capitalism and nature. This reflection raises our awareness about the need to build an account that is counter-hegemonic and oriented toward a radical modification (if not deterioration) of this institutionalized social order.

Lautaro Leani, *Thinking Ableism through Heterocissexism. A Critical Review of Fraser's Redistribution-Recognition Pair from a Queer-Crip Perspective*

The philosophical framework of justice proposed by Nancy Fraser during the 1990s establishes two equally crucial dimensions of justice: redistribution, linked to the allocation of economic goods, and recognition, linked to the assignment of social status. This division makes it possible to distinguish between transformative strategies that intervene in the causes of social injustices and affirmative strategies that focus on their effects. However, the author's treatment of her notion of "two-dimensional category", which combines inequalities of redistribution and recognition, has limits for thinking about the functioning of certain systems of social subordination and the situation of certain social groups. In this paper, I will use a queer-crip perspective to argue that both heterocissexism and ableism are two-dimensional categories, since they structure an unequal status system, but also sustain, define, and naturalize the capitalist mode of production and are functional to its distribution of economic goods. This critical review allows us to adapt the Fraserian framework to the current socio-political context.

Studi di Estetica, 25/2023

<https://journals.mimesisedizioni.it/index.php/studi-di-estetica/issue/view/106>

Taste as experience in David Hume's aesthetics

Eugenio Lecaldano, *La "scienza della natura umana" di Hume e la bellezza dal Trattato ai Saggi*

In the "Foreword" to the publication in 1739 of the first two parts of the *Treatise on Human Nature*, devoted to the intellect and the passions, Hume promised, "If I am fortunate enough to be successful, I will proceed to examine morality, politics and criticism, an examination that will complete this *Treatise on Human Nature*". This essay takes a general look at Hume's aesthetic reflection, highlighting its dominant developments and crucial passages, in an attempt to show how the methodological and gnoseological premises for Humean research on the beautiful were already anticipated in the *Treatise* project itself.

Timothy M. Costelloe, *Experience, epistemology and taste in Hume's aesthetics*

This paper distinguishes two components of experience, the subjective and objective, and connects them to the distinction between "individual" and "social" epistemology. These elements, it is then proposed, shape Hume's approach to knowledge and belief and, by extension, his treatment of taste. The paper concludes by distinguishing "philosophical criticism" from "vulgar criticism"; the former reflects Hume's place in the eighteenth-century "science of man," while the latter connects him to a tradition that makes aesthetics closer to an art criticism.

Theodore Gracyk, *David Hume, aesthetic properties, and categories of art*

This essay details David Hume's complex contextualist account of aesthetic properties. Focusing mainly on the essay "Of the standard of taste", I argue that Hume's account of aesthetic properties anticipates many points advanced in Kendall Walton's 1970 essay "Categories of art", most notably the thesis that proper detection of most aesthetic properties depends on awareness of which nonaesthetic properties are standard, contra-standard, and variable for the relevant category of art. Consequently, they both reject the position we now describe as aesthetic empiricism. Yet there are also distinctive aspects of Hume's account. Most notably, Hume holds that delicacy of imagination is involved in avoiding prejudice when perceiving nonaesthetic properties. He also proposes that aesthetic terms such as "beauty" and "elegance" capture positively valenced thick concepts because aesthetic properties are necessarily (in part) value properties.

Giovanni Battista Soda, *Dalla regola alla critica. Il concetto di "gusto" e la funzione della filosofia in David Hume*

This work aims to scrutinize the concept of "taste" as developed by David Hume. Firstly, it will be highlighted the impossibility of thinking taste neither as a subjectivist nor objectivist aesthetic theory; on the contrary, it will be shown, through Agamben's work, its underlying radical dialectical structure that seeks to unite subject and object. Furthermore, thanks to Deleuze's enquiry in Hume's thought, it will be possible to argue that Hume's theory of art, rather than being a simple consequence of his theory of mind, plays a fundamental role in the whole Humean system, especially in the accounts on history, civilization, and the role of philosophy.

Giacomo Fronzi, *Gusto, teorie della ricezione e competenze critiche. Alcune possibili tracce (e letture) di David Hume nel Novecento*

The 18th century is the age of aesthetics. This is evidenced not only by the birth of the discipline, but also by the extraordinary production in the field of aesthetic studies, particularly in Germany, England, France, and Italy. David Hume's *Of the standard of taste* (1757), a veritable manifesto of aesthetic subjectivism, is also set within this framework. More than two and a half centuries later, how can it be read? In this paper, I will attempt to support a thesis: to identify traces of Hume's theory of taste in some 20th century authors, in particular Adorno, Jauss, and Dickie.

Miscellaneous

Sara Cocito, *Pas une fois pour toutes. Pensée et création: Gilles Deleuze et le non-commencement de la philosophie*

The paper traces some of Gilles Deleuze's reflections on the subject of thought and philosophical activity, focusing especially on the third chapter of one of his main works, *Difference and repetition* (1968). Following the general structure of the chapter, the paper first analyses the concept of "Image of thought", which describes the tendency of thought itself to represent its own functioning, and the risks that the Image imply, since it chains the activity of thought to old sedentary habits and its ordinary functioning. Secondly, the paper examines Deleuze's original proposal of a "thought without image", a thought whose conditions are not predetermined and that therefore must recreate itself each time. Deleuze arrives at this conception through questioning the classical notion of truth and revisiting Kant's theory of transcendental knowledge.

Simona Chiodo, *Engineered humans*

In what follows, I shall focus on what may be defined as the engineering of humans from a philosophical perspective. More precisely, I shall reflect upon the way in which our language increasingly changes when we define our relationship with emerging technologies, specifically human digital twins, which, as our technological replica, can serve as privileged standpoints to try to understand the meaning of the shift from using distinguishable words to define humans and technologies (for instance, when we happen to talk about our health in terms of self-perception) to using indistinguishable words to define humans and technologies (for instance, when we happen to talk about our health in terms of human digital twins' diagnoses and prognoses). The change of our language shows a kind of optimisation that is taken to the extreme, starting with the optimisation of human bodies' performances: the more engineered humans are (in that they identify their purpose not with feeling good, for instance, but with performing in faster and more profitable ways), the better they are (in that they measure themselves not against typically human values, such as feeling good, for instance, but against typically engineering values, such as efficiency). But a remarkable paradox emerges, whose meaning shall be the core of my philosophical reflection: the more humans work on optimising themselves, the more they (paradoxically) work on moving optimisation from themselves, i.e. their capabilities as autonomous humans (starting with self-perception), to technologies, i.e. ways of engineering, specifically automating, themselves.

Francesca D'Alessandris, *Children, time, and the sublime. New perspectives in educational aesthetics*

Is it possible that children experience something we could judge as the sublime? Some pivotal conjectures have been elicited to positively answer these questions; however, this general topic still stands in need of fuller theoretical and empirical insights. Since taking up this challenge may have important implications in the ever-expanding field of aesthetic education, in this article I will give a philosophical account of the experience of the sublime in 8-10 children, identifying both its plausible components and its markers, which opens up future empirical inquiries.

Sensibilia 16: Il paesaggio esiste davvero?

Karsten Berr, Olaf Kühne, *Aesthetic constructions of landscape between society, individual and objects. A neopragmatic approach*

The famous definition of landscape by Joachim Ritter unmistakably names the aesthetic act of construction that makes landscape vision possible: "Landscape is nature that is aesthetically present in the sight for a feeling and sensing observer". Landscape is an aesthetic construct, in whose act of construction, however, social, cultural, individual and other constitutional factors flow. Following Karl Popper's 3-world theory, a physical landscape (world 1), an individual landscape (world 2) and a social landscape (world 3) can be distinguished. In each case, aesthetic and other constitutional factors are interconnected in a complex and complicated way. In addition, this situation is aggravated by the fact that different scientific basic positions (essentialism, positivism, constructivism) find their way into corresponding analyses (partly unreflected) and make scientific understanding difficult. Finally, this scientific starting position produces different paradigms, theories and terminology, which are often played off against each other and can lead to unfruitful dissent in science. The lecture counters this with a "neopragmatic" approach that can show that and how different paradigms, theories and conceptualisations can be related to each other in such a way that unfruitful dissent can be avoided and instead the advantages of the scientific plurality of theories, concepts and paradigms can be used and made fruitful for concrete research goals.

Marko Čeranić, *Il paesaggio cognitivo tra pervasività psichica e mediazione estetica*

The aim of this work is to show, first of all, how landscape cannot but stand out on the horizon of a cognitive flux that affects every aspect of our being in the world (or, better said, of our being in the world) world). A special role will be reserved for aesthetic mediation, to be understood as an act that regulates the epistemic negotiation between what is in the center and what is "in the surroundings". In this sense, the work will start from bio cognitive assumptions on the species specific ways in which an organism circumscribes and enriches its world, and will then finally arrive at considerations that should, in our hopes, demonstrate how aisthesis is, in fact, the conceptual category that best lends itself to describing this process, in virtue of the particular gnoseological value it assigns to the sensitive body and its extension extension.

Paolo Furia, *Oltre la rappresentazione. Verso una concezione sostantiva di paesaggio*

This article aims to overcome the representational conceptions of landscape in order to recover its substantive character. Landscape appears as a semantically ambiguous and tensive concept in both conceptualizations, but if the representational approaches draw on the dualisms of modernity (between nature and culture, subject and object, art and sciences) and understands landscape in terms of a spiritual / artistic / visual construction opposed to nature, a substantive approach towards landscape emphasizes the continuity between the natural and the anthropic and, without denying the constructive potential of subjective or cultural perceptions, endows the geographical forms with the capacity to produce meanings, constraints and socio-political options by means of their aesthetic qualities. The article is divided in five paragraphs: the first four discuss different kinds of representational attitude towards landscape elaborated during the XX century (the cognitive, the idealistic, and the critic approach), while in the fifth paragraph I will pin down some elements to build an integrally substantive conception of landscape, opening the path for further research developments.

Annalisa Metta, *Il paesaggio agisce, dunque esiste*

In 1665 Athanasius Kircher published the treatise *Mundus Subterraneus*, to explore the complex relationships between the visible forms of the landscape and the reasons that produce them. Kircher was peer of Claude Lorrain, who gave a critical contribution in founding landscape as an artistic genre, making indistinguishable its existence as a real place and its representation as a picture. Compared to Kircher, Lorrain had the greatest influence on Western landscape culture. Yet today, thanks to scholars and landscape architecture practitioners, Kircher's intuition seems effective to describe the contemporary idea of landscape as a performative field, encompassing all living forms, soils and waters, and intangible substances working together, impossible to understand just by the investigation of their visible forms. Today landscape exists because it is perceived and because it works: Lorrain and Kircher have finally met.

Maurizio Paolillo, *L'ornamento del Dao. Brevi considerazioni sul senso del paesaggio nella letteratura e nelle arti della Cina tradizionale*

In ancient Chinese culture, landscape constituted a fundamental element in religious, literary and artistic expressions. This contribution is intended as an imperfect and concise attempt to trace the "guidelines" – influenced above all by Daoist doctrine – of Chinese thought on landscape within the literature and pictorial art of traditional China.

Alberto L. Siani, *"Come il cane e la pulce". Elementi di pragmatica del paesaggio*

This paper suggests that the understanding of the use and the concept of "landscape" can be facilitated by a comparison with Wittgenstein's language games and that indeed "landscape" functions in a similar way to language games, understood in their intertwinement with forms of life. On this basis, I proceed to outline three fundamental elements of a pragmatist, anti-essentialist conception of landscape and develop two of them schematically. In conclusion, I reflect on some ramifications and possible developments of the proposed perspective.

RIVISTE STRANIERE

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Babette Babich, *Gadamer, la belleza y la improvisación musical*

Gadamer's *On the Relevance of the Beautiful* makes telling reference to musical improvisation and the importance of musical listening in addition to foregrounding the need for justification. Situating this discussion via Goethe and Plato along with Adorno's late 1950s lectures on Aesthetics together with a discussion of Nietzsche and antiquity, what is at stake is attunement and a tension which invites a discussion of Carson on the lover's arrest and Heidegger on tarrying. By reviewing Gadamer's hermeneutic of musical programming and performance, including improvisation and the challenge of new music, Gadamer may be read on music culture in the context of social culture and his reflection not only via Plato and Goethe but Hölderlin and Rilke on 'the beautiful.' At work is a cultural 'conversation' where audience input can be in tension with progressive musical programming along with the dynamic of response emergent in the energeia of improvisation for performer and listener.

Ariel Vecchio, *El Sócrates platónico como etopeya del saber filosófico*

Within the framework of current studies on the relationship between theory and practice of *μῦσις* in Plato, the objective is to investigate the Platonic characterization (*ἠθοποιία*) of Socrates. For this purpose, on the one hand, the thematization of the characterization in the *Progymnasmata* is investigated to show its function and the place that Plato occupies in this tradition. On the other hand, some key passages from *Apology of Socrates* and *Republic I* are analyzed to shed light on the narrative composition and, through it, try to account for the philosophical task in the Socratic characterization. The hypothesis is that the option for dialogue is linked not only to the way of understanding, but also to the way of transmitting philosophical knowledge, and that, in this framework, the character Socrates embodies a type of know-how or dispositional. This type of knowledge would not be reducible to propositions, so that the option for dialogue would not merely fulfill a stylistic function, but mainly a propaedeutic-philosophical one.

Nicolás Perrone, *Deleuze, Beckett y el teatro del agotamiento*

This paper deals with one of Gilles Deleuze's least addressed texts, *L'Épuisé*, in which the philosopher analyzes four theatrical-television pieces by Samuel Beckett and deals with the problem of the exhaustion of the word in the work of the Irish playwright. This exhaustion is seen by Deleuze in relation to four elements: things, voice, space and image. From our point of view, we understand that this work shows the last figure with which the philosopher thinks about theater and its transformation facing the emergence of audiovisual images. The elements that Beckett exhausts in his pieces are also a sign of a type of theatricality that imploded the dramatic representation in favor of a development towards image.

Scott Walden, *Sympathy for a Serial Killer: Malick's Badlands, Visual Metaphor and Frankfurt's Concept of a Person*

Many creatures exhibit desires of various strengths competing with one another for the prize of interacting with beliefs to cause behaviour. Harry Frankfurt famously analyzes persons in terms of the ability to form second-order desires; desires that intervene in this economy of first-order desires in ways that sometimes award the prize to weaker competitors. This paper augments Frankfurt's analysis with Kendall Walton's understanding of pretence behaviour and then interprets the central metaphors in several films by Terrence Malick in terms of this augmented analysis. The result is an understanding of those films as investigations into personhood and factors that inhibit attempts to manifest it. Along the way, the discussion touches on the relation between linguistic and visual metaphor, the potentially ethical character of art, and the question of whether a valid interpretation must be congruent with the actual communicative intentions of the artist.

R. Maxwell Racine, *Narrative Identity and Recognition Deficiency*

Paul Ricœur says that our narrative identity depends on how others understand us. This claim, however, does not explicitly address the fact that not everyone receives the same recognition: it underexplains how certain groups are systemically not acknowledged, respected, or taken seriously. More recent work on narrative co-authoring starts to address this fact by examining how people's vulnerability to co-authoring depends on the context in which they live. But I argue that this work should be extended to attend to the kinds of vulnerabilities that result from what José Medina calls recognition deficiencies, which become more normalized due to structural oppression, specifically what Iris Marion Young calls cultural imperialism. I then illuminate the kinds of vulnerabilities that result from recognition deficiencies in cases of structural oppression by bringing in work in Black feminist thought and epistemic injustice, particularly that of Audre Lorde and Veronica Ivy, into conversation with narrative scholarship.

Sofía Meléndez Gutiérrez, *Musical Ontology and the Audibility of Musical Works*

There are compelling reasons to believe that musical works are abstract. However, this hypothesis conflicts with the platitude that musical works are appreciated by means of audition: the things that enter our ear canals and make our eardrums vibrate must be concrete, so how can musical works be listened to if they are abstract? This question constitutes the audibility problem. In this paper, I assess Julian Dodd's elaborate attempt to solve it, and contend that Dodd's attempt is unsuccessful. Then I discuss what I take to be the ideal response to the audibility problem, and show that it ultimately fails. I contend, consequently, that the project of construing musical works as audible is disheartening. Accordingly, in my last section, I will argue the audibility problem may be satisfactorily resolved without ascribing audibility to musical works.

Matthew Wennemann, *Liturgy and the Sublime*

Experience of the sublime is most often discussed as a facet of the aesthetic experience of nature. In this paper, I argue that religious liturgy can be a source of sublimity and that experiences of the liturgically sublime are analogous to aesthetic experiences of nature and natural sublimity. Experiences of the liturgically sublime are not religious experiences, since the aesthetic experience of liturgy is not dependent upon any particular belief, such as belief in a deity, does not communicate specific information, and is fundamentally physical in its experience, since it is based upon sensory experiences of the physical environment. I conclude that, as aesthetic experiences of liturgy are similar in important ways to experiences of natural sublimity and can be fully appreciated by any attendant of a liturgy, so can anyone, regardless of belief set or religious background, experience and appreciate liturgical sublimity to the fullest degree.

Tea Lobo, *Park Aesthetics Between Wilderness Representations and Everyday Affordances*

Scholars criticize privileging aesthetics over social and ecological considerations in park design. I argue that the real culprit is not aesthetics, but aestheticism. Aestheticism treats aesthetic objects as if they were ontologically distinct from everyday objects. Aestheticism in park design—treating parks like artworks to be admired like paintings—dovetails into treating parks like representations of a romanticized wilderness: of pristine, untouched landscapes. I argue that aestheticism is a means of constructing an ontological distinction between the beholder and the beheld, for landscapes are not truly pristine if they are sullied by human presence. As an alternative, and while drawing on the works of John Dewey and Yuriko Saito, I argue for a continuity between everyday objects and aesthetic objects. I also draw attention to the question

of whose every day is privileged and propose to introduce Wittgenstein's concept of multi-aspectivity in the analysis of everyday affordances.

Robbie Kubala, *The Aesthetics of Crossword Puzzles*

This paper develops an aesthetics of crossword puzzles. I present a taxonomy of crosswords in the Anglophone world and argue that there are three distinct sources of aesthetic value in crosswords. First, and in common with other puzzles, crosswords merit aesthetic experiences of our own agency: paradigmatically, the aesthetic experience of struggling for and hitting upon the right solution. In addition to instantiating the aesthetic value of puzzles in general, crosswords in particular can have two other sources of aesthetic value: the visual appeal of grid art and the poetic delight of idiomatic language. Crossword aesthetics takes place at the intersection of the recently popular aesthetics of puzzles and games and the more familiar aesthetics of the visual and literary arts.

Felix Bräuer, *Aesthetic Testimony and Aesthetic Authenticity*

Relying on aesthetic testimony seems problematic. For instance, it seems problematic for me to simply believe or assert that The Velvet Underground's debut album *The Velvet Underground and Nico* (1964) is amazing solely because you have told me so, even though I know you to be an honest and competent music critic. But why? After all, there do not seem to be similar reservations regarding testimony from many other domains. In this paper, I will argue that relying on aesthetic testimony seems problematic because we are attached to an ideal of aesthetic authenticity and feel that living up to this ideal is anathema to simply relying on aesthetic testimony.

Alberto Voltolini, *Perceiving Aesthetic Properties*

In this paper, I want to claim that, in conformity with overall intuitions, there are some aesthetic properties that are perceivable. For they are high-level properties that are not only grasped immediately, but also attended to holistically—just like the grouping properties they depend on and that are responsible for the Gestalt effects or switches through which they are grasped. Yet, unlike such grouping properties, they are holistically attended to in a disinterested modality, where objects and their properties are regarded for their own sake.

British Journal of Aesthetics, 63, 4 (2023)

<https://academic.oup.com/bjaesthetics/issue/63/4>

Zoe Jenkin, *Epistemic and Aesthetic Conflict*

Do epistemic and aesthetic values ever conflict? The answer might appear to be no, given that background knowledge generally enhances aesthetic experience, and aesthetic experience in turn generates new knowledge. As Keats writes, 'Beauty is truth, truth beauty' (Keats, 1996). Contra this line of thought, I argue that epistemic and aesthetic values can conflict when we over-rely on aesthetically enhancing background beliefs. The true and the beautiful can pull in different directions, forcing us to choose between flavours of normativity.

Jamie Dow, *Aesthetic Austerity in Persuasion*

How can we distinguish the permissible use of aesthetic features in persuasive communication from their manipulative misuse? The paper reconstructs the basic argument (proposed by Stoics and others in antiquity) that persuasive speech should be aesthetically austere. The argument, it is suggested, is fundamentally sound. But the view it sustains is subject to challenge, on the grounds that it is implausible and impractical in the real world. By making clear the grounds on which the "austere" view is justified, and by making precise the arguments that underlie those challenges, the paper identifies and evaluates three different possible responses to those challenges. The most promising of these accepts the argument for "austerity" but proposes a more moderate interpretation of its conclusion. In doing so, it takes up the challenge of providing a defensible rationale for distinguishing the permissible from the impermissible use of aesthetic features in persuasive communication.

Shannon Brick, *Show, Don't Tell: Emotion, Acquaintance and Moral Understanding Through Fiction*

This paper substantiates a distinction, built out of Gricean resources, between two kinds of communicative act: showing and telling. Where telling that *p* proceeds by recruiting an addressee's capacity to recognize trustworthy informants, showing does not. Instead, showing proceeds by presenting an addressee with a

consideration that provides reason to believe that p (other than the reason provided by an informant's credibility), and so recruits their capacity to respond to those reasons. With this account in place, the paper defends an account of one way in which authors can show their readers that certain moral states of affairs obtain both inside, and outside of, their fictions. It is argued, moreover, that this kind of showing gives addressees access to more than just reasons for moral belief—it also gives them access to the sorts of reasons that enable agents to increase their moral understanding. In virtue of these latter capacities, the showing identified is a way of communicating about morality that is markedly different from the sort of moral testimony that many philosophers have been increasingly interested in of late.

Owen Hulatt, *Musical Silences—Opaque and Capacious*

I will argue that there are (at least) two species of musical silence, which cannot be distinguished by attending to how these silences sound. I term these two kinds of musical silence 'capacious' and 'opaque'. Both capacious and opaque musical silences might occur in the midst of the ongoing production of sound or might exist in the complete absence of sound. Both kinds of silence can, in certain conditions, be sonically identical, but both are always received by the listening ear in importantly different ways. I will discuss our ability to distinguish between these silences, even when they 'sound' the same. I will argue that the accounts of musical silence and silent music offered by (among others) Levinson, Kania, and Davies are vitiated by their failure to distinguish between these kinds of musical silence. I distinguish these kinds of silence by the kinds of listening activity associated with them, and the ideal structure of such listening practices.

Christopher Prodoehl, *Aesthetic Insight and Mental Agency*

Do artists have control over their ideas for new artworks? This is often treated as a question about *spontaneity*, or the experience of control: does the event of having an idea for a new artwork occur unexpectedly and without foresight? I suggest another way of interpreting the question—one that has mostly been neglected by philosophers, and that is not settled by claims about spontaneity. According to that interpretation, the question is about *agency*: are the events of having ideas for new artworks exercises of mental agency? I argue that the answer is no. I apply the results of this argument to questions about what is and is not intentional in the creative process. I conclude by examining another type of control artists might exercise over their creative mental events, which I call 'facilitation'.

Kim Leontiev, *Schiller on Aesthetic Education as Radical Ethical-Political Remedy*

This paper examines the iconic conception of aesthetic education in the work of Friedrich Schiller, with the aim of elucidating Schiller's unique innovation of this notion in understanding i) the relationship between aesthetic and ethical value and ii) the transformative possibilities within a collective, social dimension of aesthetic experience. The paper provides an overview of the Kantian origins of Schiller's aesthetic programme (Section 1). It then considers Schiller's critique of the perceived failings of the Kantian and Enlightenment republican models of ethical value and political emancipation (Section 2) before turning to his positive alternative aesthetic programme (Section 3). The paper concludes (Section 4) with some evaluation and reflection on Schiller's original contributions.

Szu-Yen Lin, *Defending the Hypothetical Author*

In contemporary analytic philosophy of art, the intentionalist debate is about whether the author's intention is relevant to the interpretation of her work. Various positions have been proposed, and in this paper I defend what I call hypothetical author-hypothetical intentionalism, the position that interpretation is based on the intention attributed to the author constructed from the work. There are three aims to achieve: (1) to give a general account of hypothetical author-hypothetical intentionalism; (2) to present a moderate version of hypothetical author-hypothetical intentionalism; (3) to defend the moderate version of hypothetical author-hypothetical intentionalism against actual intentionalism and actual author-hypothetical intentionalism. Against the current trend that focuses on actual authors, I hope to show that the hypothetical author account is still a sustainable contender in the intentionalist debate.

Contemporary Aesthetics, 21 (2023)

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

Reza Tavakol, *Aesthetics of/and the Universe*

Modern cosmology has revealed a Universe that is wholly unexpected; a defining feature is that its largest constituent parts are either dark or hidden behind the cosmological horizon, making them in principle unobservable. These discoveries raise the important question of what constitutes an aesthetic appreciation

of the Universe? By considering various modes of appreciation, I argue that a fuller aesthetic appreciation of the Universe would need to augment its visual forms of appreciation with conceptual and imaginative modes of appreciation informed by scientific knowledge. This argument can have a direct bearing on the long-standing debate concerning the role of cognitive elements in aesthetic appreciation, by providing examples in the largest possible natural settings, where the cognitive element does not just enhance the aesthetic appreciation of that which is seen but crucially also enables additional modes of conceptual and imaginative appreciation of vast parts of the Universe that exist but are in principle invisible. Finally, to have a glimpse of how profoundly radical, novel, and unique the modern Universe is aesthetically, I consider an imaginary installation as an *earthy mimesis* for the Universe that includes some radical gestures from modern conceptual art.

Lisa Heldke, *Duck Tape Down*

An ordinary ski jacket is rendered both fashionable and immortal by the judicious application of duck tape (duct tape).

Hans Maes, *Aesthetic Melancholy*

Emily Brady and Arto Haapala (2003) define melancholy as a complex emotion with aspects of both pain and pleasure that draw on a range of emotions — sadness, love and longing — all of which are bound with a reflective, solitary state of mind. Melancholy, they argue, does not just play a role in our encounters with artworks and the natural environment but also invites aesthetic considerations into play in more everyday situations. As such, melancholy can be considered an aesthetic emotion per se. In this paper, I critically examine the various aspects of Brady and Haapala's account, then present an alternative analysis of melancholy and its aesthetic relevance.

John Carvalho, *What in the World*

Photographs bear witness. Minimally, they record or collect evidence. Bearing witness is not, however, reducible to showing that this was there then. Bearing witness has an affective dimension. What led a photographer to select this and not that to capture on a light sensitive medium? What was he or she feeling? How was the photographer embodied when he or she trained their lens on the scene to be photographed? How is the photographer's embodiment culturally situated relative to that scene, and how does his or her embodiment bear on what he or she hopes to witness and for others to witness? This essay explores what Edward Burtynsky embodies and hopes to capture with the photographs collected for *The Anthropocene Project*. It argues that Burtynsky's photographs embody and bear witness to a melancholia, a lost sense of unspoiled Nature felt in the presence of his photographs. It contends that this affect motivates audiences to mitigate the impact of human industry on the environment more effectively than ethical arguments about the responsibility of human industry to police its actions. The irony is that unspoiled Nature is a myth generated alongside the industry once mobilized to harvest its riches and now exposed in Burtynsky's photographs as spoiling it.

Critical Inquiry, 49, 4 (2023)

https://criticalinquiry.uchicago.edu/past_issues/issue/summer_2023/

Katherine Bode, *What's the Matter with Computational Literary Studies?*

The debate about computational literary studies (CLS) is stuck. Forceful arguments are repeatedly made as to why literary studies must now—or could never—involve quantification, statistics, and algorithms (not least in this journal) with little sense of either side convincing the other of their case. Surveying this debate over the past decade, I propose that what seems a complete divergence of opinion obscures a fundamental agreement: that computation is separate from literary phenomena. For the field's critics, this distinction makes CLS an oxymoron; for its proponents, both ways of knowing can contribute to literary studies, and there is critical potential in working across the divide. Yet the perception of a divide remains, and it prevents either effective critiques of reductive uses of computation (in literary studies and beyond) or productive engagements with computation's constitutive effects (including for literary textuality and subjectivity). In charting this divide as it characterizes and limits apparently very different arguments, I connect claims about technology and subjectivity made in critiques and defenses of CLS to the separation of matter and meaning commonly referred to as Cartesian dualism. With both sides maintaining this arrangement, the debate about CLS is sealed off from technocultural inquiries in multiple fields (including literary studies) and from much of what matters in and as contemporary literary phenomena. The performative approaches to scientific and literary materiality I use to elucidate problems with the existing debate also help to characterize, explain the need for, and make legible where it already exists, a different—performative—

CLS. Attuned to the coconstitution of computational methods and objects, with each other, and with literary subjectivities and textualities, this CLS builds on and extends existing critical paradigms to enable literary studies in the postprint era.

Hoyt Long, Richard Jean So, Kaitlyn Todd, *#COVID, Crisis, and the Search for Story in the Platform Age*

Wattpad is a popular online writing website in which individuals write, upload, and comment on original stories. In 2020, the platform had more than a hundred million registered users. In this article, we use a mixture of close and distant reading methods to study how lay authors wrote about the COVID-19 global pandemic during its first year. We examine some of the formal and generic norms these authors used to narrativize this event; how such norms evolved over time as the pandemic dragged on; and how these online COVID stories differ from more established online genres, such as mystery and romance. Overall, this article explores how a large reading and writing public, leveraging the novel affordances of user generated content, came to respond to a massive social crisis in real time, before they knew how it would end. This exploration allows us to accomplish two things. First, we are able to situate real-time pandemic stories against the retrospective narratives that we expect from literary fiction. How does writing crisis in real time and in a collaborative mode produce its own unique plot and narrative structures, and how do stories written in the immediate wake of the pandemic anticipate later mainstream cultural productions (fiction, film, television)? Second, we gain a broader understanding of how new genres of writing emerge within a cultural ecosystem increasingly defined by generic predictability and the recycling of familiar cultural intellectual property (IP), such as *The Avengers* and *Harry Potter*. COVID-19 dramatically disrupted global economic, political, and health systems. How did it also disrupt cultural systems?

Joseph Jonghyun Jeon, *Lines Left to Cross: Deglobalization and the Domestic Western in Bong Joon-ho's Parasite*

This article situates Bong Joon-ho's *Parasite* (2019) within the historical logics of the Washington Consensus. In this broad context, we might think of the film's much-heralded class critique as not quite so domestically contained as may initially appear in a film staged primarily in the confines of a single household. Instead, it opens onto a global political economic framework, which it explores through a nested structure in which class dynamics are also mobilized to explore cold-war and trade-war logics, both of which are revealed to be radically interconnected with domestic concerns. *Parasite* reveals then the inherent dissensus in the Washington Consensus, a dissensus that was always latent but eventually became more explicit. We might say more generally that stories of class difference take on a pointedly different tenor during periods of stagnation; the specific anxiety in *Parasite* then is not just over the moral fact of social inequality but also specifically about the material distribution of wealth in the face of diminishing resources. The fact of brutal competition emerges from a milieu that seems ostensibly defined by plentitude.

Johanna Oksala, *Neoliberal Subjectivation: Between Foucault and Marx*

This article defends the theoretical centrality of Michel Foucault's account of subjectivation for critical responses to neoliberalism against those Marxist critics who claim that his focus on the subject pushed the Left into the fraught terrain of identity politics. A key contention is that a theoretically sophisticated account of subjectivation is a requisite for any philosophically coherent and politically effective theorization of resistance against neoliberalism. Critical accounts of neoliberal subjectivation must be recognized as indispensable for understanding the conditions of possibility for class struggle and not as an alternative theoretical frame to it. The article also relates Foucault's and Karl Marx's thought on the question of power and its relationship to the subject. It presents a reading of Foucault as a post-Marxist who modified, rejuvenated, and extended Marx's views on power and subjectivation. While Foucault developed his understanding of subjectivation as a critical response to the problems he identified in the French Marxist accounts of his time—particularly in the work of Louis Althusser—his appropriation of Marx should be recognized as decisive for the development of his account of productive power and the concomitant understanding of the subject.

Alain Pottage, Mario Biagioli, *What Is a Book? Kant and the Law of the Letter*

Kant's essay on the question of literary piracy has so far been read as a foundational text in the history of literary property. When Kant refers to the book as a "mute instrument," scholars of intellectual property already know how to interpret that formulation because they presume the distinction that the contemporary jurisprudence of intellectual property makes between matter and form and its concomitant assumption that print is just an inert, nonagentive medium. In fact, Kant begins his analysis of unauthorized publication not with the question What is an author? but with the question What is publication?. His insight was that unauthorized publication revealed a structural feature of publication in general. The effect of the interposition of print, or the fact that speech begins in and with print, is that the author is structurally alienated from his or her speech. Kant was not an Enlightenment media theorist, but he recognized that speech had to be mediated and therefore delivered to the reader and that it was the medium itself that determined the conditions under which authors and readers could exist and be present to one another and

under which speech could become an authorship. In order to create a language channel for public reason, Kant had to take a detour through the legal fiction of agency. Speech might have been an action that could have its existence “only in a person,” but this supposedly innate bond was made by a legal fiction of representation, according to which one person could truly speak “as if” they were another. Kant’s answer to the question What is a book? developed a law that was not so much a law of literary property as a law that sought to suspend the alienating effects of print so as to restore the Enlightenment ideal of communication.

Andrés Mario Zervigón, *Visible Yet Transparent: The Lens in Nineteenth-Century Photographic Cultures*

In 1890, the famous Jena Glass Works of Carl Zeiss released the Anastigmat photographic lens to great fanfare. The nearly faultless realism it generated seemed to conclude a chapter in optical technology that had progressed in a predetermined manner since photography’s origins. But why exactly had Zeiss developed its expensive mechanism, and what drove photographers to buy it? This article proposes that the consistent focus and varied depth of field that the Anastigmat provided were not in and of themselves the desired goals of the new corrected lens, but that they were instead visible signals of a pictorial model that makers and consumers had been circling since the public introduction of photography in 1839. The goal was a strict verisimilitude that remained stubbornly external to the medium, an illusionistic standard that had largely been mediated by painting and was now apparently possible in photography as well. But this history of pictorial perfection and the Anagstimat was not inevitable. Other lenses developed around the same time answered to dramatically different technological and aesthetic imperatives. They tell an alternative story of photography’s identity that is less tethered to mimetic fidelity and the idealized human vision with which photography was increasingly associated.

William Diebold, Sonja Drimmer, *Panofsky’s Debut*

An introduction to Erwin Panofsky’s “The Problem of Style in the Visual Arts” (1915).

Erwin Panofsky, “*The Problem of Style in the Visual Arts*”

This is an English translation of “Das Problem des Stills in der bildenden Kunst” (1915). It is Erwin Panofsky’s first published essay and provides a critique of the famous theory of pictorial style by Panofsky’s distinguished predecessor, Heinrich Wölfflin.

Critical Inquiry, 50, 1 (2023)

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Bill Brown, Frances Ferguson, Heather Keenleyside, *Fiftieth Anniversary*

The fiftieth anniversary of Critical Inquiry marks more than the ongoing liveliness and longevity of one journal. It marks the ongoing importance of humanities journals tout court and the vitality of a field that persistently asks new questions and expands the borders of knowledge. As we begin our next fifty years, we remain committed to that vitality—to new authors, new research, and new conceptual paradigms that open new fields of inquiry. Looking back at what the journal has accomplished and looking forward with undiminished aspiration, we want to express our gratitude to the University of Chicago Press and the Division of the Humanities at the University of Chicago for their unflagging support and to our authors (of articles, reviews, responses, and blog posts) and our readers, who so clearly justify the endeavor. In particular we’d like to celebrate the members of our coeditorial board (past and present), who sustain a dynamic, at times passionate conversation from across fields and theoretical dispositions. And we want to thank Hank Scotch, our managing editor, whose passion for the journal is a continuing act of intellectual sponsorship.

Lydia H. Liu, *After Turing: How Philosophy Migrated to the AI Lab*

What happens to philosophy when philosophical activities migrate to the AI lab? My article explores the philosophical work that has gone into the machine simulations of language and understanding after Alan Turing. The early experiments by AI practitioners such as Karen Spärck Jones, Richard Richens, Yorick Wilks, and others at the Cambridge Language Research Unit (CLRU) led to the creation of the machine interlingua, semantic networks, and other technological innovations central to the development of AI in the 1950s–1970s. I attempt to show how, in the midst of their computational work, the CLRU pioneers engaged with Ludwig Wittgenstein, Ferdinand de Saussure, Rudolf Carnap, and other philosophers and developed startling new ways of formulating fundamental questions about language and human understanding. More

significantly, their philosophical activities on the machine present an inclusive and culturally diverse picture of the world that profoundly negates the ethnocentric metaphysics of human-machine conundrums that John Searle and his critics represent in the Chinese Room debate. The familiar legacy of that debate has long distorted the narrative of AI origins through its simultaneous reiteration and repudiation of the Turing test. My study seeks to clarify those origins, but my primary goal is to demonstrate what it is like to practice philosophy on the machine and how the critique of metaphysics is made possible in the AI lab.

Frederic Jameson, *Schematizations, or How to Draw a Thought*

This article sketches the emergence of visual schematisms from Immanuel Kant to Gilles Deleuze, Michel Foucault, and Jean-François Lyotard. It demonstrates the centrality of differentiation in these visual representations, as underscored by the “bar” or so-called vinculum (a mathematical term). It ultimately concludes that the weakness or dialectical contradiction of the thus differentiated entities lies in their tendency to fold back into each other, returning to the One which it was the purpose of the schematization to exclude in the first place.

Catherine Malabou, *Contemporary Political Adventures of Meaning: What Is Hegemony?*

This article, originally delivered as a lecture at the University of Chicago, is a critical reading of Ernesto Laclau and Chantal Mouffe’s *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. Following Antonio Gramsci, their book reverses the meaning of the term hegemony. The traditional use of the term (for military or political leadership) shifts and gives birth to a new signification. Hegemony currently designates a privilege but a discursive one only. It is the privilege conferred to a certain word or category serving as a unifying symbol for different and even heterogeneous forms of political resistance. Hegemony thus understood retains an idea of direction but without any dominating intention. It just orients multiple revolt movements without reducing their differences. Such a unifying symbol appears as a specific signifier devoid of any content or reference, thus ready to bear any contextual meaning. Does this new understanding of hegemony succeed in providing a nondogmatic and nonbinding process of unification, or does it secretly reinstall the logic of commandment?

Frances Ferguson, *Distributing Legibility*

Stenography had been used for centuries to capture the words of orators, lecturers, and royals, but there was a significant expansion of the use of stenography in the eighteenth century. During the period when Samuel Richardson held the contract to report on decisions reached in the House of Commons, Thomas Gurney began transcribing the testimony of many speakers at trials in the Old Bailey. In this article, I suggest that Richardson, increasingly aware of stenography as a technology for capturing many different speakers’ words verbatim, ratcheted up epistolarity to establish a high-water mark for the multivoiced novel. He depicted characters who weren’t merely using stenographic concisions to keep up with the pace of speech but were essentially taking dictation from themselves. In a final section I consider Edgar Allan Poe’s “The Gold-Bug” as a repudiation of the multivoiced novel as a literary form and an effort to humiliate its voice-centeredness.

Daniel Morgan, *Modernism Is Not for Children: Annette Michelson, Film Theory, and the Avant-Garde*

This article argues that a sustained, consistent, and ambitious argument underlies Annette Michelson’s writings on art and film across the 1970s and 1980s. Working in relation to modernist discourses of the 1960s, Michelson links an account of time and temporal organization in cinema to a developmental model of film spectatorship. Read in this way, Michelson’s writing represents an alternate and overlooked strand of film theory and criticism, one that provides a new account of cinematic avant-gardes—and an alternative to what I call the infantile tendencies of film theory that is grounded in the terms of cognitive maturity.

Michael W. Clune, *What Is an Author?*

The twentieth century evolved several ways of treating literary authorship in terms of an object rather than a subject. One tradition, derived more or less distantly from late nineteenth century symbolism, identifies the source of authorship with the medium, the tradition, or language itself. Exponents of this view include writers as different as T. S. Eliot, Martin Heidegger, and Paul De Man. A second tradition, associated most closely with Michel Foucault, understands authorship in terms of impersonal social structures. Both of these traditions move the question of authorship from subject to object by bypassing the experience of the writer. I outline a third tradition, one that locates the movement from who to what within the experience of authorship itself. I enumerate key features of this model of authorship—which represents a revision of the classical concept of inspiration—through close readings of poems by Sylvia Plath and Jorie Graham.

Matthew Kirschenbaum, *Granular Worlds: Situating the Sand Table in Media History*

A sand table is an intentional structure that is an early, indeed ancient, interactive platform for visualization and simulation. An intellectual furnishing that is also a tangible instance of speculative infrastructure, the

sand table offers a tactile space for the rehearsal of tactics, staccato words whose roots lie in haptics and arrangement. While common in military settings, sand tables have also been used to teach the blind, train wilderness firefighters, conduct therapy for trauma victims, illustrate stories to children, and play imaginative games. Today there is a direct line from this seemingly modest technology—an implementation of what has been called elemental media—to augmented reality and other tangible interfaces. Part media history, part media archaeology, this article argues that sand tables belong to the lineage of platforms for speculative thinking and world-building that culminated in the rise of the digital computer amid a Cold War complex of scenario-driven futurology (whose centerpiece was the so-called situation room). It also suggests that sand, in its literal granularity—the physical affordances of the minute particulars of its particulate matter—offers an alternative to the binary regimen of ones and zeros that is the extractive product of the refined silica out of which semiconductors are still made.

Critical Inquiry, 50, 2 (2023)

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

Meghanne Barker, *You Have Been Misconnected*

One face in the crowd meets another. Eyes lock, only to disappear again. Craigslist missed connections, a minor genre of the personal ad, reveal the imbrication of mediation and missing. They articulate anxieties over shifting relations in cityscapes and communication infrastructures. This article treats *missing* as an act and affect defined through mediation. Studying a vernacular narrative form such as the missed-connections ad offers insight on the significance of missing to urban life. The architecture of missed connections shows that they trace and generate connections among physical, transit, and media infrastructures. Articulating a moment of loss and hope for recuperation, missed connections look simultaneously backward and forward in time. They describe interactions at once mundane and unique, leaving gaps that invite projection. These entextualizations of in-person encounters inspire various forms of remediation. These acts come to reanimate cities as spaces where surprise moments of fleeting intimacy can reveal themselves at any moment.

Benjamin Lindquist, *The Art of Text-to-Speech*

Long before Siri and ChatGPT uttered their first automated words, there was only one way to program synthetic speech: with paint and brush. During the transformative years between 1930 and 1960, artists, linguists, and engineers mixed sound and image in a way that combined artistic production with new technologies. What was known as “synthesis-by-art” grew into the rules that power computer speech today. This article concentrates on the emergence of rule-based speech synthesis at Haskins Laboratories in mid-twentieth-century America. An unexpected outgrowth of their work with disabled Second World War veterans, members of the Haskins group had developed a new machine that converted visual patterns into sound: the Pattern Playback. Like holes in a player-piano roll, painted shapes were mechanically translated into distinct sounds. Early experiments at the laboratory promised “a new art form.” Researchers painted pictures of music and listened to geometric shapes. This work eventually grew into a psycholinguistic program committed to painting the shapes of speech. But these early aesthetic experiments had helped researchers cultivate a familiarity with paint, brush, and subjective bodily knowledge. This allowed them to intuitively develop a recipe for painting synthetic speech. In other words, their painting hands enacted knowledge long before they could articulate the complex rules that govern how phonemes interact. By the late 1950s, lab member Frances Ingemann successfully converted this “embodied knowing” into a machine-legible code that rigorously detailed how to paint synthetic speech. She had hoped that her rules might result in a reading machine for blind users that would automatically convert text into speech. Instead, her work was coopted by J. C. R. Licklider, who described Ingemann’s rulebook as “a digital code, suitable for use by computing machines.” While Licklider would use the work of Haskins Laboratories to spearhead his novel concept of man-computer symbiosis, he obscured the extent to which this digital code grew from the anomalous bodies of wounded war veterans and the subjective knowing of painting hands. Indeed, the forgotten history of early text-to-speech shows the indivisibility of interactive computing and digital codes from the material practices and embodied cognition from which they grew.

Andrea Kelly Henderson, *Victorian Equations*

As familiar as the form of the mathematical equation is to us, the ostensibly simple act of equating unlike things was an achievement many centuries in the making, and one that would ultimately redefine European mathematical enquiry such that its bias toward geometry and the concrete would be displaced by a bias toward algebraic abstraction. The moment of that displacement was the nineteenth century, and its broader significance is on particularly striking display in the British context, where the implications of algebraic

abstraction were the object of sustained enquiry among mathematicians, logicians, and economists. This article argues that the ascendance of the algebraic equation, and the transformation in the conception of number on which it was premised, were not simply the product of evolutionary pressures internal to mathematics; the Victorian embrace of algebra was also a response to the practical and cognitive demands of Victorian economic life, which was increasingly reliant on attenuated exchange relations and merely nominal forms of ownership. This was an economy organized around the global extension of trade and characterized by the exponential growth of financial intermediation, of what Walter Bagehot called “number abstracted from reference.” Victorian economic practices thus modeled an abstraction that helped to justify the abstractions of mathematics, and that mathematics in turn was used by economic theorists to argue for the necessity and objectivity of their models. This mutually sustaining dialogue is particularly visible in the writings of William Stanley Jevons, who applied the principles of algebra to philosophy and economic theory so as to reconceive the logic of cognitive and social life in terms of equations. This logic, for which he was merely a spokesman, continues to shape our faith in the special value of abstract, theoretical knowledge.

Maureen N. McLane, *Notational/Poetics: Noting, Gleaning, Itinerary*

This article establishes itself first in a kind of slough, a lack of inspiration, and transvalues this via Fred Wah’s poem “Ikebana” and Roland Barthes’s celebration of haiku as a form that “lacks inspiration.” Following Barthes on “the minimal act of writing that is Notation,” this article explores and theorizes the status of the notational in and for poetics. The article registers and sustains the ambiguity in *notatio*, *notationis* and suggests that the notational points to a conceptual dialectic between condensation and dilation. Poets Tonya Foster and W. S. Graham offer key cases, as do the author’s own poems. The article moves from haikus and other short forms (including the imagist poem) to haibun (a mixed form of verse and prose) to questions of accent as a mode of differentiation from the surround. Drawing on Claudia Rankine and Jacques Rancière (as well as on classical rhetoric), the article also shows how the notational as censure might register antagonisms and not only accents or gestures (as notational forms are typically glossed). Alert to the enmeshment of notational forms with other media—such as the novel and photography—the article suggests in its final turn that a notational poetics can also vivify the (sometimes latent) diegetic aspect of short, minimal, “uninspired,” supposedly “immediate” notational forms and practices, as we see in the dance of notation and annotation, or in the unfolding of haiku within mixed forms such as the haibun.

Catherine Malabou, *Contemporary Political Adventures of Meaning: What Is a Floating Signifier?*

This text is the edited transcript of Catherine Malabou’s second Critical Inquiry visiting-professorship lecture at the University of Chicago in January 2022.

Kwabena Slaughter, *A Peripheral Vision: Framing the Cultural Bias in the Center of Photography*

This article explores issues of what is seen and not seen, recorded and disregarded, as they relate to the author’s practical experimentations with alternate uses/forms of the camera. These alternates include the slit-scan camera and a little-known form called the cylinder pinhole camera, which was originally designed and tested by the photo historian Joel Snyder. What do these cameras tell us, the author asks, about the center and periphery of an image as it exists inside a camera before that image is recorded on film? The prioritization of content at the center of an image, the article argues, is consistent with the West’s cultural bias toward making two-dimensional images on rectangular surfaces, such as drawings, paintings, and photographs. But we see something very different by looking into the black box of the camera, something not so rectangular. The figures included here, then, are meant to disrupt the center-periphery binary that has ruled photography in the West. These photos offer new insight into social expectations about the capacity of the camera, of panoramic images, and about strategies for analysis of art-making practices in general.

Peter Schwenger, *The Draw of the Mark*

The mark is the present moment of writing. It follows that if we give some thought to marks, we will also learn something about writing. The mark takes place in a certain space, from which it distinguishes itself. In George Spencer-Brown’s *Laws of Form*, a right-angle mark becomes the founding gesture for a study of distinction, space, and the relations between them. The Spencer-Brown mark is presented as the elegant minimum needed to convey the idea of “contingence” or spatial enclosure. Repetitive attempts to enclose a space are evident in the earliest circular scribbles of children. Serge Tisseron suggests that, later on, filling the space of a page with words proceeds by a similar circularity: thoughts are thrown out from an elusive inner space and pulled back in the form of written lines. When words fail us, we may revert to marks—as in cases of graphomania, like those of Emma Hauk and Charles Crumb. The artist Irma Blank devoted a lifetime to exploring the nature of writing through various forms of marking. Her series titled *Eigenschriften* presents a ritually repeated act of self-making through the mark.

Critique, 913, 914 (2023)

<https://www.cairn.info/revue-critique-2023-6.htm>

Nietzsche encore

Anne Merker, *La guerre, le plus grand agôn. Réflexions sur la guerre chez Platon et Nietzsche*

Emmanuel Salanskis, *La longue durée nietzschéenne*

Patrick Wotling, «*Le type de philosophe ayant existé jusqu'à présent*»

Marc de Launay, *Transposition, traduction*

Entretien

Carlotta Santini, *Juger la sagesse*

Céline Denat, *Comment Nietzsche devint Nietzsche*

Guillaume Métayer, *Nuance de la rédemption*

Santiago Espinosa, *La joie souveraine: Clément Rosset lecteur de Nietzsche*

Michel Baudouin, *Nietzsche et Bouveresse contr les nietzschéismes français*

Jacques Le Rider, *Proust et Nietzsche*

Marc Cerisuelo, *Stendhal/Nietzsche*

Critique, 915, 916 (2023)

<https://www.cairn.info/revue-critique-2023-7.htm>

Papas – Mamans

Antoine Compagnon, *Les mères profanées*

Christine Détrez, *À corps et à rires*

Pedro Cordoba, *In memoriam Hildegart. Un devenir-femme de l'humanité*

Irina Okuneva, *Orphelins d'État et peuple orphelin en Russie post-soviétique*

Marc Cerisuelo, *Papa, pas mamam, Shakespeare et moi*

Pierre Birnbaum, *Les pères coupables?*

Olivier Bauer, «*Notre père-mère qui es aux cieux*»

Claudine Cohen, *Parentés, échanges, hybridations: Nouveaux regards sur la famille humaine*

Gabrielle Radica, *Nouveaux parents, service minimum?*

François Anserment, Ariane Giacobino, *Mères: Certaines, incertaines ou multiples?*

Pierre Niedergang, *Œdipe zombie. Familles queers, inceste et tradition psychanalytique*

Thierry Hoquet, *Œdipe sous le signe du Trois. Papa, maman et moi*

Critique, 917 (2023)

<https://www.cairn.info/revue-critique-2023-9.htm>

La littérature japonaise: actions et reactions

Thomas Garcin, *Mishima dramaturge*

Guillaume Muller, *Nankin 1937: la littérature comme mémoire*

Anne Bayard-Sakai, *Quand la littérature répond à l'événement : les écrivains japonais face au Covid 19*

Thierry Hoquet, *Des noms japonais l'onomastique d'Aki Shimizaki*

Arnaud Welfringer, *De la poésie lettrée*

Laurent Jenny, *Rien ne passe*

Philippe Berthier, *Note*

Critique, 918 (2023)

<https://www.cairn.info/revue-critique-2023-10.htm>

Didier Cartier, *Nicolas Grimaldi ou la Vie retrouvée*

Anne-Claire Désesquelles, *Les paradoxes de la société*

Fabrice Colonna, *L'expérience esthétique et les envoûtements de l'imaginaire*

Françoise Balibar, *Apprendre à voir le vivant*

Hugo Martin, *Répondre des rêves*

Cyril Le Meur, *Le nouveau rythme de L'Odyssée*

Samuel Bidaud, *Une relecture des 7 boules de cristal*

Estetika. The European Journal of Aesthetics, 60, 2 (2023)

<https://estetikajournal.org/37/volume/60/issue/2>

Eileen John, *Is Aesthetic Consistency Worth Having?*

Should we aspire to aesthetic consistency? Two kinds of aesthetic consistency are considered, following Ted Cohen's discussion of consistency in personal aesthetics: consistency of aesthetic reasons and coherence of aesthetic personality. Neither of these kinds of consistency seems like something to aspire to, possibly because we cannot do so – if we are not typically reasoning at the level of aesthetic response that is envisaged – or because consistent, coherent responsiveness does not seem like a worthwhile aesthetic goal. A third kind of consistency is defended, at the level of reflection on the desirable functions of art. We can try to be consistent about broadly ethical principles, showing our commitments as to the goods that art should provide in a life or to a society. These very broad principles do not make direct or clear aesthetic contact with individual artworks, so we cannot straightforwardly apply them as evaluative principles. But we can be consistent in trying to link the very specific achievements of works with these reflective values.

Elisabeth Schellekens, *Failure as Omission: Missed Opportunities and Retroactive Aesthetic Judgements*

In this paper I distinguish between different kinds of failures of aesthetic judgements with a view to exploring a form of failure that involves the outright omission of aesthetic judgement. Such omissions come

to pass when an object of attention could or ought to have been experienced and judged aesthetically but where such an experience or judgement simply failed to arise, and can be traced back to at least three kinds of reason: (1) lack of aesthetic quality; (2) lack of appropriate ontological status; and (3) lack of aesthetic prominence. I shall examine some aspects of this kind of failure and argue that a missed opportunity to experience an object of attention's aesthetic character is a missed opportunity to engage with that object's aesthetic potential where such potential, although not always accessible to us, can nonetheless retroactively be said to pertain to the object in a meaningful sense also under experientially unfavourable conditions. This warrants talk of rehabilitation to some degree.

Uku Tooming, *Aesthetic Disagreement with Oneself as Another*

Can disagreement with my past self about aesthetic matters give a reason to reconsider my present aesthetic verdict and if it does, under what conditions? In other words, can such a disagreement be a sign of my failing in my present aesthetic judgement? In this paper, I argue that revising one's judgement in response to disagreeing with one's former self is appropriate but only when the former and the present self share the same aesthetic personality. The possibility of failure in one's aesthetic judgement is therefore bound up, among other things, with facts about one's aesthetic identity over time. The resulting view has implications for our understanding of the scope of the autonomy in aesthetics and is consistent with empirical evidence regarding the way in which people evaluate aesthetic judgments.

David Fenner, *Aesthetic Absence and Interpretation*

At least within the last century, artists have produced works that seem to have something missing. Salvatore Garau's sculpture *Sono* is (apparently) composed of empty space; the original drawing at the heart of Robert Rauschenberg's *Erased de Kooning Drawing* is essentially gone; Rauschenberg's *White Paintings* are primarily just white canvases. In this paper, I examine this 'something missing' – which I call an 'aesthetic absence'. These absences are aesthetically relevant to the identities, meaning, and value of the works of art where audiences find such absences, but such relevance can only fully be ascertained and assessed once the absence is resolved, and this resolution comes through an act of interpretation.

Michel-Antoine Xhignesse, *In Defence of Tourists*

It is not uncommon for art historians and philosophers of art to deride the kinds of aesthetic experiences tourists seek out by characterizing them as bowing to the will of the herd, succumbing to peer pressure, or simply seeking out what is popular. Two charges, in particular, tend to be levelled against tourists. The first, which I call the motivation problem, contends that tourists are motivated to seek out aesthetic experiences for the wrong kinds of reasons. The second, which I call the appreciation problem, maintains that tourist tastes are aesthetically uninformed and are thus the inauthentic product of aesthetic luck. But there is a better way of thinking about aesthetic tourism, one that can capture both the tourist's motivations and the role of aesthetic luck. I argue that aesthetic tourists, like many experts, subscribe to the acquaintance principle, and that doing so generates aesthetic obligations to their practical identity. The tourist, in the end, is no more – and no less – a product of aesthetic luck than the expert connoisseur.

Images re-vues, Hors-série 10 (2022)

<https://imagesrevues.revues.org>

Marges du corps, gestes du cadre

Jean-Louis Comolli, *Angles vifs et bords coupants*

Roxanne Loos, *Le cadre incarné : corps-à-corps aux marges du décor*

Janig Bégoc, *Le corps comme cadre et surface de projection chez Gina Pane et Pier Paolo Pasolini*

Barbara Grespi, *Cadrer sans yeux. Archéologie du geste cinématographique*

Laurent Van Eynde, *Le spectre à la fenêtre. Histoires de cadres et d'apparitions*

Vincent Amiel, *La liberté du double cadre*

Andrea Pinotti, *Autopsie en 360°. La promesse de totalité des environnements immersifs virtuels*

Eric Robert, *Les parois des grottes: corps de l'image, cadre de la pensée des sociétés paléolithiques?*

Maxime de Formanoir, *Images mobiles et cadre rituel dans le Bwiti Disumba de la Nyanga (Gabon). Une ethnographie du « hors-champ »*

Images re-vues, Hors-série 11 (2023)

<https://imagesrevues.revues.org>

Corps en transition. Une réflexion sur l'histoire des représentations du corps en mutation

Figure de l'indicible: monstre et fantôme

Anna Maria Sienicka, *Monstres et images: le médium photographique face au corps anormal*
Gral, *Sous nos draps, dans vos placards: des transidentités fantômales*

Image du double contre la binarité

Marie Vicet, *Corps intersexes, androgynie et intermédialité dans l'œuvre des artistes Maria Klonaris et Katerina Thomadaki*

Kévin Bideaux, *D'Eva et Adele à « Eva & Adele »*

Performer la politique du genre

Nicolas-Xavier Ferrand, *Le corps comme zone de flottement ontologique, les transformations multiples d'Ana Mendieta*

Yann-Guëwen Basset, *Corps transitoires, images errantes. Steven Cohen, the Wandering queer*

Léa Romoli, *Phia Ménard, scènes de la transition*

Journal of Aesthetics and Art Criticism, 81, 2 (2023)

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

The Aesthetics of Creative Activism

Christopher Earley, *Artistic Exceptionalism and the Risks of Activist Art*

Activist artists often face a difficult question: is striving to change the world undermined when pursued through difficult and experimental artistic means? Looking closely at Adrian Piper's *Four Intruders Plus Alarm Systems* (1980), I consider why this is an important concern for activist art and assess three different responses in relation to Piper's work. What I call the 'conciliatory stance' recommends that when activist artists encounter misunderstanding, they should downplay their experimental artistry in favor of fitting their work to their audience's appreciative capacities. What I call the 'steadfast stance' recommends that activist artists have reason to use their privilege of artistic exceptionalism to challenge their audience's expectations, even if this leads to misunderstanding. I claim that a middle position, which I call 'liberal conciliation', best balances the demands for actual change placed on activism and the experimental means that artists bring to activism.

Sondra Bacharach, *Bearing Witness and Creative Activism*

In this article, I explore the relationship between witness-bearing arts as a form of creative activism designed to respond to social injustices. In the first section, I present some common features of bearing witness, as conceptualized within media studies and journalism. Then I explain how artworks placed in the streets can bear witness in a similar way. I argue that witness-bearing art transmits knowledge about certain unjust and harmful events, which then places a moral burden or responsibility on the viewer. To

defend this view, I offer some examples of activist art that bears witness to certain events. I suggest that witness-bearing art is placed in the streets in order to make certain truths publicly available, by offering evidence of them embedded in the artwork. The final section considers why the bearing witness is especially effective for activist art. Witness-bearing art plays a crucial knowledge-transmitting function, one which enables art to engage in creative activism. I conclude by considering how witness-bearing art offers a powerful and persuasive voice for the oppressed.

Rossen Ventsislavov, *Performative Activism Redeemed*

Over the last century, performance art has troubled the worlds of art and of philosophical aesthetics, unleashing modes of creativity and criticality that spill outside the customary boundaries of either. One of these modes is that of political activism. Performance art is genetically related to activism due to the shared historical contexts their respective waves have emerged from and responded to. In my article, I make the claim that the relationship between performance art and activism also has much to do with certain significant structural and methodological overlaps between the two. I explore these overlaps against the backdrop of extant philosophical scholarship on performativity, a selection of art historical examples, and a critique of the charge of "performative activism" that has become popular in the last decade. I see the tension between the figurative meaning of the phrase "performative activism" and its literal application to politically charged performance art as a space of philosophical opportunity. A better understanding of performance art and its political import can not only help clear up laypeople's misconceptions of performativity, but it can also strengthen philosophy's own position on the subject.

Adam Burgos, Sheila Lintott, *Artistic, Artworld, and Aesthetic Disobedience*

Jonathan Neufeld proposes a concept of aesthetic disobedience that parallels the political concept of civil disobedience articulated by John Rawls in *A Theory of Justice*. The artistic transgressions he calls aesthetic disobedience are distinctive in being public and deliberative in their aim to bring about specific changes in accepted artworld norms. We argue that Neufeld has offered us valuable insight into the dynamic and potent nature of art and the artworld; however, we contend that Neufeld errs by constraining aesthetic disobedience to the artworld. Through a reconsideration of the parallel between aesthetic and civil disobedience, we illustrate how aesthetic disobedience is more accurately conceived of in terms of two kinds of acts: artistic and artworld. In addition to artistic disobedience and artworld disobedience, we add a broader and more diverse sort of transgressive aesthetic disobedience. Our aim is to articulate how Neufeld's account of a kind of disobedience in the artworld that parallels civil disobedience can prove even more generative.

Sara A. Rich, Sarah Bartholomew, *Iconoclasm, Speculative Realism, and Sympathetic Magic*

In the current American iconoclasm, certain monuments are subject to vandalism and municipal removal from their pedestals. Phrases such as "the erasure of history" and "*damnatio memoriae*" point to concerns that iconoclasm is an attempt to censor history or even remove certain individuals from public memory altogether. Because these phrases beckon the past, this wave of iconoclasm calls for a close examination of previous image-breaking to establish motives. Drawing first from art history, we analyze Byzantine iconoclasm and anxieties over the nature of icons' power, before contextualizing these findings within image destruction from the Paleolithic to the present day. Each comparison is suggestive of an enduring aesthetic principle: that what appears inanimate is not always inert. Next, drawing from cultural anthropology, we argue that principles of sympathetic magic are at the heart of contemporary iconoclasm, but not in the way media outlets often suggest. Instead, the fear of history's erasure betrays a deeply rooted equivalence between the representation and the represented. In perceiving their fates as shared, sympathetic magic is seen to persist in the way humans create, interpret, and desecrate images. We conclude with the speculative realist proposition that iconoclasm can produce new, original artworks, which carries implications for the autonomy of art and its distribution between artist and artwork.

Marina Gržinić, *Marking Radical Aesthetics in the Time of Racial Capitalism*

This article examines colonialism, the regime of whiteness, and feminism; it sketches possible genealogies of theories and practices in order to design an aesthetic of radicality or a radical aesthetic that is insurgent and defiant, based on histories and knowledge. We know that aesthetics is a colonial formation that historically and currently privileges the white European bourgeois who could speculate on the beautiful and the good, while genocidal practices and slave trade were carried out from European soil in other parts of the world. Similarly, the Shoah, the still unthinkable genocide that happened on European soil in the twentieth century and shaped the European present, is still, at its base, covered by rhetorically empty constructions of aesthetic perception, practices, and theories. A radical aesthetics must realign all these categories, not only with a cynical gesture of inversion but to situate them categorically and ethically elsewhere.

Fred Evans, *Cosmopolitanism and the Creative Activism of Public Art*

Cosmopolitanism seeks a political ethics of world togetherness and a political aesthetics that can contribute to this task critically and imaginatively. Regarding political ethics, I explore the world as a "cosmopolitan mind" composed of "dialogic voices" and threatened by neoliberalism, neofascism, and other nihilistic "oracles." I also construct a criterion for determining which public artworks (1) resist oracles and (2) help us imagine a "cosmopolitan democracy" and its political ethics. The latter includes the concordance of three ethico-political virtues—solidarity, heterogeneity, and fecundity (creating new voices through the interplay among other voices)—and must appeal to different peoples worldwide. I also examine how this political ethics and aesthetics can be applied to nonhuman life and non-sentient formations in a non-anthropocentric manner; indeed, how the cosmos in its entirety and plurality can also be thought of as voices and participants in the cosmopolitan mind and its artistic expression. Moreover, I contend that my ontology of dialogic voices and proposed public art criterion, like the cosmopolitan mind itself, are "events" or "becomings." This means that there can never be an articulation of the ontology that is final nor a public art criterion that could curtail the imaginative reach of art.

Mark Harvey, *Te heahea me ngā toi, te hikohiko: Productive Idiocy, mātauranga Māori and Art-activism Strategies in Aotearoa/New Zealand*

This article explores what it can mean to navigate notions of productive idiocy with aspects of mātauranga Māori (Māori knowledge), through some recent art-as-activism practices of the author, Aotearoa/New Zealand artist Mark Harvey. The works explicated include *Waitākere Drag* and *Auau* in the Te Wao Nui ā Tiriwa forest ranges and *Productive Promises*, which was part of TEZA (*Trans Economic Zone of Aotearoa*) in Ōtautahi/Christchurch. Avital Ronell's Nietzschean-influenced perspectives on idiocy are drawn from in relation to Western and Māori perspectives, along with Roger Sansi's work on idiocy as dissent. From this aggregation of epistemologies, it is proposed that idiocy can be productive through art as activism and that this can align with Indigenous Māori perspectives on playing the fool as a form of resistance and refusal. Examples of Māori concepts engaged with here include perspectives on relationship building, human relationships with forests and the environment, and sovereignty under *Te Tiriti o Waitangi* (*The Treaty of Waitangi*). These art-activism projects promised micro-attempts at making positive changes for the communities in which they were situated through performatively generated actions from a Māori perspective within the shroud of ongoing colonization and capitalism.

Andrea L. Baldini, *Graffiti Writing as Creative Activism: Getting Up, Sheeplike Subversion, and Everyday Resistance*

Is graffiti writing creative activism? In this paper, I challenge commonly held beliefs that graffiti writing is politically inert. On the contrary, I argue that graffiti writing is an example of creative activism. Rather than being a narcissistic form of vandalism, primarily directed at increasing one's fame in front of an esoteric group, that is, fellow writers, writing is a form of everyday resistance allowing its practitioners to challenge authoritarian power. In questioning dominant hierarchies, graffiti is a powerful tool to help correct a specific instance of spatial injustice: the unequal distribution of access to urban surfaces for self-expression in the city, where corporations and political elites hold an unjustified monopoly over visual communication.

Helen Petrovsky, *Action and Relation: Toward a New Theory of the Image*

This article examines a changing global reality that manifests itself in new forms of social activism. The struggle of the multitude challenges political representation and contemporary art seems to corroborate this observation. Becoming a form of social intervention, it turns into an active force and leaves behind the need to double action with representation, representational practices being the hallmark of classical art. A new theory of the image would have to incorporate this dynamic: it would have to treat and develop the basic categories of action and relation. There are few philosophies of the act, and the existing semiotic models mostly deal with dual structures (signifier/signified; sign/meaning; image/referent, and so on). It is necessary to sketch out a dynamic theory of the image that would: (1) reveal the limitations of the concept of representation; (2) conceive of the image as a set of multiple changing relations. The image would thus be seen as a necessary part of the relations governing the world in its entirety, that is, as part of the movement of matter itself. Which is another way of saying that those relations are actualized, or expressed, in the image.

Stephen Duncombe, *A Theory of Change for Artistic Activism*

Artistic activism intervenes in, and through, culture to animate ideas with emotions—charge them with affect—to motivate action, and change material conditions. Artistic activism also animates lived experience through emotions and, through its representation, gives rise to ideas and ideals. Yet we have no theory of change for how this might work. This article provides a model to think through and reflect upon "artistic activism," or whatever name it goes by, as a complex practice that combines the affective power of the arts with the effective aims of activism. This gives us a wide-angle lens with which to see how artistic activism might create change. The model is then applied to a real-world creative activism example: the

Undocubus, an intervention by young undocumented immigrants in the southern United States. The model's macro view aids with thinking through and assessing more specific and necessarily contextual micro theories of change that are applied, consciously or unconsciously, by artistic activists and those they work with. The applied micro-view tests out its alignment with an example of practice. Most importantly, a comprehensive theory of change for artistic activism can provide clarity and direction as to where to intervene to maximize change.

Cathleen Muller, *Cheap Art and Creative Activism*

The premise of this article is straightforward: cheap art as a method and movement, though often ignored in the aesthetics literature, is ideally suited for creative activism. To understand this claim, we must have a working definition of the term "cheap art", which I develop in the first section. In doing so, I focus on four features of cheap art, united by the core idea of anti-elitism, that make it well suited to support creative activism: (1) Cheap art is light, quick, sloppy, and easy to do. (2) Cheap art is made from cheap materials. (3) Cheap art rejects the idea of art as a business created for the artworld elite and aims instead to provide art of the people and for the people. (4) Cheap art challenges its audience members rather than seeking to placate or soothe them. After a brief defense of the claim that cheap art is in fact art, I discuss each aspect in detail, emphasizing its advantages for creative activism. I close with two suggestions for evaluating cheap art, which I argue can be extended to creative activism more broadly.

Matilde Carrasco Barranco, *Beauty, Anger, and Artistic Activism*

The rejection of beauty from a political standpoint is a significant part of the legacy of avant-gardism in contemporary art. In particular, Arthur Danto signaled that artistic activism should avoid beauty simply because beauty induces the wrong perspective on whatever it is desired to have an impact upon. While artistic beauty's tendency would be to heal, he claimed, political protest needs anger as its trigger. This article challenges such an argument that opposes beauty's emotional effects on political action by examining the complex nature of both beauty and anger. I contest a mere contemplative view of beauty and, using Carolyn Korsmeyer's account of "terrible beauties," bound up with discomfiting emotions, I defend that beauty can be compatible with anger albeit, in order to be politically truly effective, anger must move from the wish to punish toward more productive forward-looking thoughts. Though often being necessary as a source of motivation to fight for justice, I believe, with Martha Nussbaum and Myisha Cherry, that anger is truly politically effective and keeps its noble side when detached from revenge and directed by hope, a value related to beauty.

Journal of Art Historiography, 28 (2023)

<http://www.gla.ac.uk/arthistoriography>

A Historiography of Persian Art: Past, Present and Future

The Making and Remaking of Art Histories

Nile Green, *The rekhta of architecture: the development of 'Islamic' art history in Urdu, c.1800-1950*

This essay offers the first survey of architectural history after the Muslim conquests in the Indian Subcontinent in Urdu, the major Muslim literary language of colonial India. Contributing to the history of art history in non-European contexts, the essay traces the emergence of a deliberately 'Islamic' art history as the outcome of intellectual exchanges between Indian, European, and Middle Eastern authors. Reflecting this mixed provenance, the popular and scholarly texts examined here are termed 'architectural *rekhta*' by using the old name for Urdu (Rekhta: 'mixed'). In apt architectural metonymy, 'Rekhta' was renamed 'Urdu' in homage to the Urdu-e Mu'ala (or Red Fort of Delhi), revealing a conceptual link between the palace of the last Mughal emperors and Urdu as its language based on the centrality of buildings to Indo-Muslim cultural memory. Consequently, when colonial Muslim authors combined elements of European practice with their own concerns to produce their 'mixed' mode of art historical writing, architecture became their primary focus. In line with the themes of this special issue of the *JAH*, this approach examines the 'post-Persianate' cultural memory of Indian art of the Islamic period.

Ebba Koch, Discovering Mughal painting in Vienna by Josef Strzygowski and his circle: the historiography of the Millionenzimmer

The paper discusses the 'discovery' of Mughal painting at Vienna and the pioneering research dedicated to it from the 1920s onwards by Josef Strzygowski and his circle. The focus is on the so-called Millionenzimmer at Schönbrunn Palace which was decorated in the 1760s under Maria Theresa with collages made of cut-up paintings of the Mughal empire. The dialectics of this unique decoration scheme are unravelled which emerges as a destructive and at the same time emphatic appropriation of the 'other'. An additional interest is provided by the connection to Rembrandt and Schellinks who copied Mughal miniatures for which the prototypes appear in the Millionenzimmer. The conclusion draws a parallel to Mughal artistic appropriations.

Scholars, Collectors and Agents

Henry P. Colburn, A brief historiography of Parthian art, from Winckelmann to Rostovtzeff

The early history of the study of Parthian art may be profitably divided into three overlapping phases. The first phase, 'Ordering', begins with Johann Joachim Winckelmann's dismissive assessment of Parthian art, at this point known mainly from coins, as derivative and barbaric. The second phase, 'Exploration', begins in the mid-nineteenth century with the advent of archaeological excavation in Mesopotamia and the documentation of rock reliefs and architectural remains in Persia by travellers such as Flandin and Coste. The third phase, 'Grand Narratives', occurs primarily in the 1930s, when the first major efforts to synthesize Parthian art were undertaken by Arthur Upham Pope, Ernst Herzfeld, Neilson Debevoise and Michael Rostovtzeff. While Pope and Herzfeld treated Parthian art as a nadir between the Achaemenid and Sasanian Empires, a view adopted in many subsequent studies, Debevoise and Rostovtzeff considered it to be a vibrant and original phenomenon.

Iván Szántó, West-östlich diplomacy and connoisseurship in the late Habsburg Empire: Baron Albert Eperjesy and his dispersed collection of Persian art

The purpose of this essay is threefold. Firstly, it attempts to introduce the diplomatic and collecting careers of the Austro-Hungarian diplomat Baron Albert Eperjesy (1848–1916), who was the highest representative of his country in numerous European capitals and –between 1895 and 1901– Tehran. Secondly, an attempt will be made to contextualise his collecting habits by drawing attention to the peculiarities of Austro-Hungarian collector diplomats. Finally, and perhaps most importantly, the Persian element of this collection will be discussed within the previously outlined framework, namely, what artworks it did include, how and where he obtained them, and what would be their subsequent fate.

A New Direction to Carpetology

Kassiani Kagouridi, Musealisation and ethno-cultural stereotypes in Persian art: the case of Baluch carpets ca. 1870s–1930s

This study examines Baluch carpets' musealisation and the prejudiced view that carpets woven by Persians are superior to the carpets of tribal groups– a view expressed in 1876 by Robert Murdoch Smith in the exhibition catalogue of the Persian collection he had purchased for the South Kensington Museum. To do so, travel memoirs, museum registers and exhibition catalogues in European and US museums ca. 1870s–19030s are revisited. The scope is to refine Baluch weavings as museum objects and delineate how tribal carpets were integrated in museums within ethno-cultural stereotypes in Persian art and the re-discussion between 'fine' and 'applied' arts.

Tomasz Grusiecki, Rethinking the so-called Polish carpets

The so-called Polish carpets were once believed to be woven on Polish looms, even though—as we now understand—they were (most likely) manufactured in the Persian cities of Kashan and Isfahan. Yet, the misattribution of these objects' origins is still evident in the phrase by which they are referred to in most English-language art-historical accounts, 'the so-called Polish carpets'. This essay explores the history of conceptualising these carpets' artistic geography, from art historians' belief in their fictional Polish provenience, to their appreciation as some of the most valuable Safavid-era Persian carpets, to recent attempts to move away from defining these objects' geographic roots in definite terms. With conflicting theories about their artistic geographies vying for attention, 'the so-called Polish carpets' are serving here as a springboard for rethinking the spatial dimension of the practice of naming in Art History, particularly the paradox inherent in the idea of artistic origins.

Dorothy Armstrong, Persophilia and technocracy: carpets in the World of Islam Festival, 1976

Recent research has sought to deconstruct the narrative of the carpets of South, Central and West Asia created by late nineteenth and early twentieth century European and North American scholars. This article builds on the methodology of that recent historiographical work, but looks at a later historical moment, the 1970s. Then, as in the late nineteenth and early twentieth centuries, the formation of ideas of Iran and Islam through the agency of carpet studies was clearly visible. It explores this process through two exhibitions held in 1976 under the umbrella of the UK-wide World of Islam Festival, *Arts of Islam* at the Hayward Gallery, London, and *Carpets of Central Persia* at the Mappin Gallery, Sheffield and the Birmingham City Art Gallery. The article argues that whilst the visibility of carpets in the Festival reinvigorated carpet studies in the short term, its exhibitions failed to offer a sustainable forward path for the discipline. Rather they reinforced already anachronistic ideas about Iran's role in the material culture of the region and continued to focus carpet scholarship the narrow question of provenience, the place and date of making.

Revisiting the Schools of Painting

Jaimee K. Comstock-Skipp, *The 'Iran' Curtain: the historiography of Abu'l-Khairid (Shaybanid) arts of the book and the 'Bukhara School' during the Cold War*

In treating illustrated Persian-language manuscript arts from the medieval and early-modern periods, dynasties have come to be associated with Iran and their art forms labelled 'Persian' and 'Iranian'. Materials from sixteenth-century Central Asia— implying the Abu'l-Khairid dynasty (commonly called Shaybanid Uzbek, in power 1500–1599)—challenge this classification. Scholarship has witnessed intellectual fissures dividing Iran from Central Asia, and Russian-speaking and Anglophone scholars from each other. These are not pedantic trivialities, but deliberate intrusions of national and political agendas into art historical analyses. The geographic split partitioning Iran from Central Asia has its origins in the historical battles waged between the Safavids and Abu'l-Khairids across the sixteenth century, while the linguistic and ideological rift separating English- and Russian-language academics stems from political divisions from the time of British and Romanov imperial ambitions during the late nineteenth century, through Cold-War tensions spanning the twentieth.

Robert Hillenbrand, *Eric Schroeder: maverick polymath*

The article surveys the life and output of Eric Schroeder (1904-71), who served from 1938 as (mainly honorary) Keeper of Persian Art at the Fogg Museum of Art, Harvard University, mounting choice exhibitions and greatly expanding the collection of paintings. After assessing his two major books – *Persian Miniatures in the Fogg Museum of Art* (1942) and *Muhammad's People. An Anthology* (1955) – the focus shifts to his chapters and articles on Persian architecture and book painting. His remarkable range, profound erudition, flood of original insights and peerless prose explains why his best work, as relevant today as ever, should be required reading for students of Islamic art.

Authenticity and Falsification

Andrea Luigi Corsi, *A matter of timing: the modern history of a 'Sasanian' silver plate from Rashy*

After the recent publication of two previously unknown "Sasanian" silver plates depicting the renowned scene of the chariot of the Lunar God Mah, added to the other five known examples, this article reconsiders one specimen of this series of objects – here addressed as the "Rashy plate" –, the authenticity of which appears questionable. Three parameters are considered for discussing this plate: iconography, manufacturing technique and provenance, and all of them are contextualised in the period of the great exhibitions of Persian Art (between the 1930s and the 1960s). The outcome of these exhibitions, besides stimulating scholarly research on previously understudied artistic productions, was the consequent rising interest by museums and private collectors in art objects from the ancient Iranian world. The introduction of possible forgeries, such as the Rashy plate, coherently fits into this increasing demand of the art market.

The Problem of Terminology

Johannes L. Kurz, *Dashi 大食 reconsidered*

This essay is a critical survey of relevant Song dynasty sources that are essential to an understanding of the term Dashi 大食. Scholars in the nineteenth century identified Dashi in Tang dynasty writings as a designation for Arab Muslims. This definition consequently has been and is being applied to all occurrences of Dashi in Song dynasty texts. However, Dashi in the Song no longer described Arab Muslims, but, as a

multivalent term, referred to a variety of peoples and places in Central Asia, Southeast Asia, and South Asia. Contrary to commonly held view, Dashi falls short of providing evidence for an Arab controlled maritime trade from South Asia to China that contemporary scholars suggest. The paper, therefore, calls for a re-evaluation of the alleged Arab influence in Asian maritime trade networks during the tenth to the twelfth centuries, and a closer reading of the Chinese source material.

Journal of Art Historiography, 29 (2023)

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The influence of Viennese Art History

Valentina Bartalesi, *Inside haptic Modernism: Alois Riegl and Anglo-American art criticism and theory*

Introduced in 1902 in response to a polemical article by Strzygowski, the category of haptic formulated by Alois Riegl enjoyed a remarkable critical fortune, exquisitely interdisciplinary, throughout the 20th century and beyond. A critical fortune that, not infrequently, has taken the form of a complex and radical reinterpretation of the "optical device" postulated by Riegl, reflecting on the construction of space in Egyptian bas-relief. Since the 1990s, significant new interpretations have been made in the Film Studies field by authors such as Antonia Lant and Noël Burch and, in a more openly subversive, transcultural and gender-based key, by scholars such as Laura U. Marks, Jennifer M. Barker and Giuliana Bruno. Although the research converging in the Film Studies field still needs systematic recognition, this branch of studies is partially known. Otherwise, the adoptions and interpolations this notion has received in contemporary art criticism and historiography still constitute a widely unexplored field. Given this scenario, this contribution aims to trace how the notion of haptic has entered the lexicon of Anglo-American theory and criticism through the modernist period. It will try to record affinities, interpolations, and reinterpretations of the Rieglian model to stress this category's theoretical malleability and vitality. Through the rediscovery of some forgotten sources, such as Louis Danz's prodromic study on Picasso Guernica (1937) published in 1941, this study aims at analyzing critically how this notion has been experienced by authors such as Herbert Read and Clement Greenberg, showing how the different genealogies, one aesthesiological and the other psychophysiological (defined by Max Dessoir, Viktor Lowenfeld and Ludwig Münz) intertwined determined two alternative epistemic frameworks. Tracing essays and theories is intended to show how this category has become an eccentric critical tool to disorientate and dismantle the Modernist and Rieglian oculo-centric discourses.

Benjamin Binstock, *Alois Riegl and the riddle of Rembrandt's Staalmeesters: Vienna schooling Dutch art scholarship*

Alois Riegl's elucidations of visual particulars in his *Dutch Group Portrait* of 1902 are not in contrast to but rather inform his theory of the development of group portraiture. Riegl sought to explain the *Kunstwollen* or 'will of art' of Dutch group portraits, what they seek to do *as art*. Despite his errors, his approach is applicable to current interpretations, above all the riddle of Rembrandt's *Staalmeesters*, and can thus serve, in a cumulative art historiography, as a means of 'Vienna schooling' Dutch art scholarship. Building on Riegl's analysis, this paper proposes that after reaching an impasse in both his group sketch for and first painted composition of his *Staalmeesters*, Rembrandt made portrait studies of two sample masters in their account book, and revised his composition to show them responding to his drawings and looking out at him. He thereby embedded portraiture (Riegl's 'external unity') at the heart of his narrative ('internal unity'). As in his earlier group portraits, he displaced speech by sight and text by image, achieving what Riegl identified as his goal of interfusing the psyches or souls of the figures and the beholder, making them part of a moving, seeing, thinking whole. Rembrandt reflected on the development of his tradition and his own paintings, making his task in the process of portraiture into the subject of his painting, and thereby redeemed his relation to his tradition.

Francesca Bottura, *The reception of Max Dvořák's thought in Italy: resistances and unlucky attempts between the 1920s and the 1940s*

The essay proposes a synthesis of the reception by Italian scholars of Max Dvořák's art history theories between the 1920s and the 1940s. The resistance to his thought for both linguistic and ideological reasons will be underlined mostly based on the reviews and essays influenced by Adolfo Venturi and Benedetto Croce. Reference will also be made to some unlucky attempts to translate and communicate Dvořák's writings, and to the evidence of a possible dialogue between Vienna and Rome.

Sabrina Raphaela Buebl, *Late Middle Ages and Renaissance: the forgotten contribution of Max Dvořák*

Max Dvořák, one of the pillars of the Viennese school of art history, is nowadays widely known for the works of his final years as well as for writings on monument conservation. Through a reconstruction of the historical and academic context and a brief presentation of Dvořák's studies on the transition period from the fourteenth to the fifteenth century, the author aims to show that the Bohemian scholar made an important contribution to the art historical debate of the time, for which he is hardly appreciated today. This article examines a selection of Dvořák's early writings from the first decade of the twentieth century. In particular, the habilitation thesis *Das Rätsel der Kunst der Brüder van Eyck* (The Enigma of the Art of the Van Eyck Brothers, 1903) is consulted. While many scholars claim that there is a wide gap between his older works and those from the last years of his life, as stated by his former students Karl M. Swoboda and Johannes Wilde in the preface to *Kunstgeschichte als Geistesgeschichte* (1924), it is argued here that Dvořák's point of view already presents the basic elements of his more mature conclusions at the beginning of his academic career. Likewise, it is reflected on the fact that Dvořák made a remarkable contribution to a new consideration of the transitional period between the late Middle Ages and the Renaissance, among other works, with his *Enigma*, but that this is today attributed not to him but to the cultural historian Johan Huizinga and his work *Autumn of the Middle Ages* (1919).

Barbara Czwik, *What does "knowing" mean? Otto Pächt hears Moritz Schlick*

This article outlines an approach to a manuscript by the art historian Otto Pächt, which engages with the theories of the physicist and philosopher Moritz Schlick. The focus is primarily on Pächt's exploration of the question, 'What means Knowing?'. It is argued that Pächt drew significant implications for his art-historical work from Schlick's ideas. Schlick's lectures not only encouraged Pächt to consolidate art history as an exactly distinct discipline within the concept of 'Wissenschaftliche Weltauffassung', but he also influenced his understanding of determining artistic 'quality' in a historical context, his scientific approach to artworks, and his notion of modern 'representation theory' in the scope of the image theory. Moreover, Otto Pächt's fundamental conflict with none other than Ernst Gombrich is not least due to his commitment to Moritz Schlick. In times when the possibility of perceiving reality has become increasingly dubious and 'storytelling' has become a buzzword in this sense, Pächt's manuscript is, on the contrary, a resource of thought-provoking impulses. Following him requires limiting art history as an explanatory discipline or renouncing the claim to create 'reality'.

Eleonora Gaudieri, *Alois Riegl's "Baroque" in the light of selected passages in his unpublished manuscripts*

This article deals with aspects of Alois Riegl's investigation of Baroque art in light of selected passages of his still unpublished manuscripts. The analysis of this voluminous corpus, in comparison with Riegl's posthumous publications on the "origins" of Baroque art, reveals not only a much more comprehensive study of Baroque art, but also a far more complex idea of "Baroque". The purpose of the article is to advance knowledge about Riegl's actual contribution to Baroque studies. Particular attention will be paid to both core concepts of Riegl's analysis of Baroque art and his methodological approach, by highlighting reference models as well as divergences from contemporary research.

Jerzy Gorzelik, *Phantom Rome and wooden Atlantis: the Vienna School and the research on timber architecture in Central and Eastern Europe between the World Wars*

Wooden architecture played a crucial role in Josef Strzygowski's theory of civilisation. He presented it as the authentic *Volkskunst*, expressing the inventive spirit of the North, as opposed to the *Machtkunst* radiating from Rome and Constantinople. Strzygowski, who granted an equal place to Germanic and Slavic peoples in this 'wooden Atlantis', was a tactical ally for art historians in Central and Eastern Europe, who used timber architecture to construct an autonomous development of national art. At the opposite pole were scholars under the intellectual influence of 'phantom Rome' – the Riegl's and Dvořák's Vienna. They denied the original character of wooden buildings – perceived as a reflection of monumental architecture – and saw their opponents, whatever the source of their views, as adherents of the pro-Eastern-oriented part of the Viennese school. Today's history of art history also seems to underestimate the external – mainly Russian – influence on Strzygowski's concepts.

Nuria Jetter, *The origins of Hans Sedlmayr's methodology and its relation to his politics: a disregarded approach*

The paper states that a main source of Sedlmayr's methodological as well as political thinking has largely been overlooked. It argues that Viennese philosopher and sociologist Othmar Spann, along with his own main source, romanticist theologian Franz von Baader as well as Spann's pupil, the Viennese university teacher Johannes Sauter, were central to Sedlmayr's art history as well as to his ideological orientation. This is concluded from a comparison of their texts and their biographical data. This approach entails a new

reading of Sedlmayr's early writings and proposes an answer to the question, whether they are related to his political behaviour in the Nazi era.

Violetta Korsakova, *The reception of the Vienna School of art history in Poland in the years 1945-1955*

It is with a fair amount of certainty the one can state today the importance of the Vienna School of art history for the Polish art historians at the beginning of the XX century, in the interwar period or the 1960s and 1970s, yet very little is known about the years in-between. It is commonly accepted that strong anti-German sentiment during the second half of the 1940s and the domination of the soviet doctrine in the first half of the 1950s both complicated further dissemination of works and methods of the Viennese scholars. A closer look at the matter would suggest that their works and ideas remained present in the polish art history of the period, allowing it to serve as a chain link between the interwar years and the development of the discipline in the following decades.

Vesna Krmelj, *Beyond Dvořák's "The Last Renaissance": on the beginnings of Slovenian scientific art history inspired by modern art*

One of the characteristics of the Vienna School of Art History, as Hans Tietze writes in *The Method of Art History*, is the conviction that 'living art is the key to dead art'. The article draws connections between the lively art debates in Vienna in the first decade of the twentieth century, the breakthrough of Plečnik's and Meštrović's art, and the art historians who, at the beginning of their careers, were just beginning to explore the relationship between the formulation of method and the object of research, and places them in the broader historical context of the situation of small nations just before the dissolution of the monarchy. After the 1914–1918 war, central questions in art and science were reopened at the fringes of the former monarchy. Collaboration between scholars and artists was crucial not only for the development of the professions, but also for the formation of a modern cultural identity and sovereignty in the new multi-ethnic state.

Tomáš Murár, *Notes on Franz Wickhoff's School and Max Dvořák's Italian Renaissance studies based on new archival materials*

The article deals with Franz Wickhoff's influence on Max Dvořák's formulation of his late method of art history today widely known as '*Kunstgeschichte als Geistesgeschichte*'. The article proposes a thesis that already in Wickhoff's thinking an inclination toward the '*geistesgeschichtliche*' interpretation of art history can be evident, as shown on a comparison between his and Dvořák's interest in the Italian Renaissance art. The other way of Wickhoff's influence on Dvořák's art history is shown as grounded in their deep personal relationship that is documented in their mutual correspondence from the early 20th century, recently rediscovered in the Archive of the Institute of Art History of the Vienna University.

Melissa Rérat, *The Vienna School of Art History from the 1960s to the mid-1970s: the renewal of art history and the influence of art schools*

This article presents the hypothesis that art schools have enabled art history to digest the new definitions of art from the 1960s and overcome the methodological crisis diagnosed by Arthur C. Danto and Hans Belting; more concretely that the Viennese *Kunsthochschulen* served as laboratories for the experimentation of new art histories. To this end, the ways in which contemporary art was theorised and art history was practised at the *Hochschule für angewandte Kunst* and at the *Akademie der bildenden Künste* will be studied. The relationship between the *Institut für Kunstgeschichte* at the University of Vienna and contemporary art will also be examined. By analysing the place of art schools in the history of art history, the research project, briefly presented in this article and intended to be developed over the next few years, aims to contribute to a better appreciation of the role of institutions, actors and networks in art historiography.

Zehra Tonbul, *Endosmosis: bio-geographical sources of a World Art History*

The establishment of non-European art historical scholarship at the University of Vienna narrates the influence of turn of the twentieth century German academic exchanges between natural sciences and the humanities. A reading of the historiographical approaches of its scholars, Josef Strzygowski (1862-1941), Ernst Diez (1878-1961) and Heinrich Glück (1889-1930) on Islamic, Byzantine, Persian, Armenian and Turkish art histories connect to recent biological and geographical research centred at the University of Leipzig. Their works unfold a new understanding of the world's art geography consequential to the influence of biogeographical approaches of Friedrich Ratzel (1844-1904) and read parallels to Ratzel's impact on the universal historical approaches Karl Lamprecht (1856-1915) and the Diffusionist school in anthropology, in which the world geography is imagined as an intelligible organism with migratory and adaptive mechanisms. The approach made possible for these scholars of the Vienna School to take in account of the previously uncharted areas of art history, by tracing flows and interactions of art forms. The discussion on the biogeographical approaches of Diez, Glück and Strzygowski opens new perspectives into

the history of world art history and challenges the colonial and the ethnographical emphasis on the museological, object-based premise of non-European art historiography.

Fabio Tononi, *Ernst Gombrich and the concept of "ill-defined area": perception and filling-in*

This essay analyses the concept of 'ill-defined area' that Ernst Gombrich (1909–2001) coined in *Art & Illusion: A Study in the Psychology of Pictorial Representation* (1960). Gombrich's insights, seen in light of recent advances in the fields of experimental psychology and cognitive neuroscience, open up new perspectives in the study of images: the biological implications of image perception. Under examination are two specific types of images: partially visible figures and unfinished works of art, that is, open-ended images that distinguish themselves in their inclusion of a significant *absence* (hence, 'ill-defined area'), suggested by incomplete forms. These images offer important indications about the role that the beholder's imagination plays in aesthetic response. In addressing this issue, this study focuses on the representation of human figures that either have features covered or no faces. In the second case, Gombrich talks about the 'egg shape formula', and tackles the way beholders perceive it. Considering the neuroscientific research on face perception and filling-in, this paper explores the neural process through which beholders may complete in their minds the blank spaces present in incomplete figures. My argument is that it is possible to find the neural underpinning of imagination, which is at the base of the aesthetic experience of beholders when perceiving figures that are not entirely visible.

Rebeka Vidrih, *The subject of scientific art history according to Riegl ...and his followers*

Alois Riegl's first and foremost task in his *Historical Grammar of the Visual Arts*, the foundational text of 'art history as a scientific discipline', was the definition of its proper subject. The preoccupation of the scientific art history was thus defined as dealing with elements, the developmental history of thereof, and the factors that determined that development. The elements in question are 'form and surface' (*Form und Fläche*), or, more precisely, the relation between them which is developed in the course of time and which constitutes different styles, all directed by specific worldviews, different for different time periods and peoples. In the definition of the subject of art history, precisely this conjunction of a style and its prescribing worldview (*Weltanschauung*) is most significant. It is also the starting point for Riegl's fellow and following art historians, Heinrich Wölfflin, Aby Warburg, Erwin Panofsky and Frederick Antal, among others. Riegl, therefore, should be credited with establishing the paradigm for the subsequent art-historical investigation.

Michael Young, *Jewish students in Strzygowski's Vienna Institute and the study of Jewish art: a forgotten chapter in the history of the Vienna School*

Josef Strzygowski, inscribed in the annals of art history as a racist and an anti-semiter, had many devoted Jewish students. Strzygowski cast a long shadow over many of the earliest specimens of Jewish art history in Vienna. In an unpublished article written in English, and in the *Beurteilungen* of the Jewish-themed dissertations he supervised, Strzygowski stressed the importance of Jewish art historians studying Jewish art. The forgotten, mostly unpublished efforts of these Jewish art historians working on Jewish topics form a counterpart to the better-known contemporary works of Jewish art history produced in Berlin. This study examines the work of four Jewish *doctorandi* of Strzygowski, Max Eisler, Otto Schneid, Paul Koeser and Friedricke Nobl-Stern and considers the interplay between anti-semitism, Zionism and entrenched beliefs in the connection between ethnicity or nationality and art during a fateful period for Vienna and for the Jews of Europe.

Great women art historians: Guest edited by Heidrun Rosenberg

Burcu Dogramaci, *Trading Modernity. Female gallerists at work for the art of their time in the first half of the 20th Century*

In the 1910s and 1920s, female art dealers such as Maria Kunde (Kunstsalon Maria Kunde, Hamburg) championed the art of their time. This commitment of women to contemporary art can also be followed up in exile – for example in London: Ala Story who came from Vienna was not only active in several progressive London galleries for contemporary art, but also emigrated to the USA in 1940, where she established the American British Art Center in New York. In the post-war period, art dealer Hanna Bekker vom Rath (Frankfurter Kunstkabinett) was an important advocate of the modernists banned by the Nazis, but also stood up for younger artists. The mentioned female gallerists were active in a field of contemporary art, less burdened by competition with male colleagues and offering opportunities for profiling and commitment. At the same time, modern and contemporary art received a significant boost from the activities of these and other female actors.

Ursula Drahoss, *Anna Spitzmüller (1903–2001), the first female custodian at the Albertina Museum in Vienna*

The following paper by Ursula Drahoss was first presented at the conference "Great Female Art Historians" organized by Heidrun Rosenberg at the Austrian Association of Art Historians (VöKK) from November 4th to 7th 2021. The art historian Anna Spitzmüller (1903–2001) is considered Austria's very first woman curator. Spitzmüller worked at the Collection of Graphic at the Albertina from 1927 to 1954 and then switched to the Kunsthistorisches Museum, from where she retired in 1968. In her article, Ursula Drahoss will take a closer look at Spitzmüller's professional experiences. It can be seen that art historians, despite similar starting points, ended up in different positions in the museum of their time. Besides the analyses and interpretation of biographic data, archival documents, the author will also include Spitzmüller's subjective experiences from oral history sources.

Patricia García-Montón González, *Beyond the historiographical pantheon. Women and the Comité International d'Histoire de l'Art after 1945*

After World War II, the Comité International d'Histoire de l'Art (CIHA), an international NGO of art historians, resumed its scientific activity. Since the first post-war meeting, however, we found that all members were men: famous figures from the History of Art who made up the historiographical pantheon and built the twentieth-century Western art historiography. During the 1950s, the sole exception was Cécile Goldscheider, Rodin Museum curator, who attended the Bureau sessions and general assemblies as a secretary. There were other female researchers linked somehow to the CIHA, like those involved in the Corpus Vitrearum Medii Aevi project or those who participated in the International Congresses of Art History. Over time, women gained ground and joined the CIHA as full members. Else Kai Sass, Professor at Aarhus University, was first in 1964, followed by Anna Maria Brizio, Klára Garas, and Jean Sutherland Boggs. Until 1979, no woman entered the Bureau. The Mexican Beatriz de la Fuente starred in this milestone. Since the gender gap was a fact, the aim of this paper is to delve into the role and achievements of these female academics within the CIHA during the Cold War period.

Susanne Hehenberger, *Friderike Klauner (1916–1993). Director of the Picture Gallery and First Director of the Kunsthistorisches Museum Wien. A biographical sketch*

50 years ago, a woman headed Austria's largest art museum for the first time. For eight years, Friderike Klauner managed the affairs of the Kunsthistorisches Museum in Vienna with untiring commitment. She introduced some innovations, but also preserved traditions in order to make the valuable, formerly imperial art collection accessible to the interested public in various forms. This essay attempts a biographical approach to the successful art historian. It explores her career and her professional achievements. It wonders why so little has been published about her so far and finally asks what still remains of Friderike Klauner to this day.

Gloria Köpnick, Rainer Stamm, *Johanna Hofmann-Stirнемann. The first female museum director in Germany*

In 1930, Germany's first publicly appointed female museum director took office: Hanna Stirнемann took over as director of the Jena City Museum that year. As museum director, she was a pioneer in a profession that had been defined by men until then. This article traces her museum career, which took her from the Oldenburg State Museum to the Reussisches Heimatmuseum in Greiz and finally to the Jena City Museum. There, she quickly made a name for herself as a museum director and outstanding art historian with a fine sense for an innovative exhibition and event program. The article will also show what happened after Stirнемann was forced to resign from her post by the National Socialists in 1935. After the war, the politically 'unencumbered' art historian was rehabilitated as mayor of a small town as well as director of the Rudolstadt Castle Museum and acting director of the Goethe and Schiller Archives in Weimar. In order to escape the restrictive cultural policy of the GDR, she moved to West-Berlin in 1950.

Anna Kopócsy, *Edith Hoffmann (1888-1945): the first successful female art historian in Hungary*

Edith Hoffmann (1888-1945) was the first important and outstanding female art historian in Hungary. She received her PhD in medieval art in 1910 and worked at the Museum of Fine Arts in Budapest from 1913 until her tragically sudden death. According to her, around 1910 she also attended the classes of Professor Max Dvořák at the University of Vienna. She combined in herself all the virtues of a highly versatile, erudite, theoretical scholar and a practical museum specialist. All this at a time when, as a female intellectual, she had to face many prejudices; still she managed to overcome them. She was in direct daily contact with both the art-historical profession and artists and writers. Not only was she successful as a theorist, with interests ranging from ancient to contemporary art, but as an artist she should also be remembered as an innovator in the genre of shadow painting. I will partly explore Edith Hoffmann's career opportunities in the light of contemporary Hungarian society, and partly highlight some of the events and moments that connected her to Vienna through her friendships or her museum work. Among others, her close relationship with Johannes Wilde can be mentioned, with whom she corresponded regularly, but she also maintained

her connections to Vienna in her later years as well. After World War I, following the collapse of the Monarchy, she was involved as an expert in the process of distributing cultural goods between Vienna and Hungary. Speaking several languages, including German as a mother tongue, Edith had no difficulty in finding her way around Europe's major cities, especially Vienna.

Andrea Meyer, *Towards a modern museum. Women in the German museum association*

The German Museums Association (Deutscher Museumsbund, DMB), founded in 1917, was made up of a few directors. Between 1927 and 1934, the men's circle opened up to 14 woman employees, who represented the hierarchy of museum staff across the board, from unskilled workers to collection managers to directors. However, the association was also important for female academics who turned to the office as job seekers. Thanks to the preserved applications, including CVs and references, sent to the DMB by female museum service candidates, another dozen little-known or forgotten female actors in the historical art and museum world can be identified. By looking at these early museum women, it can be shown that rigid structures of the institution based on asymmetrical gender relations were set in motion shortly before the staff was replaced on a large scale under National Socialism. The social change in the museums, which the women art historians in the association's environment had helped to bring about, has probably been lost from view, not least because of this.

Julia Modes, *Rosalind Krauss. The streak of defiance*

The article depicts the emancipation of American art historian Rosalind Krauss from Clement Greenberg. By tracing the refrain from Krauss's sixth chapter of *The Optical Unconscious* a personal and professional history of mentorship evolving into intellectual dispute unfolds. Through a close reading of selected writings by Krauss, the formation and breakdown of the mentor-student relationship between Krauss and Greenberg, and her emergence as an independent and important voice in art history will be reconstructed. Not merely offering biographical information, the article places the refrain in its original context, chapter six of *The Optical Unconscious*, in order to differentiate between Krauss' scholarly approach from Greenberg's 'pronouncements'. This lays the groundwork for understanding the circular feminist gesture with which Krauss ends the sixth chapter.

Marta Smolińska, *Helena Blum (1904-1984)— a Polish art historian in the gender gap*

Helena Blum (1904–84) was one of the most influential Polish art historians, working both as a curator at the National Museum in Cracow and as a researcher at the Institute of Art History at the University of Wrocław. In 1922, she began studying art history and archeology at the University in Lviv. Ten years later, Blum received his doctorate from this university. This was the first dissertation on modern art in Poland. In the 1930s she also studied in France. Blum was one of the key figures in Polish art history after the Second World War. Although she never became director of the National Museum in Kraków, as curator she built up the collection of Polish art in that museum, which was very much influenced by her own taste. Her distinctive curatorial strategies and art criticism influenced the so-called canon of Polish art from 1800 to 1970.

Jo Ziebritzki, *The international spread of Asian and Islamic art histories: an intersectional approach to trajectories of the Vienna School (c. 1920–1970)*

Strzygowski's art historical institute in Vienna was unique not only as a resource for the study of 'Oriental' art, but also in its gender-balance: between 37% and 54% of the graduates were women. This article takes the Strzygowskian graduates – women and men – as starting point to trace their professional trajectories in Vienna and the world. It pursues the twofold aim of combining a historical study with a critique of patriarchal patterns of historiography: Theoretically, the article deconstructs the 'unconscious androcentrism' of art historiography, which consists of linguistic and methodological patterns that reproduce patriarchy. The historical study then aims to reconstruct the history of the achievements of Vienna-trained art historians in the field of Asian and Islamic art history. Key question to the historical material is how gender, the Austrian university education, and religion intersected in specific local and temporal situations.

Articles

Xiangming Chen, *Curators of China knowledge: Morokoshi meishō zue and Osaka-Kyoto cultural networks in late Tokugawa Japan*

This paper provides an in-depth study of *Morokoshi meishō zue*, the only substantial Japanese illustrated book on the cultural geography of contemporaneous Qing China (1644 – 1911) produced during the Edo period (1603 – 1868). By analysing its appropriations of valuable and recent Chinese publications, insertion of Osaka-Kyoto identities, and production networks, this paper situates the book in the late Tokugawa context of social control and deviance. Examining the cultural connections surrounding the book's

production and consumption, this paper also proposes a reevaluation of the art-historical cliché of the Japanese literati and reveals the social and political significances of their promotion of Chinese art and culture in early modern Japan.

Elisa Galardi, "Unframing" Byzantine ivories: painterliness, reliefs, and the place of Byzantine art in early twentieth-century German scholarship

This paper scrutinises Adolf Goldschmidt and Kurt Weitzmann's publication on Byzantine ivories to reveal its entanglement with contemporaneous art theories and art historical discourses. It identifies the bedrock of the authors' observations in Heinrich Wölfflin's stylistic dialectic and in the critical writings by Adolf von Hildebrand and Aloïs Riegl devoted to the subject of relief. Such contextual and critical approaches to the publication allow for a reconsideration of some of the criticisms addressed to it while further questioning the reliability of its analysis. Nevertheless, the article intends to reappraise the innovativeness of the volume and its importance for the history of the discipline, offering an opportunity to reflect on the early research practices that produced some of Art History's foundational works.

Anna Grasskamp, Reframing the history of proletarian art: Sino-Japanese relations in modern woodcut print culture

The emergence of modern Chinese woodcut aesthetics, motifs and techniques during the early twentieth century has long been understood in relation to cultural exchanges between East and West. Art historical narratives have highlighted the influence of European art on East Asian woodcut printing, while conceptual, pictorial and technical connections between Chinese and Japanese practices have been neglected. This article reveals previously overlooked Sino-Japanese correlations in the emergence of modern print culture and argues that their absence in the Chinese history of proletarian art served political goals.

Joseph Hammond, Vasari and portraiture: function, aesthetics and propaganda

This article examines how portraiture is presented in Giorgio Vasari's *Lives* (1550 and 1568). The *Lives* claims portraits are to remember the dead and instruct the living; to do this, they must be accurate copies of the sitter. Praising portraits as copies effectively endorses the often-promotional messages of the portraits themselves. However, the book praises some portraits as beautiful and miraculous works in neoplatonic terms. The idealism of neoplatonism is at odds with the requirement to have an accurate copy of the sitter and this apparent contradiction can be understood as a consequence of the unstated purpose of the *Lives*; to propagandise on behalf of Cosimo I de' Medici's Florence. The portraits of the Medici and their associates are praised as both lifelike and exceptional, and thus readers are encouraged to believe that the sitters are actually exceptional.

Andrew Hopkins, Palladio drawings in Britain: half a century of research

The Royal Institute of British Architects possesses one of the finest collections of architectural drawings and one of the jewels in its crown are over three hundred drawings by the celebrated Renaissance architect Andrea Palladio. Although cataloguing these drawings began in the 1960s as of late 2023 no printed catalogue has been published. This article examines the historiography of Palladio drawings in Britain: half a century of research, in order to set out what many of the issues regarding the project have been in the last fifty years.

Kerr Houston, An historiographic contextualization of Leo Steinberg's "Observations in the Cerasi Chapel"

In recent decades, Leo Steinberg's 1959 article 'Observations in the Cerasi Chapel' has been variously characterized as brilliant, extraordinarily insightful, and classic, but its methodological origins and implications have never been studied in detail. A close look at Steinberg's piece reveals relevant antecedents in the writings of several earlier German-language art historians and significant contemporary parallels in Anglophone art writing. But the article, written when Steinberg was better known as an art critic than as an art historian, also provocatively blurred the boundaries between those disciplines and challenged mid-century analytical models. Moreover, Steinberg's emphasis upon mobile, embodied viewership was soon embraced in the practices of Robert Morris and Alice Aycock, both of whom he taught. An analysis of the contexts in which Steinberg developed his ideas and in which they were received thus complicates and enriches his own account of the genesis of his article, and reveals a complex course of methodological affinities and innovations.

Matilde Mateo, The artist as historian-politician: Romantic historicism, art, and architecture in the performance of cultural nationalism in Pérez Villaamil and Escosura's España artística y monumental (1842-50)

This article analyses the sophisticated performance of cultural nationalism in the first instalment of *España artística y monumental*. It examines how the work's creators interpreted the Catholic identity of Spain through their political viewpoint aligned with the Partido Moderado, the Spanish liberal conservative party;

the process by which they sought to make that identity real, concrete, and persuasive, and the roles of historian, politician, and architect played by the work's illustrator: painter Genaro Pérez Villaamil. Special attention is paid to the intellectual framework that enabled the project, with a particular focus on the epistemology of Romantic historicism and aesthetics, the understanding of the nation as a civilisation, and the weight assigned to architecture as historical proof. The article also scrutinises the readership experience in order to reveal a potential unusually effective nationalist performance of *España artística y monumental* in its strategic sequencing of monuments, its interpretation of these monuments through a simultaneously visual and verbal discourse, and the broad dissemination achieved by the work thanks to its printed medium.

William McCrory, *Unreconcilable contradictions: the poetry of Aditya Prakash*

Is it possible that Anglophone Euro-American scholarship surrounding the Indian city, Chandigarh, focuses too heavily on certain figures associated with its design -such as Swiss-French architect and paragon of architectural modernism- Le Corbusier? With this question in mind, the following article focuses on the Indian architect Aditya Prakash- who worked alongside Le Corbusier during the design of Chandigarh-and the two poetry volumes he produced with Indian writer Mulk Raj Anand. This article contributes to an emerging body of research that suggests the need to de-emphasise Le Corbusier and to better understand the role of the Indian team in the design of Chandigarh. Through the analysis of hitherto under-researched poetry devoted to Chandigarh, this article offers a more nuanced understanding of Chandigarh, Aditya Prakash, and his relation to Le Corbusier.

Hiram Woodward, Ananda K. Coomaraswamy, *Benoy Kumar Sarkar, and the Śukranīti*

The English-raised Ananda K. Coomaraswamy, the twentieth century's leading historian of Indian art, is well known for prizing tradition and anonymity and for upholding the position that visualization exercises were an essential part of the creative process. The first part of this article addresses the role of the English Arts and Crafts Movement and of such lesser-known figures as Sister Nivedita and Lionel de Fonseka in shaping Coomaraswamy's views. The middle part consists of a discussion of the passages in the nineteenth-century Sanskrit treatise the *Śukranīti* that Coomaraswamy depended upon to support his opinions. The final part of the article is devoted to the writings of the sociologist Benoy Kumar Sarkar, author of the standard translation of the *Śukranīti*. As an opponent of the over-spiritualisation of Indian civilisation, he constructed a universal grammar of art. In this enterprise, he was heavily influenced by the American painter Max Weber.

Documents

Ambra D'Antone, "*Karagöz is ours*": *İsmayıl Hakkı Baltacıoğlu's cultural revivalism and the Long Turkish Modernity*

In 1939, the Turkish scholar and art critic İsmayıl Hakkı Baltacıoğlu (1886-1978) spearheaded a campaign of recovery of shadow theatre plays. Known informally as Karagöz plays, these candlelit performances of flat figurines mounted on sticks had been a widespread cultural phenomenon during the Ottoman Empire, but their relevance in the newly built, progress-facing Turkish Republic was questioned by the Turkish intelligentsia. This paper examines Baltacıoğlu's recuperation of Karagöz as part of a wider phenomenon of cultural revivalism, closely connected to local art historiographical practices that had been developed since the 1920s. These accounts, privileging notions of anachronism, historical duration and the survival of form, paired a deliberate self-orientalising vocabulary to avant-garde terminology adapted from European artistic quarters. Baltacıoğlu's cultural intervention, whose conservative modernist attitude was politically motivated by his nationalistic beliefs, articulated the shadow theatre plays as mobile carriers of the region's artistic memory, positioning Turkish art history on an alternative trajectory of influence, memory and progress.

David Peters Corbett, *Exile and subjectivity: words and images in the writings of Sadakichi Hartmann*

This article considers the fundamental role played by self-fashioning in the aesthetic theory elaborated by the Japanese German American art critic Sadakichi Hartmann (1867-1944) in the early twentieth century. I read this concern with subjectivity in the context of what Hartmann believed to be the fragile, exiled, connections between word and image. The Symbolist aesthetic Hartmann elaborated in his work as a critic and historian of painting and photography brought with it a consciousness of the suspect and depleted power of words and of their capacity to reflect the world and experience not through exactitude but through suggestion and imprecision. Hartmann the poet worked with that quality of perception in the early part of his career, and the consequences for the potential of language to conjure the world, and of the visual to do the same, provides a central theme in a body of significant critical work that is coloured by his sense of exile and 'strangeness'.

Journal of Somaesthetics, 9, 1 (2023)

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

Suki Phengphan, Tiril Elstad, Wenche Bjorbækmo, *Yoga an auxiliary tool in students' lives: creating and re-creating balance in mindful bodies*

Aura Yanping Gao, *The Implicit Politics of Physical Beauty and of Artistic Taste in the Aesthetics of Winckelmann*

Journal of Visual Culture, 22,1 (2023)

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

Jianqing Chen, *Bullet-titling in twenty-first century China: bullet-like tactility, soft touch and diachronic simultaneity*

David Riley, DeForrest Brown, Jr., madison moore, Alexander Ghedi Weheliy, *Black Vibrations: Techno as Queer Insurrectionist Sonics*

Isadora Bratton-Benfield, *Strategic visibility: architectures of data colonialism in Las Vegas*

Mirjam Brusius, Trinidad Rico, *Counter-archives as heritage justice: photography, invisible labor and peopled ruins*

Stephen Cornford, *Inverting resolution: accounting for the planetary cost of earth observation*

Nouvelle Revue d'Esthétique, 31 (2023)

<https://www.cairn.info/revue-nouvelle-revue-d-esthetique.html>

Les esthétiques métaphysiques en France (1800-1950)

Kerim Salom, *La métaphysique de l'art chez Quatremère de Quincy: Petite histoire des transferts culturels entre la France et l'Allemagne au début du xixe siècle*

Critique à l'égard des réflexions philosophiques empiristes, Antoine Chrysostome Quatremère de Quincy forgea autour de 1800 une nouvelle théorie de l'art, grâce à une connaissance précoce du criticisme kantien et des esthétiques qui s'en inspirèrent. Il imposa une conception idéaliste de l'art, en opposant un système d'imitation abstraite du type idéal au traditionnel concept d'imitation de la nature. En faisant valoir l'existence d'une « puissance d'imaginer » intuitionniste et spontanée, dérivée du concept d'Einbildungskraft, il proposa un système général des beaux-arts fondé sur une nouvelle métaphysique. Avant Madame de Staël et Victor Cousin, il contribua à diffuser auprès du public français certains débats artistiques outre-Rhin parmi les plus originaux, en soutenant activement les échanges intellectuels entre les deux pays, et notamment les critiques novatrices du mouvement Sturm und Drang dans une perspective spiritualiste. Cet article est une contribution à l'histoire des transferts culturels entre la France et l'Allemagne au début du XIXe siècle, en présentant les grands principes de sa métaphysique de l'art, son interprétation de la mimésis, mais aussi ses sources pour comprendre les fondements de sa politique des arts à l'aube d'une révolution artistique en Europe.

Dominique Chateau, *L'ambivalence de la notion d'arts plastiques: Lamennais et Taine*

Au milieu du xix^e siècle la notion d'arts plastiques vient sous la plume de Félicité de La Mennais dans le cadre d'une esthétique d'en haut (« métaphysique ») qui, pour reprendre le fameux *distinguo* introduit par Gustav Fechner dans ses *Vorschule der Ästhetik*, s'oppose à l'esthétique d'en bas (« scientifique »). Or, Hippolyte Taine apporta ultérieurement une contribution à la définition de la plasticité artistique qui n'est pas sans points communs avec celle de Lamennais, alors même qu'il est convenu le plus souvent appartenir à l'esthétique d'en bas.

Baptiste Tochon-Danguy, *Une ligne métaphysique de Ravaisson à Merleau-Ponty: la ligne serpentine entre visible et invisible, unité et variété, temps et espace*

On se propose de montrer comment, entre la fin du xix^e siècle et la première moitié du xx^e siècle, une partie de l'esthétique française a été dominée par une esthétique de la force et du mouvement. Pour ce faire, on suit le fil conducteur de la ligne serpentine, notion que Félix Ravaisson emprunte à Léonard de Vinci et à Michel-Ange, et qu'il comprend comme une « ligne métaphysique », qui n'est pas un contour, mais structure les mouvements des êtres vivants. Elle est l'analogue, par la simplicité et la continuité de son tracé, en même temps que par les différences qu'elle rencontre, du travail de l'âme et de la nature sur la matière. On montre ensuite comment cette notion a été réinvestie, à travers Bergson, par Merleau-Ponty, qui voit dans les inflexions de la ligne autant d'écarts qui font surgir le sens du temps.

Roger Pouivet, *Le réalisme esthétique de Paul Souriau*

Dans *La Beauté rationnelle*, en 1904, Paul Souriau défend le réalisme esthétique, selon lequel les choses possèdent bien la propriété d'être belles si elle leur est attribuée à juste titre. Il défend aussi le rationalisme esthétique, selon lequel nous pouvons savoir si une chose est belle ou non. Ce sont deux thèses généralement rejetées dans l'esthétique au xx^e siècle. Comme l'est aussi, le plus souvent, l'affirmation d'une valeur morale de la beauté que Souriau défend en insistant sur la question de savoir ce que nous devons admirer. Après avoir expliqué ces thèses, l'article indique une source possible de ce réalisme: une esthétique classique, à la française, qui se trouvait chez Cournot ou, encore auparavant, chez La Bruyère.

Jean Colrat, *L'esthétique de Maurice Griveau et l'ambition d'une science idéaliste*

Maurice Griveau (1851 – vers 1930) construisit, au fil de nombreuses publications, une pensée esthétique ambitieuse, classique et singulière. Classique, car elle cherchait à accomplir le projet formulé par Baumgarten d'une science du beau qui « porte à sa perfection la connaissance sensible » en faisant du beau l'évidence d'une finalité naturelle d'ordre métaphysique. Singulière, car ses méthodes furent celles de « l'esthétique d'en bas », scientifique et anti-métaphysique. Nous présentons ici cette « science idéale » oubliée, mais très présente dans le champ de l'esthétique en France jusqu'à la Première Guerre mondiale.

Danielle Lories, *Victor Basch et le sentiment esthétique: Remarques sur sa critique de la Critique kantienne*

L'article s'efforce de mettre en évidence certains traits saillants de l'interprétation par Victor Basch en 1896 de l'esthétique kantienne. Pour ce faire, il se centre sur le thème qu'il juge central du sentiment esthétique et, particulièrement, sur la critique qu'il propose de la thèse de Kant sur la possibilité d'une valeur universelle du jugement esthétique, valeur qui reste néanmoins seulement subjective (sans objectivité). L'article soutient que l'approche par Basch de cette question témoigne du caractère empiriste de ses options ontologico-épistémologiques.

Maud Pouradier, *L'ars pour l'ars: Difficultés d'une théorie néothomiste des beaux-arts dans Art et Scolastique de Jacques Maritain*

Dans *Art et Scolastique*, Maritain ne pense pas seulement l'art comme une technique, mais comme une vertu intellectuelle. Pour mieux saisir l'originalité de cette thèse, il faut la resituer dans le moment artistique et philosophique des années 1920. Maritain n'était pas hostile à la modernité artistique : la gageure d'*Art et Scolastique* consiste à penser l'art du présent grâce aux concepts thomasiens pour construire une théorie néothomiste originale du bel art. Mais peut-on rigoureusement penser la création artistique avec les outils conceptuels de Thomas d'Aquin ? En mettant au jour les tensions internes à *Art et Scolastique*, on met en lumière la vivacité et l'inventivité de la philosophie maritainienne de l'art.

Audrey Rieber, *De la nécessité d'introduire la philosophie hégélienne de l'art en France: La traduction non littérale des Cours d'esthétique par Charles Bénard*

La traduction, à partir de 1840, des *Cours d'esthétique* de Hegel par Charles Bénard joue un rôle de premier plan dans l'introduction de l'esthétique et, plus généralement, de la philosophie allemande en France. Pour éclairer le sens et la portée de ce transfert linguistique et théorique, on prêtera attention aux écrits de Bénard dans lesquels il expose quels sont, selon lui, les indispensables apports et aussi les limites de l'approche hégélienne du point de vue de l'esthétique métaphysique française. On s'intéressera également à ses choix de traduction qui, parce qu'ils sont en même temps des choix théoriques, concernent directement la réception de la philosophie hégélienne de l'art et sa compréhension par le cercle de Victor Cousin.

Jean-Jacques Alrivié, *Le voisinage de la poésie et de la pensée: Pindare, un poète de la naissance des choses*

Pour bien établir que le poète n'a pas pour tâche de rendre simplement ce qu'il a sous les yeux, mais, bien plutôt, de faire apparaître les choses dans leur advenir même, l'œuvre du poète grec Pindare s'impose à nous comme l'une des plus propres à manifester la vérité de cette thèse ; c'est l'étude de ses *Odes Victoriales*, principalement de la Septième *Olympique* dans son développement, qui va nous fournir de quoi la déterminer concrètement, en nous montrant comment le poète procède en toute conscience.

Maria Tortajada, *La forme du mouvement: Marey ou la sculpture scientifique*

Qu'est-ce qu'une sculpture scientifique? Étienne-Jules Marey apporte une réponse originale avec une pièce en bronze, *Le Vol du goéland*. L'objet est célèbre et fait partie des images qui ont révolutionné la représentation du mouvement à l'aube du xx e siècle. La «forme du mouvement» dont il rend compte est pour Marey une donnée scientifique, obtenue à partir des résultats de la chronophotographie sur plaque fixe. Entre art et science, son statut est néanmoins ambigu: non seulement parce que cette représentation introduit une dialectique entre la notion de forme « unique » et de série d'images, mais aussi parce qu'elle fait jouer la dimension esthétique au cœur de l'expérience scientifique.

Psychology of Aesthetics, Creativity, and the Arts, 17, 3 (2023)

<https://psycnet.apa.org/PsycARTICLES/journal/aca/17/3>

Dominik Welke, Isaac Purton, Edward A. Vessel, *Inspired by art: Higher aesthetic appeal elicits increased felt inspiration in a creative writing task*

Moments of creative inspiration—an evoked state of motivation for creative activity—form a distinct step in creative processes. We hypothesize that the psychological state of being creatively inspired is similar to the state of being aesthetically moved, and that aesthetically moving experiences can serve as prompts for creative inspiration. We tested this hypothesis in a creative writing task: In Experiment 1, 25 participants from the general public were asked to write 12 short creative vignettes (repeated measures) in response to either “aesthetic” prompts (visual artworks they had rated highly aesthetically moving in a preceding task) or “non-aesthetic” prompts (triads of unrelated words). People then rated how inspired they had felt during idea generation. Ratings of inspiration were significantly higher for aesthetic versus nonaesthetic prompts. In Experiment 2, 34 participants performed the same task with prompts consisting of highly moving artworks, nonmoving artworks (rated in a preceding task), or novel artworks not seen in advance. While preexposure to the stimuli had no significant effect, felt inspiration was significantly higher for moving versus nonmoving prompts, and posttest aesthetic ratings of novel artworks were positively correlated with felt inspiration. Furthermore, inspiration ratings correlated positively with the amount of produced text. Being aesthetically moved increases the likelihood of creative inspiration, a finding with implications both for the study of creative and aesthetic processes and also for the potential role of the arts in educational settings.

Manuela Glaser, Manuel Knoos, Stephan Schwan, *How verbal cues help to see and understand art*

Verbal explanations in the form of audio or personal guides are widely common in art museums; however, their influence on cognitive processing and understanding artworks has been rarely examined empirically. Based on the model of aesthetic appreciation and aesthetic judgments and the cognitive model of multimedia learning, we conducted an experimental study on the influence of audio explanations on the cognitive processing of artworks. In a 2 × 2 design with verbal cueing (verbally uncued vs. verbally cued picture elements) and saliency (low vs. high salient picture elements) as the within-subject variables, gaze coherence, fixation times on the picture elements, retention, and transfer performance were measured for processing 2 historical paintings. The results show that gaze coherence was higher at time points of verbally cueing picture elements than at time points of not verbally cueing them. Furthermore, the fixation times

on verbally cued picture elements were longer than on verbally uncued picture elements. This effect was stronger for high than for low salient picture elements across the 2 paintings. Retention of the picture elements and transfer performance was better for verbally cued than verbally uncued picture elements, and prior disadvantages of particular picture elements with regard to retention and transfer could be compensated by verbally cueing them in the audio explanation. The results are discussed with regard to their theoretical contributions and practical implications.

Eva Specker, Anna Fekete, MacKenzie D. Trupp, Helmut Leder, *Is a "real" artwork better than a reproduction? A meta-analysis of the genuineness effect*

In general, people assume that looking at a real artwork—versus a reproduction—provides an experience that is qualitatively heightened, also called the genuineness effect. In this study, we used meta-analysis to assess the current evidence for the genuineness effect. We found a meta-analytic effect of Hedges's $g = .32$ ($N = 11$). However, only three studies did not include a context confound (i.e., real artworks in a museum vs. reproductions in the lab), and when this moderator was considered, the effect seemed to disappear. Furthermore, we found a lot of heterogeneity between studies. Thus, we looked at additional moderators: type of genuine artwork, type (and quality) of reproductions, aesthetic experience measure, and number of artworks included. We found that only the type of reproduction and the number of artworks were significant moderators of the effect. In addition, we found the best model fit for a random-effects model including confound, reproduction type, and number of artworks as moderators (Akaike information criterion [AIC] = 36.96, Bayesian information criterion [BIC] = 48.93, $R^2 = 61.91$). Nonetheless, even this model had significant residual heterogeneity. The findings suggest that it is too early to conclude that there is no genuineness effect, and we provide one theoretical explanation (the facsimile accommodation hypothesis) and two methodological explanations (a potential anchoring effect and using the wrong experience measures) that could explain why our meta-analysis (after considering the context confound) found no effect. Additionally, based on the included moderators, we discuss methodological concerns for future studies on the genuineness effect and for empirical research on art in general.

Nicole Ruta, Javier Vañó, Robert Pepperell, Guido B. Corradi, Erick G. Chuquichambi, Carlos Rey, Enric Munar, *Preference for paintings is also affected by curvature*

Preference for curvature has been demonstrated using many types of stimuli, but it remains an open question whether curvature plays a relevant role in responses to original artworks. To investigate this, a novel set of paintings was created, consisting of 3 variations—curved, sharp-angled, and mixed—of the same 16 indeterminate subjects. The present research aimed to differentiate between liking and wanting decisions. We assessed liking both online (study 1) and in the lab (study 2, task 2), using a continuous slider and a dichotomous forced choice, respectively. In both tasks, participants assigned higher ratings to the curved compared to the sharp-angled version of the paintings. Similarly, when participants were explicitly asked if they wanted to take the paintings home, they assigned higher wanting ratings to the curved version (study 2, task 3). However, when they were asked to act as a curator and select works they wanted for their gallery (study 2, task 4) and to make a physical effort to visually consume the painting (implicit wanting; study 2, task 1), no significant difference was found between the 3 sets of paintings. Finally, we found that explicit wanting decisions predicted liking for paintings, while implicit wanting and explicit liking predicted explicit wanting of the artworks in both the home and art contexts. This confirmed that it is possible to differentiate between liking and wanting responses to artistically relevant stimuli. We conclude that this theoretical distinction helps to explain previous conflicting results on the curvature effect, establishing a new line of research in the field of empirical aesthetics.

Claudia Damiano, John Wilder, Elizabeth Yue Zhou, Dirk B. Walther, Johan Wagemans, *The role of local and global symmetry in pleasure, interest, and complexity judgments of natural scenes*

Symmetry generally makes stimuli less complex, and symmetric arrangements are also generally preferred to asymmetric ones. Here, we investigated the roles of both local and global symmetry in subjective judgments of natural scenes. We collected ratings of complexity, aesthetic pleasure, and interest for 720 scene images and calculated average ratings for each image, as well as several measures of local and global symmetry. Global symmetry measures were calculated by creating an axis of symmetry at every column (vertical) and row (horizontal) of the grayscale image and correlating the rows or columns of pixels on either side of the symmetry axis, weighted by the proportion of pixels included in the correlation. Local symmetry measures were computed by converting each photograph into a line drawing and calculating the parallelism (ribbon symmetry) and distance (separation) between contours. To investigate the relationship between symmetry and participants' ratings, we ran a canonical correlation analysis using 12 symmetry measures as predictors of the three subjective rating measures. The analysis revealed two significant and interpretable canonical roots. In the first root, local symmetry and vertical global symmetry were negatively related to complexity, aesthetic pleasure, and interest (i.e., symmetry reduces complexity and renders the scene boring and unpleasant). Conversely, in the second root, local symmetry and horizontal global symmetry were positively related to pleasure and interest. Our work reveals the distinct roles of global and

local symmetry in perceptual judgments and lends further support to the pleasure-interest model of aesthetic liking.

Nathalie Vissers, Johan Wagemans, *Processing fluency, processing style, and aesthetic response to artistic photographs*

We are processing many photographs on a daily basis, but our understanding of perceptual and aesthetic processing of photography is limited. The relationship between processing fluency and aesthetic evaluations was studied in a varied set of high-quality artistic photographs. Interactions between subject matter (e.g., portrait), medium (e.g., sharpness, color, portrait orientation), and form (e.g., filling of the frame, uniform background, vertical symmetry) appeared to be relevant for evaluated fluency of processing. The pleasure-interest model of aesthetic liking (Graf & Landwehr, 2015) was tested on a selection of low, medium, and high-fluency photographs. Results were partly in line with the model, showing two routes to aesthetic liking with different relationships to fluency. In the automatic condition, high-fluency photographs were found most pleasant, but in the controlled condition, low-fluency photographs were found most pleasant. Regarding interest, however, all conditions showed the highest interest for the low-fluency photographs, irrespective of processing style. We therefore explored the relationship between fluency and interest for larger sets of photographs (heterogeneous and homogeneous in subject matter), finding similar low interest percentages for the highest fluency photographs, but here the highest interest ratings were found for medium levels of fluency. In general, the studies show that investigating how processing fluency relates to aesthetic impressions of photographs can be a promising but complex avenue. Data and analyses code can be found at: <https://osf.io/b3z2y/>.

Katherine N. Cotter, David F. Chen, Alexander P. Christensen, Kyung Yong Kim, Paul J. Silvia, *Measuring art knowledge: Item response theory and differential item functioning analysis of the Aesthetic Fluency Scale*

The Aesthetic Fluency Scale is a commonly used measure of people's art knowledge. This scale was initially developed for museum visitors, but its usage has expanded to other populations, including nonarts students. The present research used an Item Response Theory approach to better understand the scale's functioning in two samples—artistically engaged individuals (i.e., museum visitors and art students) and nonarts students—and any differences in scale properties between the samples (i.e., differential item functioning). Overall, terms related to art styles were easiest, the nonarts students had lower scores than the artistically engaged, and most items showed marked differences between the two samples. These results suggest that using this scale to draw comparisons between these populations is inappropriate. Our results also identify avenues for future development of the scale, including expanding the pool of terms used and revisiting the number of response options.

Ulrich Frick, Miles Tallon, Karina Gotthardt, Matthias Seitz, Katrin Rakoczy, *Cultural withdrawal during COVID-19 lockdown: Impact in a sample of 828 artists and recipients of highbrow culture in Germany*

Dealing with arts is an important predictor for psychological well-being and health. The implications of the standstill of public cultural life during the lockdown in Germany is studied among 828 producers (36%) or consumers (36%) of art, or subjects claiming both roles (28%), from performative arts, music, and other forms of cultural engagement. Prelockdown frequency of visiting, respectively, acting at cultural events was on average 1 event every 8.4th day in the consumer group, 5.9 days in the producer group, and 6.1 days in the group claiming both roles. Producers reported a loss of 1 active event every 4.8th day, the producer/consumer group each 6.1 days. Receptive events cancelled during the lockdown hit all 3 groups comparably (1 event every 13.7th day). Existential threat or serious mood disorder was reported by less than 10% in all 3 respondent groups; 38% of the consumer group reported no cultural withdrawal and even advantages. Both other groups with active involvement in cultural events faced no negative (or even positive) impact in over 25%. In a multivariate classification tree analysis, most prominently the size of receptive as well as active losses proved influential on successful coping. Neither sociodemographic characteristics, nor living situation or health condition could be shown to exert a direct impact. Precluding people affine to highbrow culture from attending seems to be an independent risk factor at least for well-being. Potentially resulting mental health problems have to be carefully monitored during the ongoing pandemic.

Chia-Yu Liu, Chao-Jung Wu, Yu-Hung Chien, Sy-Yi Tzeng, Hsu-Chan Kuo, *Examining the quality of art in STEAM learning activities*

The practice of the science, technology, engineering, arts, and mathematics (STEAM) education has bettered the science, technology, engineering, and mathematics (STEM) learning to a more advanced level. However, although the other four areas (S, T, E, and M) have been extensively integrated into learning activities, the inclusion of the arts (A) has often been considered as merely an approach to improve the esthetics of an artifact/product. We recruited three experts to examine 62 selected STEAM learning activities from Taiwan, in which the quality of the five areas of S, T, E, A, and M and the meanings of the A within the learning activities were examined. We propose that the A in the STEAM acronym may stand for three different roles: arts/esthetic learning, contextual understanding, and creativity. Results showed that the areas of technology, engineering, and creativity were presented with deeper knowledge, whereas the other topic areas (science, mathematics, arts/esthetic learning, and contextual understanding) were presented with limited knowledge. Specifically, the contextual understanding, which represented practices that promote the reflection of others' life situations or the sociocultural context, contained lower quality than that of all other areas. Evidence indicated that most STEAM activities in Taiwan failed to incorporate the sociocultural context to pose more unique questions to humanity. Furthermore, it is found that compared to individual authors, the collaboration of team authors improved the qualities of STEAM activities. Examples of the STEAM activities with and without the arts are offered. The implications of providing instructions for STEAM learning are discussed.

Psychology of Aesthetics, Creativity, and the Arts, 17, 4 (2023)

<https://psycnet.apa.org/PsycARTICLES/journal/aca/17/4>

Hanna Brinkmann, Jan Mikuni, Zoya Dare, Hideaki Kawabata, Helmut Leder, Raphael Rosenberg, *Cultural diversity in oculometric parameters when viewing art and non-art*

Art is culturally diverse and so are its viewers. Whereas differences in artworks across cultures have been a major concern of art historians, variances in art perception across culture (e.g., whether and how people who are familiar with different visual cultures look at artworks differently) were little studied so far. Several art-historical theories argue that certain elements of culture (e.g., writing systems) might lead to differences in viewing artworks. However, it is not yet clear whether and to what extent enculturated knowledge and practice influence art perception. In the present study, we compared eye movement patterns of participants from Austria and Japan—two countries with distinctively different writing/reading systems—while viewing European art, Japanese art, and everyday photographs. The results reveal significant differences between the two groups: Japanese participants made more vertical saccades when viewing artworks and more downward saccades in general, but no significant differences in the number of horizontal saccades. Austrian participants performed larger horizontal saccades, while no significant differences were found in the amplitude of vertical saccades. Both groups also revealed different patterns in the variance of saccade amplitude and fixation duration over the 12 s viewing time for each image, which can be related to local and global viewing behavior. Possibly those differences are related to reading/writing systems, but also to different cognitive expectations toward pictures: the equivalence of image and calligraphy in the Japanese tradition versus the habit to make and see pictures as window-like perspectival views of reality in the European Renaissance tradition.

Tobiasz Trawiński, Chuanli Zang, Simon P. Liversedge, Yao Ge, Nick Donnelly, *The time-course of fixations in representational paintings: A cross-cultural study*

British and Chinese participants viewed a set of Western representational paintings (henceforth paintings) for later identification in a yes/no discrimination task. Eye movements were recorded while participants viewed the paintings with each painting split into face, theme of the painting and its context regions of interest (ROIs). British participants performed the discrimination task more accurately than Chinese participants. Eye movement data were first analyzed to confirm reliable individual differences in the proportion of fixations made to ROIs, and second, for evidence of a cross-cultural influence in focus on ROIs over the time-course of viewing. The results confirmed that individual differences in the proportion of fixations made to ROIs were reliable across a subset of paintings for both British and Chinese. In the context of the present study, this finding was a precondition to explore the time-course of fixations across ROIs. With respect to the time-course of fixations across ROIs, Chinese participants focused more on the theme, and less on faces (and vice-versa for British participants), in a period starting around 2 s after the onset of viewing. Earlier in viewing there was evidence that Chinese participants had an increased focus on the context. The results (a) extend the findings reported by Trawiński, Zang, et al. (2021) on the impact of the

Other Race Effect on the viewing of paintings; (b) show the time course associated with a more general cross-cultural influence on scene perception (Masuda & Nisbett, 2001).

Kohinoor M. Darda, Alexander P. Christensen, Anjan Chatterjee, *Does the frame of an artwork matter? Cultural framing and aesthetic judgments for abstract and representational art*

Art is often thought to reflect the culture from which it comes. We tested the hypotheses that viewers' aesthetic experiences of art are modulated by cultural labels as expressed by artist names and by sociocultural content depicted in the artwork. We predicted that people would prefer artworks from their own culture compared to another—an ingroup bias. Across three preregistered experiments, we explored Northern American and Indian participants' aesthetic judgments and preferences for abstract and representational artworks. Contrary to our predictions, no evidence was found for an ingroup bias in Experiment 1 when American abstract artworks were assigned with fictional American, Indian, Chinese, or Turkish artist names. Aesthetic ratings for artworks were similar across Indian and American participants, irrespective of the cultural label they were assigned. Similarly, no differences in preferences across Indian and American participants were found in Experiment 2 when participants had to make a forced choice between two artworks attributed to Indian and American artists. We found slightly higher shared preferences for Indian artworks among Indian participants compared to American artworks and participants. An ingroup preference for Indian and American/European representational artworks was found in Experiment 3—participants preferred artworks depicting content from their own culture compared to another. Effects across all experiments persisted when controlling for participants' age, education, art experience, and openness to experience. The modulation of art perception and appreciation by contextual information may be flexible and more influenced by cultural content depicted in artworks than simple cultural framing.

Robbie Ho, Magdalena Szubielska, Natalia Kopiś-Posiej, *Cultural-match effect on the appreciation of traditional and contemporary visual arts: Evidence from Poland and Hong Kong*

Cultural variations in psychological processes are well recognized by cross-cultural psychology. Cultural products—including the visual arts—present one medium through which people may manifest their dominant culture. The present research investigates the appreciation of visual arts cross-culturally by hypothesizing and testing a cultural-match effect (i.e., people tend to appreciate same-culture artworks more than they appreciate different-culture artworks). Additionally, the present work considers the factors of historical period and art medium that have been overlooked in previous research. A mixed $2 \times 2 \times 2 \times 2$ design, 97 Western and 91 Eastern naïve viewers from Poland and Hong Kong were presented with 128 visual artworks varying in artwork culture (West vs. East), historical period (traditional vs. contemporary), and art medium (painting vs. mural). In a repeated measures fashion, the participants evaluated each artwork in terms of art identification, liking, understanding, and familiarity, and their art expertise and art interest were also measured. Supporting the hypothesis, the Polish group tended to appreciate Western (i.e., same-culture) artworks more than Eastern (i.e., different-culture) artworks. However, contrary to our prediction, the Hong Kong group also tended to appreciate Western (i.e., different-culture) artworks more than Eastern (i.e., same-culture) artworks, and that might be attributed to the Western influence Hong Kong had received during its British colonial years. Furthermore, cultural-match effect did not readily generalize across historical periods nor across art media. Potential confounding of art expertise and art interest as well as limitations and future directions are discussed.

Chen Chen, Weiqi Mu, Fugui Li, Kexin Wang, Mingjie Zhou, *Do only the most creative entrepreneurial artists succeed? The linear and nonlinear relationship between creative personality and entrepreneurial performance*

The development of the cultural and creative industry has led to an upsurge in entrepreneurial artists, but how a creative personality will contribute to entrepreneurial artists' success is still unclear. In this present study, we explore the relationship between creative personality and entrepreneurial success, namely economic reward and subjective well-being, among Chinese art entrepreneurs. Furthermore, we tested the mediating role of economic reward on creative personality and subjective well-being. A total of 200 Chinese entrepreneurial artists completed questionnaires assessing their creative personality, economic reward, life satisfaction, and positive and negative emotions. The results showed curvilinear relationships between creative personality and economic reward, positive emotion, and life satisfaction. Furthermore, economic reward mediated the impact of creative personality on subjective well-being. The results have strong theoretical implications for understanding the role of creative personality in entrepreneurial success, as well as the practical implications of improving competence for Chinese entrepreneurial artists in the creative industry to achieve success.

Qing Wang, Le Li, Zhiting Ren, Di Liu, Baoguo Shi, Jiang Qiu, *The functional connectivity basis of multicultural experience and its relationship with domain-specific creativity*

Previous studies have demonstrated the benefits of multicultural experience (ME), especially its impact on creativity. However, the neural association of ME in the brain and its effect on domain-specific creativity is unclear. In this study, we selected the ventral medial prefrontal cortex (VMPFC), inferior parietal lobule, and inferior frontal gyrus (IFG) as the regions of interest according to the social cognition system (self-representation) and nonsocial system (cognitive closure) in culture. Furthermore, we used a seed-based connectivity approach with the resting-state functional MRI (rsFC) method to explore the neural basis of ME and its relationship with domain-specific creativity in 232 college students. The behavioral results showed that ME was positively correlated with domain-specific creativity in visual arts, dance, music, creative writing, and humor. Furthermore, individual differences in ME were negatively correlated with the connectivity strength of the VMPFC and middle temporal gyrus (MTG)/superior occipital gyrus and the connectivity strength of the IFG and left lingual gyrus (LING)/right superior temporal gyrus. Moderation analysis indicated that strong VMPFC and MTG connectivity enhanced the relationship between ME and creative writing, and weak IFG and left LING connectivity enhanced the relationship between ME and visual arts. These results suggest that rsFC between the prefrontal lobe and temporal and occipital lobes reflects the neural basis of ME and further influences the link between ME and domain-specific creativity. In summary, the present findings demonstrate the functional connectivity basis of ME and provide neural evidence for the benefit and condition of ME on domain-specific creativity.

Hansika Kapoor, Mei Zheng, Roni Reiter-Palmon, James C. Kaufman, *Toward equitable creativity self-assessment: Measurement invariance and mean differences across ethnicity in the Kaufman Domains of Creativity Scale*

In this study, we investigate ethnic and racial differences in creativity using a large sample collected over a 10-year period in the United States. All sample participants completed the Kaufman Domains of Creativity Scale (K-DOCS)—a self-report measure of creativity across five different domains—as part of earlier research. The large overall sample size resulted in sufficiently large subsamples of four different ethnic and racial groups: European American, African American, Hispanic American, and Asian American, which allowed for robust comparisons across these groups. The results of the study indicate that the five- and nine-factor structures of K-DOCS are stable across different ethnic and racial groups. In addition, although observed mean differences exist across the groups, the size of these differences is small. Furthermore, European Americans did not always show the highest mean on the five factors, indicating that the measure may be useful as a way to reduce ethnic and racial bias in testing.

John D. Patterson et al., *Multilingual semantic distance: Automatic verbal creativity assessment in many languages*

Creativity research commonly involves recruiting human raters to judge the originality of responses to divergent thinking tasks, such as the alternate uses task (AUT). These manual scoring practices have benefited the field, but they also have limitations, including labor-intensiveness and subjectivity, which can adversely impact the reliability and validity of assessments. To address these challenges, researchers are increasingly employing automatic scoring approaches, such as distributional models of semantic distance. However, semantic distance has primarily been studied in English-speaking samples, with very little research in the many other languages of the world. In a multilab study (N = 6,522 participants), we aimed to validate semantic distance on the AUT in 12 languages: Arabic, Chinese, Dutch, English, Farsi, French, German, Hebrew, Italian, Polish, Russian, and Spanish. We gathered AUT responses and human creativity ratings (N = 107,672 responses), as well as criterion measures for validation (e.g., creative achievement). We compared two deep learning-based semantic models—multilingual bidirectional encoder representations from transformers and cross-lingual language model RoBERTa—to compute semantic distance and validate this automated metric with human ratings and criterion measures. We found that the top-performing model for each language correlated positively with human creativity ratings, with correlations ranging from medium to large across languages. Regarding criterion validity, semantic distance showed small-to-moderate effect sizes (comparable to human ratings) for openness, creative behavior/achievement, and creative self-concept. We provide open access to our multilingual dataset for future algorithmic development, along with Python code to compute semantic distance in 12 languages.

Soroosh Golbabaee, Julia F. Christensen, Edward A. Vessel, Nastaran Kazemian, Khatereh Borhani, *The Aesthetic Responsiveness Assessment (AReA) in Farsi language: A scale validation and cultural adaptation study*

People differ in their responsiveness to aesthetic experiences. It is important to understand the role of culture in such individual differences, yet existing tools for assessing aesthetic responsiveness largely focus on North American and European cultures. We created a Farsi translated and culturally adapted version of the Aesthetic Responsiveness Assessment (AReA) and evaluated its psychometric properties. Construct validity and internal consistency were evaluated in a sample of 1,586 participants. Moreover, convergent and discriminant validity were investigated using the Behavioral Avoidance/Inhibition Scales (BIS-BAS), Big Five Inventory-2, Barcelona Music Reward Questionnaire (BMRQ), and the Temporal Experience of Pleasure Scale (TEPS). Further, the test-retest reliability of AReA was examined for the first time in a

subsample of participants (n = 160) who answered the questionnaire again after 6 months. In addition to an acceptable structural validity (comparative fit index, CFI = .905), the Farsi version of AReA showed good internal consistency. Cronbach's α for the overall score was .848 and varied between .64 and .81 for subscales. Concerning convergent and discriminant validity, AReA subscales were positively correlated with subscales of TEPS, the Emotion Evocation subscale of BMRQ, Behavioral Avoidance, and Openness, and were unrelated to Behavioral Inhibition, Conscientiousness, and Negative Emotionality. Moreover, AReA subscales showed different patterns of correlations with other questionnaires. Finally, all subscales of AReA showed high test-retest reliability, ranging from .715 to .778. Our results confirm the validity of the Farsi version of AReA and provide a new measure of aesthetic responsiveness, useful in Farsi-speaking communities, which facilitates cross-cultural research in empirical aesthetics.

Tim Lomas, *The appeal of aesthetics: A cross-cultural lexical analysis*

Art and aesthetics have long been understood as central to human well-being and flourishing. However, the academic study of these phenomena has been critiqued for its Western-centricity and general lack of cross-cultural engagement. As such, this article aims to broaden our appreciation of the contours of aesthetics by engaging with relevant "untranslatable" words (i.e., without an exact equivalent in English), thereby enriching our conceptual map of this arena. Over 300 relevant terms from 24 languages were located and analyzed using grounded theory. Four main metathemes were identified, each with several themes: stimuli (spanning the sensory modalities of sight, sound, taste, smell, touch, and the mind), qualities (harmony, naturalness, simplicity, prettiness, and shock), dynamics (appreciation, understanding, and inspiration), and modes (modalities, movements, and techniques). The article therefore adds to our understanding of this vital arena of human well-being and flourishing, though, as ever, further work is needed.

Dominique Sweeney, Delwyn Everard, *Sharing research outcomes with traditional owners*

In 2003, a template research agreement received ethical approval from the ANU for use in connection with the doctoral research project "Masked Corroborees of the Northwest." It was intended to recognize Indigenous ownership of cultural heritage consistent with best practice. Agreements based on the template were signed with a number of traditional owners confirming that video footage produced in the research documentation process would be jointly owned. Researcher Dominique Sweeney was then, and remains today, comfortable with restricting his own use to educational purposes. In 2017, one of the Aboriginal Art and Culture Centers involved in the project expressed interest in accessing commercial returns from the video. Revisiting the legal effect of those agreements revealed unforeseen complications. It was not as straightforward as it should have been for the traditional owners to unlock commercial returns from the video archive. This article explores the legal and technical considerations in the ongoing process of making available research video archives to traditional owners with whom the research was done.

Psychology of Aesthetics, Creativity, and the Arts, 17, 5 (2023)

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Kacie L. Armstrong, James E. Cutting, *On the physical variables filmmakers use to engage viewers*

It is widely acknowledged that people are emotionally affected by movies, but how does the physical structure of movies contribute to emotional engagement? To answer this question, we measured subjective and objective emotional tension as 40 viewers watched a series of short movies. We mapped the resulting data against the dynamic low-level structure of each movie, isolating the effects of clutter, luminance, motion, shot density, shot scale, and sound amplitude on emotional response. Across all measures, viewers' responses to the movies were notably synchronized, and this synchrony appears to be partly driven by low-level cinematic structure. These findings provide empirical support for several long-standing ideas that lie at the intersection of film theory and the psychology of emotion.

Birger Langkjær, Andreas Gregersen, Anna Cabak Rédei, Joost van de Weijer, Åse Innes-Ker, *Matching on action: Effects of action speed and viewpoint on perceived continuity across match-action film edits*

A match-action cut in feature films connects two shots of a single continuous movement. This type of editing often goes unnoticed and is arguably the most effective form of continuity editing. However, the literature offers little agreement on editing best practice and, by implication, on how our perceptual system

deals with disjointed moving images. Studies have suggested that frames should overlap across the cut for the viewer to experience continuity, but also that leaving out frames is preferable, and even that viewers are unable to discriminate such detail. We conducted an experiment to investigate viewer preferences for match-action cuts, using type of cut as well as velocity of movement as predictors and number of overlapping/elliptical frames as the outcome variable. Thirty-nine participants determined the smoothest cut in eight film-clips in a within-subjects design. Surprisingly, we found that average viewer preferences were less than a single frame from a straight cut for all cut-types. We also found that velocity had a small but statistically significant effect on editing preferences. The preference for straight cuts found in the present study runs counter to the idea that perceived continuity across match-action cuts requires objective dis-continuity and suggests that the straight cut provides a simple rule of thumb for film editors. In addition, we interpret the conflicting results from previous studies together with our own findings based on a discrimination task of finding the optimal cut as indicating that human visual perception allows for a window of acceptable continuity cuts centered around the straight cut.

Julia Merrill, Taren-Ida Ackermann, *"Like static noise in a beautiful landscape": A mixed-methods approach to rationales and features of disliked voices in popular music*

The use of the voice in everyday communication is vital for our understanding of human interaction. The singing of popular music often amplifies vocal features from speech, which can provide insights into vocal activity in the context of the intense emotional impact of music. Three studies with a mixed-methods approach aimed at evaluating rationales and features of disliked voices in the context of popular music. In an interview study (n = 20), rationales and features of disliked voices were identified using self-selected voices. In a group testing session (n = 48) and an online survey (n = 216), these disliked voices were presented to new participants, and the vocal features and evoked emotions by the singers were investigated, assuming that the participants did not have strong opinions about the voices. The results showed that participants justified their dislikes based on object-related/sound and emotional reasons, similar to findings from studies on musical taste. Specific features of disliked voices were confirmed in the following studies, including a specific feature of popular singing styles, the twang, perceived as a squeaky and nasal sound. Further disliked features include a pressed sound, imprecise and ordinary articulation, and a uniform expression. Notably, a rough voice was no predictor of aesthetic judgments. Evoked feelings relate to vocal features with similar tension levels. The measures created in the current study will also be informative for studying voice perception and evaluation more generally, which is a tool to evaluate vocal expression and items to evaluate reasons for disliked voices.

Seth C. Kalichman, Joshua M. Smyth, *"And you don't like, don't like the way I talk": Authenticity in the language of Bruce Springsteen*

Authenticity, defined here as conveying a sense of truthfulness and being forthright in self-presentation, is often discussed as a core characteristic of rock music, with the popularity of rock musicians often attributed to their perceived authenticity. Bruce Springsteen's songs are among the most recognized in rock music, and music scholars have theorized that Springsteen's appeal is accounted for by his perceived authenticity, including authenticity as conveyed through his lyrics. Textual (word use) analysis offers a quantitative method to examine the degree to which Springsteen's lyrics express authenticity relative to other aspects of his use of language. This study used Linguistic Inquiry and Word Count (LIWC) to examine Springsteen's body of lyrics, focusing on composites of word choices within songs and aggregated at the album level indicating authenticity, cognitive processing, emotion, and time orientation. We found that the expression of authenticity as indexed by LIWC varied across Springsteen's 18 studio albums, with authenticity rising in earlier albums, followed by a period of declining authenticity, and then rising again in later albums. Springsteen's most recent album in the analysis expressed the greatest level of authenticity, representing an outlier across his body of work. We also found that cognitive processing declined across albums and that his songs are focused on the present and tend to express positive emotion. These patterns vary from those observed in popular music, which has more typically shown greater negativity and increased cognitive processing over time.

Matej Pavlič, Matea Kramarić, Ana Butković, *Self- and other-reported creativity and its association with personality in a cappella singers*

Several meta-analyses have shown that personality traits are associated with creativity. However, different authors have recently raised an issue concerning the dependency of this relationship on the used creativity measure. The aim of this study was to examine the relationship between personality and creativity on a Pro-c level, in a sample of a cappella singers, using different measures of creativity, and looking at different levels of the personality hierarchy. In total, 128 subjects (64% female) took part in the study (mean age M = 37.93, SD = 10.08, Mdn = 38.00). Participants were members of 18 conveniently sampled traditional Croatian a cappella, klapa singing groups. Participants reported on their personality, with scores obtained on both factor and facet level of analysis, while assessments of creativity and creative achievements were obtained from the participants and two other members of the group. The results showed that openness as a factor and openness facets were significant and the most important predictors across different creativity

measures. Self-reported personality explained more variance in self- than in other-reported creativity measures. Personality facets explained more variance than personality factors for self-reported creativity level and creative achievements, although this increase in the explained variance was significant only for self-reported creativity level. The results of this study indicate that the personality–creativity association differs depending on how creativity is measured.

Gal Harpaz, Tal Vaizman, *Music self-efficacy, self-esteem, and help-seeking orientation among amateur musicians who use online music tutorials*

The present study explores the relationship between music self-efficacy, help-seeking orientation, self-esteem, and the preferences of online music tutorials use among amateur musicians. We hypothesized that autonomy help-seeking orientation, high self-esteem, and the use of autonomy online music tutorials (which foster independent learners, incorporate context, and background) would be positively correlated with music self-efficacy, whereas dependent help-seeking orientation and preferring dependent online music tutorials would be negatively correlated with music self-efficacy. Participants were 316 amateur musicians from 26 countries, who use online music tutorials while learning to play new pieces. They answered questionnaires measuring different learning and playing habits (coplaying experience, studying music with a teacher, years of playing, hours spent playing per week). Ordinary least squares regression indicated that the independent variables accounted for 48% of the variance in the dependent variable, and that the model was significant. Furthermore, the theoretical independent variables accounted for 34% of the variance in the dependent variable, above and beyond the variance explained by the background independent variables. The results indicated that self-esteem, autonomy help-seeking orientation, preferences of autonomy online music tutorials, and weekly hours of playing were positive predictors of music self-efficacy. Conversely, dependent help-seeking orientation was a negative predictor of music self-efficacy. The uniqueness of the study lies in using personal characteristics and learning habits as MSE predictors among amateur musicians. The findings highlight the need to examine any possible causality in the relationship between learning and playing habits of amateur musicians and their music self-efficacy.

Silvana Weber, Markus Appel, Melanie C. Steffens, Vanessa Hirschhäuser, *Just a joke? Can sexist comedy harm women's cognitive performance?*

The potential of sexist jokes in comedy to harm women has been a matter of intense public debate. Psychological research on sexist comedy is scarce and inconclusive. Theory on social identity threat suggests that communicating devaluation and negative group stereotypes impairs the performance of members of a targeted group: Do women exposed to sexism in stand-up comedy score worse in subsequent cognitive tasks compared with women's performance after watching nonsexist comedy? In four experiments, we examined women's performance on numerical and figural intelligence subtests after watching sexist comedy as compared with nonsexist comedy. In Experiment 1 ($n = 102$) and Experiment 4 ($n = 81$), the test performance of women who watched sexist stand-up comedy clips suffered. Experiments 2 ($n = 181$) and 3 ($n = 100$) showed mixed evidence (see online supplemental materials). A mini meta-analysis reveals a small but significant negative overall effect ($d = -.27$). Self-reported perceived humor (state) and coping sense of humor (trait) did not consistently moderate the influence of sexist comedy. Insights gained from analyses of emotional responses, assessed both via self-reports and a facial coding software, were limited. We discuss implications for identity-threat theory and for using disparaging humor in comedy. (PsycInfo Database Record (c) 2023 APA, all rights reserved)

Nathalie Vissers, Johan Wagemans, *Beyond the single picture: Aesthetic experiences with photography series in an exhibition context*

Photography is everywhere in our current society, yet we still do not have a good scientific grasp on our aesthetic responses to photography. High quality contemporary artistic photographs have been underrepresented in the scientific literature of empirical aesthetics, despite their obvious relevance to the topic. Furthermore, photography is a medium that often works in coherent series of photographs with a specific visual, documentary, or artistic message, whereas previous studies mainly focused on single photographs. We examined visitors' aesthetic experiences with artistic photography series in an exhibition context. In general, visitors responded positively to the photography series in the exhibition and felt moved by them. There were differences between series in whether visitors felt the need to read additional context information and to which photograph(s) the majority of visitors' attention went. Visual inspection of the differences in average beauty and interest ratings between different series showed that aesthetic experiences could not be explained by straightforward photographic visual features but rather depended on other aesthetic qualities. Both beauty and interest related to feeling moved by the series, but for beauty the quality of the photographs seemed to matter, whereas for interest originality, meaningfulness, and coherence played a larger role. Experts and novices differed slightly in the specific evaluations that led to beauty versus interest ratings. Overall, the study highlights that our aesthetic experiences with photographs can be much more interesting, beautiful, moving, and meaningful than how it is currently reflected in the empirical aesthetics literature.

Barbara E. Marschallek, Valentin Wagner, Thomas Jacobsen, *Smooth as glass and hard as stone? On the conceptual structure of the aesthetics of materials*

Following Fechner's (1876) "aesthetics from below," this study examines the conceptual structure of the aesthetics of various materials (Werkstoffe)—for instance, leather, metal, and wood. Adopting a technique used by Jacobsen et al. (2004), we asked 1,956 students to write down adjectives that could be used to describe the aesthetics of materials within a given time limit. A second subsample of a broader cross-section of the population (n = 496) replicated the findings obtained with the first subsample. A joint analysis of both subsamples identified the term "smooth" as by far the most relevant term, followed by the other core terms "hard," "rough," "soft," and "glossy." Furthermore, sensorial qualities (e.g., "warm" and "see-through") constituted the main elements of the aesthetics of materials, and the great majority of these were haptic qualities (e.g., "cold" and "heavy"). The terms offered were mostly descriptive and of rather neutral valence, according to an additional valence rating study that we conducted with 94 participants. Comparisons between the terms offered for different materials revealed commonalities as well as material specificity of the conceptual structure of the aesthetics. In addition, the word "beautiful," although by no means representing one of the most relevant terms in this study, still proved its preeminence in aesthetics in general. The results of this study contribute to the corpus of existing studies of the conceptual structure of aesthetics.

Ryan D. Kopatich, Christian C. Steciuch, Daniel P. Feller, Keith Millis, Richard Siegesmund, *Development and validation of the Aesthetic Processing Preference Scale (APPS)*

Numerous theoretical frameworks argue that engaging in controlled cognitive processing of artwork is an important aspect of the aesthetic experience. However, most research on controlled processing has examined controlled processing based on situational factors that can be experimentally manipulated. While this is a valuable endeavor, it does not capture important differences that naturally exist between art viewers. To rectify this, the current study developed a measure of individual differences in controlled processing within aesthetics, the Aesthetic Processing Preference Scale (APPS). The APPS was constructed along three dimensions of controlled processing in aesthetic experience: Appreciation for Complexity in art, Intolerance for Ambiguity in art, and the Propensity to Contextualize artworks. In two studies, participants completed the APPS as well as convergent and divergent validity measures. Across both studies, the APPS was found to be a reliable and valid measure of controlled processing. The utility of the APPS to future researchers and educators is in accounting for the reasons that someone is likely to engage in controlled processing, providing further insight into human motivation.

Anna Fekete, Matthew Pelowski, Eva Specker, David Brieber, Raphael Rosenberg, Helmut Leder, *The Vienna Art Picture System (VAPS): A data set of 999 paintings and subjective ratings for art and aesthetics research*

In empirical aesthetics, choosing stimuli, especially artworks, is a persistent challenge. Artworks differ largely in terms of style, complexity, formal features, and valence, as well as historical context, presentation quality, genre, and content, all of which might influence aesthetic experiences. To advance the comparability of studies and increase our understanding of studied effects, it is important that the research community develops and, ideally, utilizes common standards or even data sets for stimulus selection. Here, we present the Vienna Art Picture System (VAPS), which provides such a comprehensive data set of visual artistic stimuli consisting of 999 fine art paintings from 347 European painters and from 13 art historical periods/styles from 1434 to the beginning of the 21st century. The artworks correspond to five genre categories: scenes, portraits, landscapes, still lifes, and paintings with increasing levels of abstraction. As a base for future research, the data set contains rating information (based on a German-speaking student sample of 60 women and 60 men) on five variables: liking, emotional valence, emotional arousal, visual complexity, and familiarity. The VAPS is freely accessible to the scientific community for noncommercial use at <https://osf.io/a7xcr/>. Thus, the VAPS offers a normed (mean, standard deviation) set of fine art pictures that can be used as a tool for researchers in the field of empirical visual aesthetics, and experimental psychology, to select stimulus sets suited to their needs and that can provide a basis for more standardized and comparable research across individual laboratories and researchers in the rapidly expanding assessment of experiences with art.

Screen, 64, 2 (2023)

<https://academic.oup.com/screen/issue/64/2>

Melanie Bell, *Feminist histories of costuming film: Gordon Conway, 1930s British cinema and the collaborative world of Mayfair sewing*

Nikolaj Lübecker, Daniele Rugo, *In a sea of binary algae: Marker's Level Five as non-representational documentary*

Kam Tan, Yongde Dai, Qiuwei Yang, *Iron patriotism, xuexing-masculinism, wode-ism: from Iron Soldiers to Wolf Warriors*

Kaya Turan, *Fluctuating layers: Scott Barley's Sleep Has Her House and Simondon's philosophy of individuation*

Helena Wu, Ray Kwok-Wai Lai, *The spirit of the local in translocal film collaboration in Asia: From Ten Years Hong Kong to the Ten Years International Project*

Screen, 64, 3 (2023)

<https://academic.oup.com/screen/issue/64/3>

Ariel Rogers, *Framing VR*

Susan Martin-Márquez, *Engendering ethnographic filmmaking in Francoist Spain: hysteria and the queer forest of Far from the Trees (1970)*

Michael Grace, *Disaffection-images: Bruno Dumont and the sullen atheists of art cinema*

Word & Image, 39, 2 (2023)

<https://www.tandfonline.com/toc/twim20/39/2?nav=toCList>

Kristoffer Neville, *Fischer von Erlach and the Habsburg imperial historians*

The *Entwurf einer historischen Architectur* (Outline of an Historical Architecture, 1721), by Johann Bernhard Fischer von Erlach, architect to the Austrian imperial court, is often seen as a milestone in the literature of architecture, and as the first comparative and universal history of architecture. In part because it has been studied primarily as a work of architectural history, rather than imperial history, it has become relatively unmoored from a large body of earlier and contemporary histories of the Habsburgs and the imperial house. These works cumulatively established a distinct historiographical tradition that informs the content and narrative of Fischer's book and aligns it closely with a deeply ideological narrative in which a historical line leads directly from the Old Testament patriarchs through Greco-Roman rulers to the Holy Roman Emperors, and from Jerusalem and Rome to modern Vienna. To a substantial degree, this historiography, rather than a nascent architectural canon, determined the contents and presentation of the *Entwurf*.

Philip Sohm, *Performing palettes: Doni, Anguissola, and the origins of poetic self-portraiture*

Agnolo Bronzino performs a visual experiment in Anton Francesco Doni's *I Marmi* (Venice, 1552). "Do you see these pigments?" he asks as he shows his palette to a group of Florentine artisans. Bronzino had mentally dismantled a painting by Andrea del Sarto and loaded his palette with those pigments that Sarto would have used. With them, he painted a copy of the Sarto. How was this strange mind game rendered as a form of art criticism, as a demonstration of craft and technique, and as a visual exercise for a lay audience who could not paint? Doni's Bronzino invited viewers and readers to think and see with the imagination and eyes of painters, a strategy adopted by painters of self-portraits, notably Anguissola Sofonisba's *Self-Portrait* (Łańcut), c.1555.

Graylin Harrison, *The birth of Masaniello: poverty, society, and the visual in Naples and beyond*

This article demonstrates the role of the visual arts, alongside literature, in mythologizing Masaniello (d. 1647) as hero and martyr, despite the limited role he played in the so-called "Revolt of Masaniello" (1647–1648). In addition to printed accounts of the revolt in a variety of languages, Masaniello imagery circulated on paper and canvas, in marble and wax. His likeness was illustrated in chronicles of the uprising, but he also appeared in the "fine" and performing arts, where artists of varied media continuously refashioned his persona, from 1647 well into the nineteenth century. Comparisons are made between a red chalk portrait of Masaniello by Aniello Falcone and several "Old Master" predecessors, such as Leonardo da Vinci and Michelangelo Buonarroti, to reveal how Neapolitan artists consciously inserted the rebel into a visual vernacular that transcended his historical specificity. This, combined with the international circulation of Masaniello print imagery, helped to consolidate the iconography of the Neapolitan peasant, the *lazzaro*, during and after the Grand Tour. The birth of Masaniello brings to light the quintessential elements of Neapolitan culture: its artistic heritage and political instability, its poverty and popular culture, its spiritual fervor and alleged danger.

Gavin Parkinson, *'The Constantin Guys of the atomic era': on the poetic reception of Robert Rauschenberg by Alain Jouffroy and Surrealism*

Robert Rauschenberg is not usually thought to have had much contact with Surrealism and even spoke openly about his disdain for the movement on some occasions. However, through the period 1958–69, the Surrealists showed great enthusiasm for the 'poetic', 'metaphorical' resonance of Rauschenberg's work, a positive response that has since largely been lost. In place of that history, the interpretation of Rauschenberg by John Cage as a 'literalist' or 'factualist' gained ground and even came to define the artist's *œuvre* in some quarters, a reading that Rauschenberg himself approved. Caught in the middle of these two versions of Rauschenberg are the largely untranslated texts of French poet, critic, and ex-Surrealist Alain Jouffroy (1928–2015), which form the substance of this article. Jouffroy pioneered the positive critical reception of Rauschenberg in France from 1961 while he continued to be influenced by his Surrealist past, to the point that his writings on Rauschenberg reveal consistent contradiction under close reading. The highest point of tension was reached across 1963–64 when Jouffroy wrote eulogistic poems devoted to Rauschenberg's massive silkscreen painting *Barge* (1962–63) and to Surrealism in *L'Antichambre de la nature* (1966, written in 1964), alongside key texts of art criticism on Rauschenberg. Culminating in an analysis of the silkscreen and poems, this article argues that while Jouffroy's writings seem ostensibly to further the Cagean interpretation of the artist, they are riven by an awkward dual loyalty that can be read in support of a 'poetic' 'Surrealist Rauschenberg'.

James Calum O'Neill, *Botanical symbolism in the Hypnerotomachia: botanical signifiers of a humanist handling of interior transformation*

This article focuses on the botanical specimens and their symbolic purpose in the narrative of the *Hypnerotomachia Poliphili* (1499). It examines the questions as to why certain plants are positioned at certain narrative stages, and how the relationship between their aesthetic, medical, literary, and symbolic purpose fits with the narrative. It also examines how this ratiocination of reflecting a developing topography with the interior development of the soul is handled in a wholly humanist–Renaissance manner over earlier treatments of botany in the medieval philosophical dream allegories such as Guillaume de Lorris and Jean de Meun's *Roman de la rose* and Brunetto Latini's *Il Tesoretto*, or the pre-medieval Prudentius's *Psychomachia*.

Emma Barker, *Woman in a turban: Domenichino's Sibyl, Staël's Corinne, and the image of female genius*

The heroine of Germaine de Staël's *Corinne, or Italy* (1807) makes her first appearance in the novel 'dressed like Domenichino's Sibyl', wearing an Indian shawl wound into a turban. The aim of this essay is to highlight the contribution that the tradition of Sibylline iconography made to the characterization of the heroine of *Corinne* by locating Staël in a long line of artists, writers, and patrons, particularly female ones, who adapted and appropriated this iconography for their own purposes over the previous two centuries. A crucial breakthrough was made in the early seventeenth century by Domenichino, who provided the prototype for later generations of artists by painting a freestanding picture of a generic (not, as often said, the Cumaean) Sibyl wearing a turban. Domenichino's composition nevertheless remained exceptional in its insistence on the primacy of Sibylline inspiration, which helps to account for its role in *Corinne* as well as for its appeal to other early nineteenth-century writers. Staël's direct predecessors included the artists Angelica Kauffman and Élisabeth-Louise Vigée Le Brun, both of whom portrayed female sitters in more or less Sibylline guise, but the most important was Emma Hamilton, from whose famous Attitudes Staël almost certainly derived the motif of the turban fashioned out of an Indian shawl. Staël herself adopted the turban as her characteristic headdress, as did other literary and artistic women after her; its great advantage lay in the way it enabled them to lay claim to Sibylline authority whilst also disavowing any such intent.

Barbara E. Mundy, *Indigenous image theory*

Pliny the Elder's *Natural History*, which contains an account of the origins of painting, offered sixteenth-century European artists a gift as they struggled to advance the status of painting as an intellectual rather than a mechanical art. The Roman authority was also read by Indigenous intellectuals in New Spain; they described their autochthonous painting practice in an account written in the Nahuatl language to respond to Pliny. This article offers a new translation of their account and a careful analysis that draws on recent work by material scientists to construct an Indigenous ontology of the image, and gives a comparison to the Plinian ideal. Crucial to both accounts is the role of the shadow as it relates to the nature of representation.

Word & Image, 39, 3 (2023)

<https://www.tandfonline.com/toc/twim20/39/3?nav=toCList>

Mark A. Cheetham, Hana Nikčević, *Image/text/cliché/insight: analogical practices in the global art world*

The special issue *Analogical Practices in the Global Art World* systematically examines for the first time the widespread practice of constructing global art and architectural histories through analogy. In addition to summarizing the essays presented and the pertinent literature on analogy across several fields, this Introduction marshals primary research alongside scholarship and observations from diverse disciplines to advance two overarching arguments. First, we claim that art world analogies both disclose and influence the axes along which art-historical and museological thinking is habitually oriented: national groupings or "schools" above all, but also chronology, gender, race, cultural identification, art media, and style. Second, we argue that the art world analogy paradigmatically involves collaborations of textual iteration with works of visual art. Proposing, ultimately, that visual analogy is never *just* visual, we build a theory of analogy-as-discourse for the visual arts.

Keith Bresnahan, *Brutal analogies: multiplying Le Corbusiers across global architecture*

This article examines two instances of an analogical construction by which architects living and working outside of Western metropolises are identified as "the Le Corbusier of ...": Shiv Nath Prasad (1922–c.2004) thus becomes "the Le Corbusier of India," while Jean-François Zevaco (1916–2003) becomes "the Le Corbusier of Morocco." It uses the careers and built works of these architects, as well as of Le Corbusier himself, to interrogate the nature of this analogy—revealing the extent to which the source term "Le Corbusier" circulates as a shorthand for a limited set of visual and material references, thereby reinforcing a reductive understanding of both the architect's work and the nature of its influence within the global spread of modernism. Here, Le Corbusier's own engagements with vernacular building and his work outside of Europe are brought into conversation with the regionalist and hybrid approaches of these and other architects whose work does not so easily conform to a "Corbusian" idiom. Ultimately, the article suggests that this analogy may tell us as much, or more, about the implied understanding of "Le Corbusier" as a source term than about the target terms (Prasad and Zevaco) it is meant to illuminate.

Lana Tran, *Japan's Van Gogh? Analogy and revision in the case of Shikō Munakata*

After a fortuitous encounter with a reproduction of Vincent van Gogh's *Six Sunflowers* in 1920s Japan, then teenager Shikō Munakata (1903–75) famously pledged to become "Japan's Van Gogh." Instead, Munakata would become a woodblock printmaker celebrated in a purposely non-analogical manner not only as "the world's Munakata" but also, later, as "Japan's Munakata," amongst numerous other variations. Conveyed through successive (dis)analogies, the story of Munakata's artistic development makes clear certain national paradigms entangled in the historicization of Japanese modern art. In this case study, I trace the varied ways in which Munakata and others construct, propagate, and modify analogy in an active and, at times, unwitting process of historicization across several contexts, including Munakata's own visual and textual legacy, the writings of his contemporaries and art historians, and the interpretive approaches of museums. This article focuses on key insights from historiographical research and a site visit to the Munakata Shiko Memorial Museum of Art in Aomori, Japan. This example is unusual and significant in that an analogy proposed by the artist himself (Japan's Van Gogh) is adopted and modified by others in a way to which Munakata responds in different ways throughout his life. In comparing the intentions and contexts that underlie each instance, I discuss ruptures in how Munakata's life and work are interpreted in writings about the artist. I emphasize that analogies need not be static; they are also strategically inconsistent, malleable, and thus revelatory of their underlying conventions.

Yi Gu, *Chinese Millets: native soil, the party-state, and art in contemporary China*

Ever since Jean-François Millet (1814–75) was introduced to China in the 1920s through translations, Chinese artists' fascination with him has resulted more from his life story than from the poor reproductions of his artworks. Millet's focus on the imagery of the peasantry and his purported identification with the peasant made him a unique figure in the rise of a discourse on native soil, which conflates peasants, the land, the Communist revolution, and a distinctive Chineseness in art. This discourse first took form during the War of Resistance against Japan (1937–45) and continues to thrive in China today. This article examines the growing list of artists—from the well-known masters Gu Yuan (1919–96) and Luo Zhongli (1948–) to lesser-known artists whose professional work was supported by state painting academies and teaching institutions—who have been named the "Chinese Millets." I propose that "Millet" continues to be effective as a trope in the discussion and imagination of art in China today because his life story provides multiple thrusts—the rapport with peasants, the simplicity and nobility of an artist's character, an unflinching insistence on one's own style in opposition to more fashionable trends—in support of a vague conviction of the vitalist force of the native soil. This simultaneously eases Chinese artists' anxiety over their distinction in the international contemporary art world and echoes the civilizational nationalism increasingly promoted by the party state. Foregrounding the persistent phenomenon of likening to Millet in art discourse in China, this study reveals the challenges and dilemmas of an art world that simultaneously strives to rise in the global order and manages to work with an authoritarian state that both promises generous patronage and demands cooperation.

Hana Nikčević, *"Sculptress Interprets Land's Spirit": Elizabeth Wyn Wood, the Group of Seven, and analogy as equivalence*

Canadian sculptor Elizabeth Wyn Wood (1903–66), best known for her modernist landscape sculptures, has since the inception of her artistic career been compared, through analogy, with the Group of Seven (*fl.* 1920–33), Canada's enduringly famous and overtly nationalistic collective of modernist landscape painters. Critics claimed that Wood "achieved for sculpture what the Group of Seven achieved for painting" and, occasionally, invoked specific Group artists, dubbing Wood the "Lawren Harris of sculpture." Analogizing across disciplines, the Wood/Group likening appears to posit a formal comparison in gendered language: the Group's bold, decorative portrayals of the northern Ontario "wilderness" find clear visual comparands in Wood's abstracted compositions of the same region. In this article, however, I demonstrate that the apparently visual basis for the comparison is inextricable from the textual discourse fundamental to Canadian art in the early twentieth century and beyond; it is only through analyzing this discourse that an understanding of the Wood/Group analogy can be reached. The Group ostensibly pioneered the first genuine Canadian landscape aesthetic; through immersing himself in the land, the mythology went, the Canadian artist learned to paint Canada on its own terms. This landscape artist-as-woodsman myth was a form of settler indigenization by which Canada laid cultural claim to colonized land. Analogy frames Wood as not an epigone but an equal of the Group: in producing organically, anew, a genuine Canadian landscape aesthetic for sculpture, Wood "achieved for sculpture what the Group of Seven achieved for painting"—its deployment as a medium in the service of Canada's land claim.

Aida Yuen Wong, *Ikebukuro Montparnasse: an avant-garde community in the era of Taishō democracy*

This article examines cross-national, geographical analogizing through the under-theorized example of an artist colony in Japan nicknamed the "Ikebukuro Montparnasse" (a title coined by the poet Hideo Oguma, 1901–40). Located in the Toshima Ward of Ikebukuro district, Tokyo, this community flourished in the 1930s and housed mostly young, impoverished painters and sculptors, evoking the Montparnasse area of Paris. The analogy with Montparnasse is significant for several reasons. First, the concept of an "artist's village" was just being introduced to Japan during this time, and the Ikebukuro quarter exemplified this trend. Second, at the height of Japanese nationalism, the Ikebukuro Montparnasse had an anti-establishment reputation, partly linked to the ideal of Parisian bohemianism. Artworld analogies can be sharply political. Many of the artists and poets in this community were criticized as *hikokumin*, "those who failed to support the country," during wartime. This study also elucidates what I see as a partial turn from Sinophilism to Francophilism in the modern Japanese art world. Overall, I demonstrate how becoming involved in a community seen as Tokyo's answer to Montparnasse was a way for Japanese modernists to forge a new collective identity.

Franco Mormando, *Did Bernini's Ecstasy of St. Teresa cross a seventeenth-century line of decorum?*

The *Ecstasy of St. Teresa* is arguably the most controversial work created by the Roman Baroque artist Gian Lorenzo Bernini (1598–1680). The debate surrounding the statue centers on the question: did the artist's radically non-traditional depiction of Teresa's transverberation transgress the boundaries of decorum as understood by seventeenth-century Catholicism? This debate has lasted for many years and is likely to endure for many more to come, for, as the mass of, at times, contradictory documentation leads us to conclude, the line of decorum that Bernini did, or did not, cross would seem to resist any firm pinpointing, that is was, indeed, fluid and subjective, even when seen through seventeenth-century eyes. The aim of this article is not to deny the subjective fluidity of that line of decorum, but rather to propose that it was perhaps far less fluid and subjective than some examiners of the issue today seem inclined to believe. At the same time, and perhaps more importantly, its aim is also to disabuse the staunch defenders of Bernini's decorum of the belief that no matter where that line of decorum might have been located in the seventeenth century, there cannot possibly be any reasonable grounds for suggesting that Bernini may have crossed it. Defenses of Bernini's decorum rest on three claims: (1) Bernini faithfully followed the literal description of Teresa's transverberation as described by the saint herself; (2) the Church understood that mystical union often entailed erotic elements and thus had no problem with religious art depicting that reality; and (3) since there is no nudity in Bernini's statue, it cannot be accused of violating decorum. Through detailed analysis of Roman Catholic catechetical teaching (from Augustine to Cardinal Roberto Bellarmino), Teresa's writings and other primary texts relating to the saint's transverberation, and an extremely close examination of the statue itself, this article argues that none of these defenses is completely accurate and thus unassailable in its conclusion, while, however, not claiming to resolve the decorum debate once and for all.

Anna Welch, *The renaissance of a twelfth-century papal manuscript fragment in Medici Florence: a new reading of Fra Angelico's David*

Of the small corpus of works on vellum and paper attributed to the Tuscan Dominican friar and artist Fra Angelico (c.1400–55) and his circle, one drawing has been repeatedly singled out as widely accepted to be by his hand: *King David Playing a Psaltery* (c.1430) (now British Museum, London). The vellum leaf on which Fra Angelico drew features text on its verso that has until now been misunderstood as a fragment of a fifteenth-century breviary, leading it to be positioned simply as an example of his work as an illuminator. This article demonstrates that despite this misunderstanding, there is indeed an important relationship between the text and image on this sheet. The text is a fragment of a twelfth-century choir psalter and is significant as perhaps the oldest surviving evidence of the liturgy of the Papal Curia. Through a combination of palaeographical, liturgical, and art-historical analysis, I identify the leaf as a central Italian fragment dating to c.1150–80, which Fra Angelico encountered as a result of the presence of the Papal Curia in Florence during the papacy of Eugene IV, from 1434 to 1436 and again from 1439 to 1443. Stylistic and iconographic analysis demonstrates that Fra Angelico deliberately evoked the antique mode of the prefatory miniature in response to the age of the leaf, making the drawing an early example of the Renaissance desire to emulate classical models, received through a Carolingian filter. The close relationship between the *David* drawing and Fra Angelico's work for Cosimo de' Medici's cell in San Marco—after the latter's return to Florence from exile in 1434, supported by Eugene IV—is identified for the first time. The date of the drawing is refined from c.1430 to c.1435, the year Fra Angelico and his community moved from Fiesole to San Marco in Florence.

Lucy Potter, *Suspending ekphrasis: Christopher Marlowe's 'Brazen World' in Part 2 of Tamburlaine the Great and its influence*

I argue that Part 2 of Christopher Marlowe's *Tamburlaine the Great* (1587; published 1590) upends the narrative operations of ekphrasis at work in Part 1 to expose Sir Philip Sidney's 'brazen world' progressively. I track Part 2's descent into this world through rhetorical insufficiencies that generate flawed ekphrases, which lack the requisite *enargeia* (vivid description) to be seen in the mind's eye. Particular attention is paid to Zenocrate's death scene as well as Tamburlaine's preservation of her body in a gold-lined coffin. I argue that the coffin is a symbol of Tamburlaine's rhetorical inadequacy and an aesthetic time capsule in which Marlowe suspends ekphrasis. This suspension complicates the ways in which audiences 'see', and is the site of a contest between 'poetic' (ekphrastic) and 'dramatic' (spectacular) ways of seeing. Through the ekphrastic interaction between the *Tamburlaine* plays, Marlowe challenges dramatists to revive the operations of ekphrasis in new ways. I examine William Shakespeare's response to this challenge in *The*

Winter's Tale (1611; published 1623), arguing that he reconciles the poetic and dramatic ways of seeing to create a stage-picture of the revival of ekphrasis in the coming to life of Hermione's statue.

Nina Elisabeth Cook, *A speaking silence: "universal language" and multilingualism in The Shape of Water*

Framed by Guillermo del Toro as "a love letter to the cinema," the academy award-winning feature *The Shape of Water* (2017) speaks to one of the core debates in film studies: film's status as a "universal language." Paradoxically both propagating and critiquing this idea of universality, a vast knowledge of film history, cinematic techniques, and a desire to create what the director calls a "cinematic Esperanto"—or a globally legible film tradition—informs a film that celebrates the multiplicity of "languages" possible in film as a medium. Reading *The Shape of Water* as a series of films-within-films—fantasy within realism, black-and-white within color, and a silent film within a "talkie"—I reveal the myriad communicative forms accessible within cinema as a visual, temporal, and mobile medium. The foregrounding of "a speaking silence" in the interactions between the mute Elisa and the Amphibian Man, a pre-linguistic, but communicative, sea creature, acts as a set piece—a silent film within the larger film proper—that celebrates the universal language of gesture, while the situation of this nested narrative within a larger film tradition of "talkies" speaks to the ultimate displacement of the fantasy of universality by the adoption of the voice in film. Through a close attention to film stills, the formal composition of scenes, and the sparse, multilingual dialogue, I examine *The Shape of Water's* critique of a monolingual "universal" filmic language and celebration of the radical multilingualism possible in the cinema.

Waltraud Maierhofer, *A pro-American perspective on the American Revolution: Johann Heinrich Ramberg's (1763–1840) adaptations of illustrations by Daniel Chodowiecki*

The Allgemeines Historisches Taschenbuch, oder Abriss der merkwürdigsten neuen Welt-Begebenheiten (General Historical Pocketbook, or Outline of the most remarkable new world events), published in Berlin in 1784 and supported by the Academy of Arts, contained one of the most important contemporary accounts of the North American Revolution, titled *Geschichte der Revolution von Nord-Amerika* (History of the North American Revolution) by Matthias Christian Sprengel, professor at Göttingen University. It further contained influential illustrations, among them twelve engravings designed by Academy member Daniel Chodowiecki, each depicting a key motif from the American struggle for independence and its outcome. In the Metropolitan Museum of Art (New York), an original copy of the pocket book with the *Geschichte der Revolution* has been preserved, and it is unique in that eleven drawings by Johann Heinrich Ramberg are glued in in addition to the original plates. Ramberg of Hanover was to follow Chodowiecki as the most prolific artist in German book illustration. Several of the drawings are dated 1786 or 1787, when the young Ramberg was a fellow at the Royal Academy of Arts in London, studying under the American history painter Benjamin West. These drawings are examined and published in their entirety here for the first time. An article published in *Amerikastudien* in 1978 first mentioned the drawings in the Metropolitan Museum and their obvious connection to the Chodowiecki prints, stating they posed a "puzzling iconographic problem" because the German artist in London appeared to change the viewpoint in at least one case. This article follows up on Jantz's observation. It examines how Chodowiecki's designs all show the perspective of the British or share a "neutral" outsider perspective. I argue that in nearly all cases, Ramberg moves the observer closer to the action, takes on the perspective of the Americans or one sympathetic to them, shows more emotion and movement than Chodowiecki, and thus invites an emotional reaction from the viewer. The question of whether Ramberg planned publication, though, remains unanswered.

Freya Gowrley, *Plas Newydd's poetics of exchange: portraiture, poetry, and the intermediality of eighteenth-century gift culture*

This article uses eighteenth-century correspondence and daily writing to unpack the complex networks of emotional, artistic, and poetic exchange that surrounded Plas Newydd, the home of the so-called 'Ladies of Llangollen', Sarah Ponsonby and Lady Eleanor Butler. It focuses on the gifting of a printed copy of George Romney's painting *Serena Reading* (1782) to the women by the poet Anna Seward, viewed by the trio as a portrait. Using an interdisciplinary and microhistorical approach, the article places the image within two contexts: first, within an intricate display of gifted portraits at Plas Newydd; and second, in relation to Seward's poetry. In so doing, it argues for the centrality of the cultural, emotional, and intellectual process of exchange as a way for understanding the emotional life of the period. By focusing on the literary lives of this portrait-object, the article also demonstrates the necessity of an intermedial approach to eighteenth-century visual and material culture, highlighting the productive possibilities of using textual sources to consider long-lost artworks.

Francesca Raimondi, *Materialität, Affektformierung und ästhetischer Widerstand, oder worin der Feminismus plastischer ist als Joseph Beuys*

Ausgehend vom Treffen zwischen Joseph Beuys und Vertreterinnen des amerikanischen Women's Liberation Movement vergleicht der Artikel ihre jeweiligen politischen und ästhetischen Praktiken. Vor dem Hintergrund eines gesteigerten Appells an die Politizität der Kunst und der Feier von Joseph Beuys als einer ihrer großen Pioniere argumentiert der Text dafür, dass Beuys' Begriff von Demokratie und seine Versuche, eine soziale Bewegung zu formieren, weitaus weniger radikal und (in seinem eigenen Sinne) plastisch waren als die der Feministinnen und zeigt verschiedene Bereiche auf, in denen die feministische Bewegung politisch und ästhetisch wirksam und innovativ war. Beuys' soziale Plastik, so die These, entfaltet ihre stärkere politische Wirkung dafür vor allem dort, wo sie nicht politisch, sondern künstlerisch agiert.

Christoph Menke, *Soziale Plastik: Joseph Beuys' Konzept einer demokratischen Kunst*

Der Aufsatz untersucht, wie Joseph Beuys den Begriff der sozialen Plastik verwendet, um über den Zusammenhang von Kunst und Demokratie nachzudenken. Dabei werden im ersten Teil die Gegensätze analysiert, die diesen Begriff bestimmen, um sie als die Grundbestimmungen eines dialektischen Begriffs der Demokratie zu lesen. Vor diesem Hintergrund geht es im zweiten Teil des Aufsatzes darum, wie Beuys den Beitrag der Kunst zur Demokratie versteht. Dazu wird Beuys' Satz »Jeder Mensch ist ein Künstler« einer Neulektüre unterzogen.

Ludger Schwarte, *La Rivoluzione siamo noi: Anti-Kunst und plastische Demokratie*

Mein Text nimmt Joseph Beuys' Überlegungen zur Revolution, die wir sind, zur Antikunst und zum plastischen Prozess auf, stellt Parallelen bei Hannah Arendt und Cornelius Castoriadis heraus und versucht, daraus Leitlinien für die plastische Demokratie der Zukunft zu entwickeln.

Daniel Loick, *Plastische Justiz: Tribunale im künstlerischen und politischen Aktivismus*

In bürgerlichen Gesellschaften ist das dominante Dispositiv, das den Umgang mit vergangenem Unrecht reguliert, der Juridismus. Können oder sollten sich auch radikale politische Bewegungen im Allgemeinen und kritische künstlerische Interventionen im Besonderen der Form des Gerichts bedienen? Diese Frage diskutiere ich mit Blick auf eine Auseinandersetzung zwischen Michel Foucault und zwei maoistischen Genossen zur Frage der Volksjustiz. Die deutschen NSU-Tribunale stelle ich als Best-practice-Beispiele vor: Sie zeigen, wie sich Form und Inhalt von Tribunalen auf eine Weise in Spannung versetzen lassen, die sie als ästhetisches Medium transformativer Politik anschlussfähig werden lassen.

Corine Pelluchon, *Ökologie und Umgestaltung der Demokratie*

Warum nehmen wir weiterhin Lebensstile an, die sowohl auf ökologischer als auch auf sozialer Ebene zerstörerische Auswirkungen haben? Das relative Scheitern der Umweltethik rührt vor allem daher, dass sie weder in der Lage war, die Ökologie mit einer Existenzphilosophie zu verbinden, die den Leuten es ermöglichen könnte, die Natur und deren Schönheit zu respektieren, noch den Weg zu einer möglichen Erneuerung der Demokratie aufzuzeigen. Man hat sich dieser doppelten Aufgabe zu stellen. Indem wir alles, wovon wir leben, nicht als bloße Ressourcen, sondern als Ernährung betrachten, denken wir an das Bewohnen der Erde als ein Zusammenleben mit anderen Lebewesen. Die politischen Konsequenzen dieser Phänomenologie der Körperlichkeit, die die ästhetische Dimension unserer Beziehung zur Natur betont, werden aufgezeigt. Welche moralischen Dispositionen werden von den Subjekten verlangt, damit sie den ökologischen Übergang erreichen, und welche Rolle spielt die Ästhetik in Ethik und Politik?

Christoph Hubig, *Von der Konstellation zum dialektischen Bild: Adorno über musikalische Werke*

Der Zusammenhang zwischen Adornos Musikästhetik und seiner Konzeption einer Negativen Dialektik liegt nicht zuletzt deswegen im Dunkeln, weil der implizit dialektische Erörterungsmodus Adornos meist nicht präzise erfasst und adäquat verortet werden kann. Vor diesem Hintergrund soll der vorliegende Beitrag nicht einen vorgefassten Begriff von Dialektik auf Adornos musikästhetische Schriften applizieren, sondern vielmehr das eine am jeweils anderen entwickeln. Mit Blick auf den Dreischritt »Konstellation – Sinn-Einlegen – dialektisches Bild« werden Adornos Einlassungen zu Beethoven, Wagner und Mahler einer Relektüre unterzogen.

Alexander Garcia Düttmann, *Kunst ohne Macht: Eine Idee Adornos*

Adorno entwirft einen Kunstbegriff, der an den Begriff des Materials gebunden ist. Das künstlerische Material versteht er als ein geschichtliches, das die Künstler mit immer neuen technischen Problemen

konfrontiert. Deren Lösung leisten die Kunstwerke. Sie können dann nur so sein, wie sie sind. Im So-und-nicht-anders-Sein liegt die Macht ihres Gelingens. Gleichzeitig legt Adorno aber auch eine andere Vorstellung von Kunst nahe: die einer Kunst ohne Macht.

Ansgar Mohnkern, *Wirklichkeit und Distanz: Blumenberg in Zeiten des Krieges und des Hungers*

In Zeiten eines allgegenwärtigen Interesses an Hans Blumenbergs Werk fragt dieser Essay nach Motiven einer Philosophie, die in der Nachverfolgung von Metapher, Mythos, Rhetorik und Technik scheinbar vor allem eines zum Ziel hat: die Wirklichkeit auf Distanz zu halten. Mit besonderem Blick auf eine eigentümlich forcierte Kafka-Lektüre, wie sie sich in Blumenbergs nachgelassenem Konvolut über Die nackte Wahrheit findet, zeigen sich jedoch Widersprüche, die wohl nicht bloß theoretischer Natur sind, sondern immer auch mit einer institutionellen Konstante der Philosophie in der Geschichte der Bundesrepublik zu tun haben: dass sie es sich nämlich ›leisten kann‹, Wahrheit und Wirklichkeit so zu verhandeln, als wären sie Angelegenheiten, die uns nur mittelbar – auf Distanz – angehen. Im Licht des Krieges und des Hungers, die heute Teil unserer Gegenwart geworden sind, unterzieht dieser Beitrag Blumenberg wie auch das Interesse an seinen Arbeiten einer kurzen Kritik.