NEWSLETTER DELLE RIVISTE DI ESTETICA

n° 41, giugno 2025

RIVISTE ITALIANE

Aesthetica Preprint, 126 (2024)
https://mimesisjournals.com/ojs/index.php/aesthetica-preprint

Estetica della performance

Erika Fischer-Lichte, *Performance and Performativity – How to Discuss Presence*

Today's aesthetics discourse sees presence as a specific aesthetic quality not just of the human body but of objects from our environment, including products of technical and electronic media (in terms of their "presence effects"). I will apply the term "presence" to the performer's body and subsequently examine whether, within the frame of the aesthetics of the performative, it can be meaningfully related to objects from our environment.

Maddalena Borsato, *Kaiseki, Matcha, Wagashi. Taste in the Japanese Tea Ceremony*

The aim of this contribution is to explore the performativity of taste in the Japanese tea ceremony. While widely recognized as a non-Western artistic expression, its aesthetic exploration has largely neglected the significant contribution of food and tea prepared and shared – kaiseki (meal), wagashi (sweets), usucha and koicha (thin and thick tea) – while emphasizing what is commonly related to the artworld. I delve into the varied meanings of taste by adopting a non-exceptionalist and everyday aesthetic perspective. In this framework, I investigate some intertwined aspects, such as the intentional conveyance of imperfection and impermanence throughout the ritual, the contradictory harmony and effects of food and tea, and the contribution of taste in crafting a performance as an artistic expression. To do this, a shift from an object-oriented perspective to a relational and operative one is needed. Here,

sensory qualities and sharing are neither vehicles nor signs for meaning, but are themselves meaningful as evenemential relationships. Taste acts as a modality, shaping the unique relationship unfolding between host, guest and the environment. By carrying both aesthetic and ethical values, taste not only emphasizes the philosophical meaning of hospitality, but also contributes to understanding the ceremony as an action that is simultaneously routine and extraordinary, capable of redefining the very notion of artistic performance.

Claudia Cano, Francesca D'Alessandris, *Actively restructuring our models through aesthetic experience: revisiting the adverbialist approach through Predictive Processing Theory*

This article aims at describing aesthetic experience based on its cognitive structure. In contrast with the so-called "content-oriented approach", we defend a "broad" structuralist account of aesthetic experience, particularly drawing on the Adverbialist Model and reframing it within the context of an embodied version of Predictive Processing Theory. We describe here the paradigmatic features of aesthetic experience, that we mainly identify in a particular "cognitive restructuring" mechanism, corresponding to an updating of internal world models, which unfolds under a disinterested motivation profile, correlating with peculiar metacognitive feelings. This approach avoids some relevant objections faced by content-oriented definitions of aesthetic experience and enhances the explanatory power of structuralist views, specifically by accounting for the feeling of learning, the particular attentional profile of our aesthetic experiences, and the pleasure that accompanies ambivalent (both positive and negative-valenced) aesthetic experiences, as in the paradoxical case of the tragic.

Emanuele Capozziello, *Perspective and Metamorphosis from the Renaissance to Amazonia*

In this article, I aim to create a dialogue between "perspectivist" anthropology and the concept of "perspective" in aesthetics and art history. By juxtaposing the two, I will explore the emergence of an anthropological theory of representation that points toward a "reversal" of the Western perspectivist paradigm. The first part will delve into the notion of perspective as a distinctly modern and Western "scopic regime," while the second part will examine anthropological perspectivism as a form of "reversal" of the first. This reversal will be characterized as pointing toward a "metamorphic" conception of perspective within the ethno-anthropological

framework. I will argue that, in anthropological perspectivism, "having a perspective on the other" involves an openness to adopting their form, whether as a risk or an opportunity. Thus, "putting the other into perspective (as an object)" transforms into "assuming the perspective of the other (as a subject)".

Floriana Ferro, *Imagination in Practice: The Manipulation of Objects in Mixed Reality through Eidetic Variation*

This paper explores the application of the phenomenological method of eidetic variation, developed by Edmund Husserl, to mixed reality (MR). Initially, MR is defined within the Reality-Virtuality (RV) continuum developed by Milgram and others (1994) and revisited by Skarbez and others (2021). MR objects, situated within this spectrum, are analyzed phenomenologically as both perceptual and imaginative, constituted by a network of relations. The paper then focuses on Husserl's method of eidetic variation from Experience and Judgement, which involves arbitrary modification of object characteristics to grasp their essence. This method, though rooted in essentialism, is used by content designers in augmented reality (AR) and virtual reality (VR) to create objects and environments. Lastly, the paper suggests that MR reflects the externalization of imagination through digital technologies, proposing an Analogue-Digital (AD) continuum that integrates human bodily experience and MR technology, facilitating imaginative visualization and creation without searching for the essence of objects.

Filippo Focosi, *Il paradosso dell'arte concettuale*

In the field of visual arts, the category of Conceptual Art has occupied a very prominent place for decades now. Broadly understood, it includes not only the works of 'strictly' conceptual authors such as Beuys or LeWitt, but also works belonging to different genres: from the ready-mades of Duchamp and his modern followers, to the installations of Pistoletto and the performances of Marina Abramović. Despite such wide extension and diffusion, Conceptual Art is unable to deliver what its name promises, since – this is what we are going to argue – the ideas it conveys are either trivial or inadequately elaborated. In this essay we will highlight the reasons for this apparent paradox, that have to do with a common tendency toward reductionism in the use of one's linguistic, visual, and performative media. Subsequently, we will analyse the most common strategies deployed by conceptual artists in order to reaffirm the intellectual weight of their own works, such as de-contextualization, bizarre titling, the display of autobiographical elements, and the reference to critical-

theoretical discourses. Such strategies will ultimately prove ineffective in filling the semantic void to which conceptual art seems irremediably destined, and even to some extent dangerous from a more general aesthetic and artistic point of view.

Florjer Gjepali, *Resemantizing and Aestheticizing Dissonant Heritage: Bunk'Art Museums as Sites of Collective Memory in Albania's Landscape*

The legacies embedded within societies that have experienced profoundly calamitous historical episodes, genocides, mass slaughters, and autocratic regimes, precipitate a complex question for decision-makers: to what degree is the act of remembrance more equitable than the choice of oblivion? Following the collapse of Enver Hoxha's communist dictatorship (1988-1992), Albania was confronted with the intricate legacy of its dissonant heritage. An initial inclination to repudiate the severe oppression – despite the omnipresent reminders interwoven in the nation's topography (such as bunkers, military edifices, and modified landscapes) – gave way to the Albanian people resolve to actively engage with their historical shadow. Through the resemantization of sites and landscapes, this contribution discusses the construction of collective memory among Albanian citizens, describing the aesthetic practices adopted to create a novel narration in public spaces. Specifically, it analyzes two underground museums, which are two anti-nuclear bunkers of the communist era: Bunk'Art1 and Bunk'Art2. In conclusion, the paper explores the impact of these interventions, questioning whether excessive aestheticization risks becoming a double-edged sword: that is, a weapon of the utmost importance at first, but harmless, if not penalizing, the moment it is adopted excessively and with a very short time frame on the remainders of the landscape. Particularly highlighted is the concern that such practices may fail to acknowledge the necessity of time in the constitution of collective memory, and that excessive aestheticization might untimely lead to its opposite, i.e. practices of a completely anesthetic character.

Serena Massimo, *Dancing the In-between. The Emergence of Dance from Pathicity, Suspension, and Atmospheric Resonance*

This paper aims to propose a case study of a neo-phenomenological analysis of a contemporary dance work. After presenting the 'suspended dance' La Spire, created by Chloe Moglia in 2017, the words used by Moglia herself and the dancers in the choreography will be brought into dialogue with Strausian notions of 'pathicity' and 'tonicity'. They will make it possible to grasp the relevance of the adoption of a 'pathic' attitude in the emergence of a dance characterised by multiple constraints. This will

be manifested in the analysis of the dancers' attitude towards gravity, which is far removed from that of everyday life and from that of acrobats. Finally, the neophenomenological notion of the 'felt body', the categories linked to it and the concepts of 'atmospheric affordances' and 'atmospheric resonances' introduced by Tonino Griffero will make it possible to show that the creative dimension of 'La Spire' is based on the ability to expose oneself to the affective stimuli present in a way that is not marked by fear of falling but by a spirit of playful complicity.

Leonardo Lenner, *L'atto estetico secondo Vico: «La Contemplazione del Cielo fatta con gli occhi del corpo»*

The aim of this paper is to trace and analyse the notion of "aesthetic act" in Giambattista Vico's philosophy. Indeed the famous principle of verum ipsum factum, which states that knowledge is related to what we can make, coexists in De antiquissima Italorum sapientia (1710) with a doctrine of the faculties that assigns primary importance to the capacity of the senses to construct the qualities of objects. These themes are later reworked and transformed in Diritto universale (1720-1721) and in Scienza nuova (1744), works in which the philosophical enquiry focuses on legal-historical questions. Here, the origin of law and human civilisation is traced back to the "contemplation of the sky with the eyes of the body": the ritual interpretation of the divine will through the observation of the celestial spheres and meteorological phenomena. This early mythopoiesis – a metaphorical thinking that transfers human feelings to the exteriority of nature – is a veritable creative visualisation by which primitives attribute meaning to what they see, drawing constellations and associating deities with planets.

Elena Nardelli, *Il teatro della traduzione: una performance estetica?*

This work aims to exploit the conceptual resources developed by aesthetic theories of the performative for a better understanding of the practice of translation. The argument is threefold. First, it argues that the aesthetics of performance can prompt translation to question the pivotal elements of its own conceptual framework, first and foremost the centrality of the original text, understood as an autonomous work of art in its own right from which a potentially infinite number of translations may emerge (like effects from a cause). Second, performance can illuminate translation's status as an embodied and situated activity carried out by a flesh-and-blood human being who is constantly confronted with the materiality of word and language and with her own particular experience. Third, the aesthetics of performance can lead

translation theory to urgently rethink the notion of meaning, conceived no longer as a pre-constituted element that precedes translation but as an element that is regenerated in the crisis of translation.

Francesco Paparella, *L'arte come menzogna e atto perlocutivo in Agostino*

Dana Svorova, *Uno sguardo multidisciplinare sull'embodied experience nelle pratiche dello yoga*

Recently we witness a cultural debate centered on the concept of embodiment. Indeed, nowadays many fields of study, e. g. cognitive neurosciences, social psychology, PNEI, posturology, somaesthetics, agree that body and mind are a functional unit. This relatively new concept of embodiment manifests the full extension of the cognitive dimension to include the body, mind, emotions and environment in a dynamic process characterized by their reciprocal interaction. Similar view on a complexity of the human being we can find also in an ancient theoretical-experiential system of yoga. This paper highlights a possible link between modern scientific research and ancient oriental philosophy finding some interesting contact points based on so-called embodied experience. This last constitutes a substrate of well-being and personal growth confirming that yoga practice is an affective tool to oppose the negativity brought by everyday routine and its lasting marks on people's health.

Carlos Vara Sánchez, *Chemoaesthetics: An Enactive Approach to Collective Aesthetic Experiences*

When one reads philosophical work on the emotional dynamics at work during collective aesthetic experiences in particular, and social cognition in general, one is struck by the difficulty of explaining the specific mechanisms by which these events unfold, particularly in situations of minimal interaction such as cinemas or concert halls. Given that in these situations it is likely that we do not speak to or even look at other members of the audience, how do we interact and share emotions with them? This paper offers a new way of approaching this question. I argue that we can further develop the embodied and embedded aspects of enactive accounts of certain collective aesthetic experiences by bringing chemosignals into the discussion. Recent empirical findings strongly suggest that these context-dependent volatile chemicals, which we constantly emit and inhale in the air we breathe convey emotional information from those who produce them and shape cognitive, affective, and

behavioural dynamics in those who receive them. Drawing on research in this field, on Dan Zahavi's phenomenological work on the mechanisms by which we share emotional experiences, and on the philosophical analysis of collective aesthetic experiences, I will offer a discussion of the ways in which chemosignals may be regarded as one of the aspects contributing to what we experience and how we experience it by shaping processes of emotional contagion and emotional sharing in certain collective aesthetic experiences.

Rolando Vitali, *Il gesto rivoluzionario dell'infanzia. Avanguardia teatrale e liberazione delle facoltà estetiche nel teatro per bambini di Asja Lacis*

The paper provides a philosophical analysis of the pedagogical theatre experiment carried out by Asja Lacis in the city of Orel in Soviet Russia in 1918. Lacis's experimentation is first traced back to the modern German tradition of theatre as a "moral institution" in Friedrich Schiller and Richard Wagner. In light of this tradition, Lacis's work is then contextualized within the avant-garde movement, showing how it develops in an original way the idea of "leading art back into social life" (Peter Bürger), by overcoming the notion of aesthetic autonomy and radicalizing the pragmatic dimension of the aesthetic field.

Agalma, 48 (2024)
http://www.agalmarivista.org

Accumulare includere disperdere

François Mairesse, *Il principio di accumulazione*

In a time when the museum is being defined primarily as a medium or a communication system, we can put forward the hypothesis that a general phenomenon – defined here as the principle of accumulation – nevertheless continues to govern most of its activity. This phenomenon deserves to be explored in detail in order to understand its principles, but also how they have evolved. This essay seeks to lay the foundations for a history of accumulation in order to better understand the current situation and the problems facing the museum and society as a whole.

Freddy Paul Grunert, *L'accumulo e il bio-potere*

To plead my case, I would point out that in the last 10 years, after the manifest-turn, more and more authors left the encyclopaedia modus and published glossaries, maybe to escape the wake of hyper-accumulation and boxing big data-bridging. It seems to be a hybrid epistemic effort to remould the art for asking why, to be, and not to be, within the theory of sets and sentient intersections as mounds: cumuli matter.

Antonio Rainone, *Desiderio Accumulazione Godimento. Elementi di una critica dell'economia libidinale*

This article proposes, mainly on philosophical grounds, a criticism of the nature of what is usually defined "libidinal economy". The meaning of this concept is particularly analysed in the light of the capitalistic form of the accumulation of goods, as well as of the ways the qualitative enjoyment and the quantitative utilization of the "objects-goods" consist of, both in the practical and in the aesthetic fields.

Cristina Fiordimela, *Museografie dell'accumulo*

Accumulation is intrinsically linked to the museum since its origins. Since then, the museum has been based on methodologies of accretion and narrative, where the ordering and arrangement of objects in space establishes the threshold through which accumulation transmutes from collecting to collecting, from the private to the public dimension. The repository is an interspace, the place of space-time suspension in which this transition occurs or does not occur.

René Capovin, *Cose o luoghi? Accumulo e collezioni negli altri musei*

History of museums is based on collections made public in secular spaces. But museums have a parallel history, based on parks, factories, houses. On the one hand, large urban containers host precious things, symbolized by the Louvre. On the other, singular and, in many ways, sacred places, at the border between museum and anti-museum, where objects play a different role.

Francesco D'Isa, *Custodi dell'incommensurabile: dall'accumulo digitale all'intelligenza artificiale*

In an era marked by unprecedented data generation, AI models emerge as both products and custodians of a modern-day Library of Babel. These models introduce innovative approaches to data management, creatively reinterpreting vast amounts of information, yet they confront issues such as cultural biases and the

underrepresentation of less common data. Beyond mere research tools, AI systems function as interactive collaborators, inspiring new research avenues by challenging traditional categorizations. The text underscores the necessity of addressing the AI tendency to prioritize the probable over the improbable, advocating for the development of mechanisms that promote diversity in data interpretation and encourage engagement with the improbable, thereby preventing the standardization of cultural narratives.

Lucrezia Ungaro, *La Basilica Ulpia, dentro e fuori: il deposito diffuso e il Museo dei Fori Imperiali*

The area of the Basilica Ulpia in the Forum of Trajan represents an emblematic microcosm of the evolution of urban excavation and the accumulation of materials. The excavations of the Governorate of Rome, amidst the din of the regime and the rigour of the archaeologists, returned thousands of architectural and sculptural fragments that were saved from dispersion thanks to the creation of a 'museum' depository, part of the Basilica itself under Via dell'Impero. With the rebirth of the Imperial Fora, the deposit is also renewed: reorganisation and museological rediscovery, a place of study, training, work, in continuity with the Imperial Forum Museum and the archaeological area.

Saggi

Ilaria Dellisanti, *Stereotipie e costrutti simbolici. La periferia romana nel cinema italiano contemporaneo di interesse culturale*

Observing the panorama of contemporary Italian cinema, it emerges how films, especially those recognized as being of cultural interest by the State, provide a representation of the Roman suburbs based on the stereotype of degradation. With this essay, we want to achieve three objectives: to understand the reasons that lead cinema to represent the Roman suburbs through clichés; to analyze the typology of symbolic constructs that films convey; to reflect on the impact that these symbolic constructs have on the Roman suburbs and its inhabitants.

Mario Perniola's Studies

Eli Borges Junior, *Mario Perniola and the Philosophy as Gesture. Notes between Aesthetics, Dandyism, and Communication*

In these pages I focus on Mario Perniola's aesthetics by discussing the concepts emerging from The Philosophy of Mario Perniola. From Aesthetics to Dandyism written by Enea Bianchi. The book revolves on a group of main concepts (including the "inorganic", the "simulacrum" and the "enigma") developed by Perniola both in his early and more mature production. These concepts are articulated by Bianchi to show us how Perniola's thought, and "aesthetically oriented lifestyle" are close to three exemplar dandies, namely George Bryan Brummell, Charles Baudelaire, and Oscar Wilde.

Aisthesis, 17, 2 (2024)

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

Kant's Geography

Antonio Branca, *«…noch bevor wir sie selbst erlangen». Remarks on Kant's Geographies of the Empirical*

The objective of this article is to provide some insights into Kant's conception of the empirical with a view to a better understanding of Kant's presupposition of a plan "in advance" of it. The article is structured in three steps. The initial step involves a comparison between Kant's and Hegel's conceptions of reason, which serves to highlight the different status of Kant's a priori and "observative" reason from a theoretical point of view. The second step focuses on the Introduction and Preliminary Mathematical Concepts of his Physical Geography, in order to develop the problem indicated by the quotation in the title, namely that we must presuppose a plan of our empirical cognitions "even before we attain them". The third step, finally, attempts to prove that the dynamic underlying Kant's Physical Geography corresponds to the theory of the appearance of appearance formulated by Kant in the Opus postumum.

Franco Farinelli, *Un geografo di nome Kant*

The article aims to provide some insights into the cartographic scheme that underlies Kant's critical philosophy. To achieve this, it begins with a brief contextualisation of Kant within the geographical revolution of the XVIII century and then moves on to analyse the inner articulation of his Physical Geography. The result is the exhibition

of Kant's presupposition of a plan, or idea (focus imaginarius), to the same construction of his philosophy. It is this idea that, through projection, makes cartographically possible the critique.

Tommaso Morawski, *Planetary Spaces and Maps of Reason. Remarks on Kant's Cartographic Imagination*

Focusing on the cartographic imagination of the European Enlightenment (1650-1800), this essay seeks to discuss the role of the cartographic representation of the Earth in the construction of a planetary space, as well as its function as a model for measuring human knowledge and as a metaphor for its systematization. More specifically, by analyzing Kant's geographical metaphors, I will reconstruct how the modern project of conquering the world as picture took shape in the design of the Kantian «cosmogram». I plan to show that the cartographic representation of the terrestrial sphere is not only the scopic model of Enlightenment planetary consciousness, but also the monogram of Kant's architectonic system, and as such the operative and imaginative matrix of his cartographic reason.

Anna Enström, *The Sensibility of Kant's Globus Sphere Critical Philosophy, Physical Geography and the Situated Subject*

This essay explores the metaphorical and conceptual significance of the globus sphere in Kant's Critique of Pure Reason and the Physical Geography. Through its integration of sensibility and corporeal spatiality into the heart of Kantian philosophy, the essay argues that the spherical shape accommodates a situated notion of the subject. A conception that further nuances the "hard-edged" dominance of reason and rationality over sensibility, which often is associated with Kant's thought. While recognizing the viable critiques of Kant's Eurocentrism and racism in Physical Geography, the essay concludes by demonstrating how Kant's concept of the sphere – emphasizing that neither Earth nor reason has a fixed center – implies that Kantian critique could likewise serve as a potential alternative to colonial and hierarchical modes of thought, thereby indicating a path toward the notion of a universal reason of a truly global character.

Francesco Valagussa, *The Mind and the Map. Kant and the Image of Reality*

This article aims to show the relationship between representation, subject and thing-in-itself in Kantian thought, in the light of a cartographic analogy articulated through the triad map, mind and territory. From this point of view, the mind is to be

understood as a threshold, as a place of passage between the thing and the map. This leads us, on the one hand, to see in Peirce's semiotics a revival and reworking of Kantian thought. On the other hand, it leads us to the alternative between Grenze (bound) and Schranke (limit), which will be analysed in parallel with a pivotal problem in philosophy, namely that of the limit between being and not-being, as articulated in Plato's Sophist.

Alessandra Campo, *«We lay the path by walking on it»: Kant, Bergson and the Power of Space*

It is usual to oppose Kant and Bergson as the cartographic reason and its other. Yet, considering the role that space plays in the philosophy of both, it is possible not only to point beyond this opposition. The mediality of space, its natural schematic property, makes it possible to identify a significant proximity between space as a pure form of sensibility and the pure perception with which Bergson opens Matter and Memory. The aim of the article is to argue in favour of this kinship by considering above all the role that space plays in the first edition of the Fourth Paralogism of Pure Reason and in the Opus postumum through the filter of the arguments used by Bergson, in the third chapter of Creative Evolution, to demonstrate the simultaneous genesis of matter and intelligence.

Giulio Goria, *The Enlightened Reflection. Kant and the Philosophical Care for Reason*

The paper intends to investigate the task that Kant assigns to reason to orient itself in thought. For understanding the meaning of this task, we utilize reflection as the means to carry forward as best as possible the self-reflective nature of reason. What status does reflection assume, then? And what function does it perform in determining especially the activity of philosophy and the philosopher? We therefore propose a reading in which reflection in transcendental philosophy cannot be separated from the practical use of reason, and indeed reason, insofar as it is reflective, primarily indicates a conduct of thought oriented toward the care of supreme ends.

Stelios Gadris, *An Apology for Feeling*

In what follows I will try to establish the role feeling plays, primarily, in Kant's worldly conception of philosophy – some remarks will refer to its role in theoretical philosophy as well. I will claim that it is through feeling that we are able to situate ourselves

within the world both physical and human. Situating ourselves within the world entails a broadening of our horizon, first and far most geographically and then in thought, both contributing to our moving beyond or overcoming what is private, be that feeling or judgment, that is, moving beyond self-interest. From the bare feeling of existence to the feeling of differentiating the directions in space in the physical world, and, finally, to the feeling of reflection Kant shows how this broadening can and should take place, namely, by broadening our way of thinking.

Edoardo De Santis, *Kant and Space as Event*

This text aims to highlight the specific practical value of Kantian philosophy starting from its reflection on space. The representation of space determines a reversal of the terms of reference between state jurisdiction and the free will of the subject. The latter is sensitive to any performative instance coming from outside, which represents the very meaning of its passage through historical time as a sentient entity. It is precisely the mastery authorized by the understanding of the abyssal character of one's own existence that opens to a potentially all-encompassing praxis, as freedom to act in the world starting from the imposition of the categorical imperative in the horizon of moral law. The free will of the individual becomes a worldly praxis adhering to the ethical law that identifies the relationship of reciprocal implication between knowledge of man and knowledge of the world.

Gualtiero Lorini, *The Knowledge of the Human Being in Kant's Anthropology: Where Subject and Object cross Paths*

Through reconstructing some of the methodologically distinctive features of Kant's anthropology, beyond its pragmatic characterization, the paper aims to provide some keys to situating this discipline with respect to the critical-transcendental project. This analysis outlines a particular kind of normativity connected to anthropological research, a normativity to be understood as a regularity that emerges from the observation of the dominant tendencies of human beings in their relationship with their fellow humans. From this derives a peculiar concept of «comparative universality», which underlies an a posteriori objectivity. This meaning of objectivity, admittedly weaker than that deduced a priori, is nevertheless capable of bringing out the need for concrete conditions–though not sufficient in themselves–for achieving the moralization of humankind, a goal that in Kant's view can only be realized in history by pointing towards a cosmopolitan horizon.

Félix Duque, *Kant and the Spectre of War*

The aim of this paper is to arouse suspicion about the latent meaning and scope of Kant's essay Towards a perpetual peace, regarding his idea of an abstract equality, which can begin to annul individual men, different from each other (each differing even from each other, within each other), in the name of an imaginary Man kath'exochén: a Free Being, Equal, Subject to the Law. Subject, of course, to a Law that he repeats and recites over and over again: Freedom, Equality, Subjection.

Varia

Saverio Macrì, *Feeling Data: New Perspectives for the Aesthetic Experience*

The production of unprecedented amounts of data across all sectors of society stands out as the defining feature of the present age. Thanks to an all-reaching net of pervasive technologies, it is now possible to draw out data from every entity or event on the planet. Artistic practice provides a suitable stage for the attempt to isolate specific expressive and signifying features out of the indistinct mass of data flowing through the digital realm. This article focuses on a relatively under-explored strand of research, where technology interacts with abstract data in order to extract their "aesthetic sense". Such an expression addresses the peculiar dynamics enabling art to move beyond the purely informative function of data, towards a different goal – designing experiences that turn the audience into perceptive participants, engaged in the otherwise imperceptible events and relations that are recorded and communicated by data. This kind of aesthetic experience presents interesting implications for philosophical enquiry. Through expressive means that are constantly reshaped by the interaction with digital technologies, contemporary art provides fertile ground for a philosophy of events and relations. This framework is analysed in the present essay by comparing the perspective of three philosophers: Alfred N. Whitehead, Gilbert Simondon, and Gilles Deleuze.

Sara Dashti, Tahereh Rezaei, *Ethics of Cognitive Distance in Samuel Beckett's Waiting for Godot*

In the past few decades, there has been a flood of investigations into Beckett's most celebrated play Waiting for Godot. The play has been explored in terms of the way the protagonists endure affliction, and absurdity. These readings, one way or another, have mostly highlighted the protagonists' fruitless search for human values and meaning. In contrast with these accounts, this paper aims to focus on the

interconnection between the concept of cognitive distance and ethics to show how the two protagonists in the play, despite lack of meaning, portray rewarding overtones of ethical relation to the Other. This ethical distance helps them establish not only an ethical relationship with one another, but also an ethical interaction with alterity in general. Drawing on what the philosopher, Emmanuel Lévinas, conceives of the concept of distance in his ethical Same-Other relation, this paper concludes that Beckett's couple can also be portrayed as figures with a valuable Same-Other relation regardless of predominant anguish and absurdity in their lives.

Andrea Nicolini, *Thriving Together: Enhancing Quality of Life through Biodiversity Conservation*

The article deals with biodiversity by showing the origin of the concept and the impact it had in international policies and public debate. In the second part, it investigates the concept of quality of life by reconstructing the philosophical debate that gave rise to the subjective, objective and hybrid theories that seek a synthesis between the previous two. The article concludes by describing the University of Florence's "Percepisco" project coordinated by Andrea Coppi and Matteo Galletti that shows a concrete case of excellent synergy between quality of life and biodiversity protection.

Aut Aut, 404 (2024)
http://autaut.ilsaggiatore.com/

Quel poco di verità

Beatrice Bonato, *La verità degli altri*
Nicola Gaiarin, *La verità e il segreto*
Marco Pacini, *La verità è un'isola*
Damiano Cantone, *Sull'utilità e il danno del falso per la vita*
Stefano Tieri, *Reale virtuale*
Mladen Dolar, *Il leone parlante*
Mario Colucci, *La verità del sintomo*
Francesco Stoppa, *Declinazioni della verità nel pensiero di Lacan*
Piero Feliciotti, *Stella Maris. La lunga attesa di Cormac McCarthy*
Federico Leoni, *Se Priamo era felice. Aristotele, Bergson, Whitehead*
Ilaria Papandrea, *Una verità bucata*

Paola Bolgiani, *Verità a fine analisi*
Sergia Adamo, Raoul Kirchmayr *Indizi, verità e finzione narrativa. Letture della Lettera rubata di Edgar Allan Poe*
David Watkins, *L'innocenza del furto. Arsène Lupin e la beffa del paradigma indiziario*
Francesco Vitale, *Il paradigma incendiario. Bataille sulle tracce del fascismo*
Andrea Muni, *Cena con delitto. Indizi di verità in alcuni Scritti letterari di Foucault*

Laboratori

Annalisa Decarli, *Deporre la maschera?*
Vincenza Minniti, *La verità della memoria*
Alessandro Di Grazia, *Lutto e narrazione*

Aut Aut, 405 (2025)
http://autaut.ilsaggiatore.com/

L'anarchia del moderno. L'ordine mondiale e i fondamenti del politico

Carlo Galli, *Geopolitica come critica*
Massimo Cacciari, *"Spazio" politico*
Giovanni Leghissa, *Per la critica della ragione bellica. Geopolitica e modelli di razionalità*
Mauro Balestrieri, *Realismo politico e diritto internazionale*
Filippo Ruschi, *Verso l'anarchia? Vecchi paradigmi e nuovi scenari dell'ordine internazionale*
Francesco Valagussa, *Prolegomeni ogni geopolitica futura in quanto non sarà in grado di presentarsi come scienza*
Edoardo Greblo, *La crisi iuxta propria principia*
Alberto Andronico, *"Un avvicinamento che procede all'infinito." Rileggendo il progetto Per la pace perpetua*

Alberto Giustiniano, *Ecologia del non potere. La decisione politica come irritazione interstatale*

Contributi

Vinzia Fiorino, *Agostino Pirella tra fenomenologia dell'incontro e pragmatica della soggettivazione*
Giuseppina Scavuzzo, *Architettura in crisi e prospettive non antropocentriche*
Andrea Solfanelli, *Il contesto che (ci) cambia: curarsi delle istituzioni che curano*

De Musica, 27, 2 (2023)
http://riviste.unimi.it/index.php/demusica

L'esperienza dell'ascolto: dalla natura alla cultura

Elvira Di Bona, *Perception and cognition of music components*
In this paper, I analyze how the auditory system works when exposed to different kinds of music components, such as melodies, harmonies, the mere successions of sounds, and the ordinary simultaneities of sounds. I will claim that, while melodies and harmonies are perceivable, the mere successions of sounds and the ordinary simultaneities of sounds are processed at the cognitive level. This conclusion is based on the analysis of how the auditory system employs primitive grouping, schema-based grouping, and cognitive schema-based grouping when ordering the auditory landscape by the identification and categorization of meaningful musical streams.

Domenica Bruni, Fabio Esposito, *Before Words. Music and Its Natural History*
Il saggio esplora le origini evolutive della musica, concentrandosi sulla sua funzione adattativa e sulla filogenesi. Il saggio contrappone teorie come quella di Steven Pinker, che vede la musica come un sottoprodotto non adattivo, le idee di Charles Darwin, secondo cui la musica si è evoluta attraverso la selezione sessuale come segnale di intelligenza e fitness, e quelle di Herbert Spencer, che sosteneva che la musica si è evoluta dall'espressione emotiva piuttosto che dalla riproduzione. Altre prospettive evidenziano il ruolo della musica nella coesione sociale e nell'espressione emotiva. Il saggio esamina anche le ricerche moderne che mettono in dubbio che la

selezione sessuale sia l'unico motore dell'evoluzione, suggerendo una comprensione complessa e multidisciplinare del ruolo della musica nell'evoluzione umana.

Marco Gamba, Valeria Torti, *Musicality without Humanity*

Dopo anni in cui lo studio delle abilità musicali in specie diverse dall'uomo è stato sporadico, l'indagine su questi elementi costitutivi (ad esempio, ritmo, variazione di frequenza) ha ricevuto un nuovo impulso. Utilizzando l'approccio comparativo, gli studi degli ultimi anni hanno dimostrato come l'indagine sul ritmo nelle manifestazioni vocali delle specie di primati possa dare risultati sorprendenti che ci aiutano a far luce sui fattori che possono aver agito come pressioni selettive nel corso dell'evoluzione dell'albero dei primati. Questo contributo si propone di passare in rassegna gli studi condotti nell'ultimo decennio sui primati e di capire come questi possano essere utili per ricostruire una filogenesi di alcune delle abilità che permettono all'uomo di fare musica.

Alessio Plebe, *Longing for Sadness*

Ogni appassionato di musica conosce bene quanto sia potente l'impatto emotive che provoca l'ascolto di musica triste, lo confermano anche diversi studi empirici sulla diffusa preferenza per questo genere musicale. La tristezza viene catalogata come una emozione negativa, pertanto se qualcuno nella pratica di vita se la va a cercare sistematicamente, potrebbe essere affetto da forme di psicopatia. Come mai invece l'ascoltatore avido di brani musicali tristi non viene considerato psicopatico? Sono state avanzate diverse ipotesi su questa anomala preferenza, il presente lavoro ne fornisce una ricognizione e una discussione critica. Concludendo con l'osservare quanto si sia ancora distanti da una spiegazione convincente.

Maria Mannone, Valeria Seidita, Antonio Chella, *Quantum Aspects of the Musical Mind*

Il compositore compie costantemente delle scelte: è il compositore, infatti, a scegliere un percorso melodico, ritmico, armonico tra i vari, infiniti possibili cammini tra il punto A, l'inizio, e il punto B, la fine di una composizione. La scelta di un tragitto invece di un altro, e una modifica locale di un dato percorso, possono essere influenzate anche da fattori esterni. Come accade per il cammino di una particella carica in un campo magnetico, la scelta del percorso musicale può essere influenzata dallo stile personale, dalla cultura, dalle caratteristiche tecniche degli strumenti e dalle combinazioni degli strumenti utilizzati. Anche nella meccanica quantistica vi sono

delle “scelte”: lo stato di un sistema appare come una sovrapposizione di possibili autostati con diverse ampiezze di probabilità. L’operazione di misura “costringe” il sistema a scegliere uno stato particolare: l'osservatore influenza la fisica del sistema. Come il famoso esempio del gatto di Schrödinger, vivo e morto allo stesso tempo finché non si apre la scatola in cui si trova. Dalle scelte di note e percorsi musicali ai sistemi decisionali, presentiamo alcuni esempi di applicazione della meccanica quantistica alla musica. Tra le applicazioni del calcolo quantistico menzioniamo uno studio sulla traduzione musicale di alcuni parametrici robotici. In particolare, consideriamo l'intelligenza distribuita di uno sciame di robot e la sua possibile descrizione musicale, con alcuni esempi di applicazione, fra cui uno studio originale.

Manfredi Scanagatta, *San Francisco Sound. 1965-1967, rivoluzione in musica*
Gli Stati Uniti del secondo dopoguerra vivono una fase di grande espansione economica e di benessere diffuso. La classe media bianca vive il sogno americano trasferendosi in tranquilli suburbs dove è possibile possedere ogni tipo di elettrodomestico e dove la conformità sociale rappresenta uno status distintivo. In una società così strutturata, tra gli anni ‘40 e gli anni ‘50 del Novecento irrompe una controcultura che sarà destinata a cambiare in modo sensibile la mentalità di un’intera generazione. La Beat Generation, insieme alle evoluzioni del jazz e all'irrompere elettrico del Rock and Roll, creerà un humus culturale da cui nascerà un movimento. Grazie soprattutto alla musica una nuova generazione di americani metterà in discussione le strutture sociali statunitensi. A partire dal 1965, a San Francisco, si assiste a una vera e propria rivoluzione culturale, in cui la musica rappresenta una delle armi più potenti e che, nell'arco di pochi anni, coinvolgerà gran parte della popolazione giovanile di quasi tutto il mondo. Dai marciapiedi di North Beach, giovani beatniks si trasferiscono negli appartamenti di Haight Ashbury, dando vita a una comunità che si ritrova in locali dove gruppi musicali, formatisi nell'area della baia e destinati a raggiungere fama mondiale, iniziano a sperimentare una nuova forma d'arte. Un’avanguardia culturale che fino al 1967 sarà in grado di creare un legame inscindibile tra arte e comunità. L'intento di questo articolo è ripercorrere le tappe, tra concerti, happening e festival, che tra il 1965 e il 1967 hanno caratterizzato questa rivoluzione culturale.

Mauro Geraci, *Quando la musica fa storia. La costruzione poetico-musicale della memoria nella canzone narrativa dei cantastorie del Sud*

Nel 1961 l'etnomusicologo Diego Carpitella elaborava il concetto di indifferenza nel tentativo di definire il particolare atteggiamento che i poeti-cantastorie dell'Italia del Sud mantengono nei confronti della dimensione musicale. Con indifferenza Carpitella non intendeva certo sostenere che l'aspetto musicale non fosse importante nell'economia del sapere, dell'arte come dello spettacolo dei cantastorie, bensì che la musica vi svolgesse funzioni non soltanto riconducibili a quella estetica. A partire da una sintetica descrizione storico-antropologica del fenomeno dei cantastorie meridionali e delle trasformazioni che esso ha attraversato dai primi del Novecento ad oggi, questo contributo mette in evidenza il ruolo critico ed esplorativo che la musica svolge nella poetica del resto multimediale dei cantastorie del Sud, tesa a trovare, a riflettere e denunciare gli aspetti più controversi d'ogni storia nella dimensione pubblica, tanto estraniante quanto partecipativa, della piazza.

Christian Ferlaino, *Sulle Tracce di Aria Nova. Il canto ara petrejancara nella Calabria centrale*

Il canto ara petrejancara è uno stile canoro delle aree montane della Calabria tirrenica centrale. I canti ara petrejancarasono canti polivocali a due o tre parti, a tempo non misurato, solitamente accompagnati dall'organetto diatonico. Canti di questo tipo appaiono in diverse documentazioni audio storiche, incluso registrazioni ad opera di Alan Lomax e di Walter Hennig; quest'ultimo ha pubblicato una registrazione piuttosto nota dal titolo Aria Nova nel 1956. Nonostante si tratti di uno stile ancora praticato in regione, il canto ara petrejancara non è stato ancora studiato adeguatamente in ambito etnomusicologico. Questo articolo intende colmare questa lacuna e discute sia registrazioni storiche che attuali dello stile ara petrejancara attraverso analisi musicali incrociate con i dati etnografici raccolti nell'area. Lo scritto prende le mosse da Aria Nova e analizza le poche informazioni fornite da Hennig per inserire questo canto nel contesto più ampio della musica della Calabria centrale. Dopo aver fornito un'analisi di Aria Nova, si passa ad una tracciatura delle documentazioni storiche di canti nello stesso stile rilevati a partire dagli anni '50 del secolo scorso evidenziandone i caratteri stilistici. Viene inoltre analizzata una registrazione recente di un canto ara petrejancara che intende fornire un'immagine dello stato attuale di questo stile canoro. Questa registrazione è infine correlata alle fonti storiche alla luce dei dati etnografici raccolti attraverso l'osservazione partecipante e il coinvolgimento diretto con la comunità locale di musicisti.

Engramma. La tradizione classica nella memoria occidentale, 223
(aprile 2025)
http://www.engramma.it/eOS2/index.php

Venere fuoritempo. Intorno a Venere in pelliccia

Massimo Stella, *Il rebus del godimento perduto. L'enigma oggettuale di Venus im Pelz*

Leopold von Sacher-Masoch's Venus in Furs is not the narration of a story, but rather a rebus, a combination of images and fragments of language whose meaning lies in its being an open question addressed to the reader: what does the novel's protagonist seek on the stage of masochistic desire? Plato was the first to establish, through philosophical discourse, in the Phaedrus and the Symposium, the dyad 'desire-pain' as the emblem of love experience. Starting with the Platonic myths of the winged chariot (Phaedrus) and the spherical creatures of primeval times (Symposium), this essay is a re-reading of Leopold von Sacher-Masoch's Venus in Furs, through the lens of Apuleius' Metamorphosis and Shakespeare's A Midsummer Night's Dream, to which the author alludes throughout his novel. The purpose of this re-reading is to enucleate the verbo-visual features through which Leopold von Sacher-Masoch assembles his puzzle game.

Giovanni Bottiroli, *"Tre donne intorno al cor mi son venute". Mobilità e immobilità nel masochismo*

The pervert generally does not seek analysis, observed Freud in the article Fetishism (1927): he believes he knows what enjoyment is, and in any case, he has chosen it irreversibly. Therefore, the theory of the subject can enrich its knowledge through literary elaboration (for example, the texts of Sade and Sacher-Masoch), not only through clinical experience. The paper draws extensively on Lacan's thought but aims to go further by interrogating fundamental concepts such as the drive. However, it is imperative to interpret the drive as a conflict between rigidity and flexibility, rather than reducing it to autistic enjoyment (as in Lacan and Lacanian orthodoxy). In perversion, the drive is paradoxically the Law—the only Law. The pervert approaches the Thing (das Ding) in various ways but is nonetheless dominated by a push toward de-subjectivation. Masochism illustrates this push in relation to a female figure, divided into three aspects: the pagan and sensual woman, the maternal woman, and the purely sadistic woman (according to a proposal by Deleuze). However, Deleuze

reduces this triad to a dyad, forgetting sensuality and the coincidentia oppositorum between love and jouissance.

Andrea Bellavita, *Il fantasme di Venere. Dal testo letterario all'adattamento cinematografico*

Leopold von Sacher-Masoch's novel has created a complex imaginary world that has influenced the history of arthouse and genre cinema (erotic and otherwise), but the films that can be considered true 'adaptations' are few: in this essay we will focus on Roman Polanski's Venus in Furs (2013) and on another film by the same director, Bitter Moon (1992), which, although not an explicit representation of von Sacher-Masoch's text, contains many interesting elements for exploring the masochistic dynamic. In particular, a psychoanalytical interpretation will be used to explore the figure of Wanda as a fantasme, or rather as a textual invention capable of protecting the subject from the emergence of anxiety. Reflecting on the relationship between the perverse subject and his desire, different ways of representing the 'contract' as a form of protection from excess of enjoyment will be analyzed.

Mena Mitrano, *Transatlantic Displacements of the "Venus-in-Furs" Motif*

In his study of Leopold von Sacher-Masoch's novella, Venus in Furs (1870), Gilles Deleuze proposes that the text is under "the sign of Titian, of the enigmatic relation of flesh, fur and mirror." In the discussion that follows, I take my cue from the relationality of the three elements - flesh, fur, mirror - and re-unite them under the name of the "Venus-in-Furs" motif with the purpose of exploring the motif's displacement, transfer, and metamorphosis along transatlantic routes. The compound noun in my title "Venus-in-furs" will refer not only to the three items (flesh, fur, mirror) clustered together in relation, but to the capacity of the cluster to put to work and set in motion certain concepts by now embedded in a shared critical-theoretical sensibility: first and foremost the image (both in the sense of technological reproduction, the copy, and in the psychoanalytic sense of imago); secondly, related to the first, the fictional direction of the 'I' (mirage); branching from these two, the anticipated reciprocity of the gaze. I will argue that the mysterious relation of these concepts effects the impression of a cultural inclusion/incision. My main point will be to suggest that the theoretical anchorage of the Venus-in-furs motif enables to trace its transformation, especially along the transatlantic route, in the problematic of the surface. Two case studies of exemplary collaborations in American art and thought, Robert Rauschenberg and Jasper Johns, and Paul Thek and Susan Sontag, will help

show that the problematic of a surface inclusion/incision harnesses the discourse on the appearance of the artist/thinking I beyond egoic solipsism.

Francesca Monateri, *Venere o Giuditta. Il dispositivo masochista tra paganesimo e cristianesimo*

In analysing Venus in Furs through the lens of Gilles Deleuze's reflections on Leopold von Sacher-Masoch, this essay highlights two key tensions: the ambiguous relationship between the masochistic device and the law, and the equally complex centrality of Christianity. In Masoch's text, the apparent celebration of a pagan imaginary – embodied by the character of Wanda and the frequent references to the Venus myth – is ultimately misleading. Drawing on Deleuze's critique of the sadism-masochism dialectic, the article argues that Christianity is not merely a cultural backdrop, but the foundational structure that shapes masochistic pleasure. The opposition evoked by the title – Venus or Judith – serves as a framework for exploring the interaction between pagan and Christian mythology. Against this background, the essay interrogates the emergence of a new form of pleasure made possible by the aesthetic and juridical frameworks that inform 20th century interpretations of Sacher-Masoch's work.

Chiara Portesine, *Masochismi a fumetti. Venere in pelliccia di Guido Crepax*

This study offers a critical interpretation of Guido Crepax's 1984 graphic novel adaptation of Venus in Furs by Leopold von Sacher-Masoch. Through a comparative analysis of Crepax's other works – particularly Histoire d'O (1975) and Justine (1979) – this paper explores the privileged relationship between the comic book medium and the masochistic gaze. Special attention is given to specific panels in which the female figure is fragmented into a sequence of smaller frames, effectively dismembered by the voyeur-victim's gaze. The analysis culminates in an interpretation of the final scene, in which Wanda orchestrates a theatrical reenactment of punishment: Gregor, dressed as Wanda and adorned with her symbolic attributes (the tiara, boots, and garters), undergoes "punishment" at the hands of his co-tormentor, Sandor, thereby rendering explicit a latent homoerotic desire present from the outset. However, in contrast to Sacher-Masoch's novel, Gregor ultimately "recovers" by embarking on a therapeutic journey under the guidance of Sigmund Freud himself – although his recovery does not stem from the repression of masochistic desire, but rather from its conscious acceptance.

Estetica. Studi e ricerche, numero speciale (2024)
https://www.mulino.it/riviste/issn/2039-6635

Lo sguardo non convenzionale di Nicole Loraux fra antico e contemporaneo

Pauline Schmitt-Pantel, Alain Schnapp, *La città greca e le turbolenze, o come ripoliticizzare la città / La cité grecque et les turbulences ou comment repolitiser la cité*

This essay revisits a central theme in Nicole Loraux's scholarship: her nuanced engagement with the political dimensions of the ancient Greek city. It examines Loraux's critique of what she called «the anthropologists of Ancient Greece», whose interpretations, she argued, often depicted a static and harmonious vision of the polis. The essay further explores Loraux's reflections on the challenges of integrating anthropological frameworks with historical inquiry, emphasizing her efforts to foreground the dynamic and contested nature of politics in Greek urban life.

Luca Cerchiai, Mauro Menichetti, Eliana Mugione, *Il laccio e la spada. Un modo di vedere la "polis"*

This paper examines the themes explored in "Façons tragiques de tuer une femme", focusing on the representation of female deaths in tragic theater and their broader cultural implications. Following the perspective of N. Loraux, the portrayal of a woman's death on stage reflects a specific vision held by the polis, laden with social and symbolic meanings. The first section, by L. Cerchiai, explores the concept of "katharsis", examining how tragic theater stages the «unthinkable» and frames it from a male perspective, often expressed in sexualized terms. In the second section, M. Menichetti investigates the theme of «flight», particularly in female deaths by hanging or noose, as highlighted by N. Loraux. This section emphasizes the symbolic use of tools from the world of seduction as a means for women to achieve death and transcend their earthly constraints. Finally, E. Mugione addresses the absence of this theme in iconographic representations, contrasting it with its theatrical treatment. While this absence suggests a cultural prohibition on representing such deaths visually, subtle iconographic hints imply indirect references to the tragic theme. Together, these perspectives reveal the complex interplay between gender, tragedy, and representation in classical contexts.

Bruno d'Agostino, *Autoctonia e "stasis" nelle opere di Nicole Loraux. La prospettiva dell'archeologo*

In Nicole Loraux's seminal work on the funeral oration, she examines the image the "polis" seeks to project of itself, particularly its claim to the ultimate sacrifice of life, rooted in the belief that these lives were born from the soil of Attica. The first part of this essay is dedicated to the mythical paradigm of autochthony, a supreme blood bond uniting citizens and underpinning the division between "polemos" (external war) and "stasis emphylos" (civil war). "Stasis" emerges as a dynamic force: if not reabsorbed through the restoration of "homonoia" (concord), it often results in the exile of one faction. The Trojan War serves as an exemplary model to illustrate these dynamics.

Stella Georgoudi, *Fanciulle, fanciulli e la cosiddetta teoria della "sauvagerie"*

This essay examines the binary oppositions of "savagery/civilization" and "nature/culture" – concepts upheld by several anthropologists and frequently adopted by Hellenists. Through an analysis of Greek vocabulary (e.g., "agrios", "agriotês", "eschatia") and a close reading of selected texts, it becomes evident that these dualistic frameworks are highly problematic and inapplicable to Greek cultural contexts. Young girls and boys referred to as "pôloi" (colts or fillies) are not «savages», nor are deities such as Artemis and Dionysus inherently «savage», contrary to interpretations by some scholars.

Catherine Darbo-Peschanski, *Born Somewhere: Nicole Loraux's Perspective on "Myth and Tragedy in Ancient Greece"*

This essay examines the foundational concepts and questions initially introduced by Nicole Loraux in one of her early publications, intending to elucidate their operational significance. It traces how Loraux revisited, reinterpreted, and reoriented these ideas throughout her work, demonstrating her evolving intellectual trajectory. The paper also highlights Loraux's distinctive methodology, which emphasizes the iterative process of questioning – where each inquiry is revisited, transformed, and redirected – fueling an ever-evolving approach to research and interpretation.

Luisa Breglia, *Ipparchia tra tessuti e filosofia*

In response to Nicole Loraux's question about the possibility of writing a biography of an ancient woman, this paper examines the ancient traditions surrounding Hipparchia, the Cynic philosopher and wife of Crates. The analysis reveals that the

surviving accounts of Hipparchia are fundamentally framed through the life and philosophy of Crates. Consequently, constructing a realistic, independent biography of Hipparchia proves unattainable, as her identity and contributions remain overshadowed by her husband's legacy.

Annalisa Paradiso, *Appunti per una storia popolare di genere a Sparta*

Can the history of subaltern classes be written? Can we uncover the voices of those historically silenced? This inquiry delves into the lives of non-citizen Spartan women, focusing on figures like Amycla the nurse, and Cottina the courtesan. Despite their marginalized status, these women preserved their names and legacies through the social networks they inhabited or the intentional memories they left behind. By examining their stories, this work sheds light on the intersections of gender, class, and memory in Spartan society, offering a nuanced perspective on history's forgotten voices.

Maria Luisa Napolitano, *A partire da Nicole Loraux: il paradosso spartano dell'"anomothéteton" femminile*

The Spartan model discussed and rigidified in the "mirage" in contrast with its Ionic and Athenian counterparts, denotes a superficial compactness. The existence of women, in the substantial bipartition marked by procreation, is reiterated as being strictly regulated and teleologically oriented towards eugenic training and motherhood deprived of affection for the needs of the State. This representation, as is well known, is subject to ideologically contrasting reinterpretations. Nicole Loraux's studies, by highlighting the complexity and osmosis of male/female imagination, by unreservedly investigating ancient documentation, and by integrating Spartan reality into the broader world of the Greek city-states, have a significant merit, still relevant today, of undermining the homogeneity of perspective. They emphasize the difficulty, already faced by the ancients, regarding the proclaimed coherence of male and female roles, in Sparta as elsewhere, delineated by civic "nomos". Among the expressions of this difficulty is the judgment of "anomothétenon", at the opposite pole of the Spartan model, resulting from 'natural' female intemperance: unregulatable, it seems to escape any ideology.

Ida Brancaccio, *Mito e politica ad Atene. Ripensare a "Nati dalla terra" di Nicole Loraux*

Nietzsche's writings, in which he favored the aphorism as the expressive form of his thought, are inevitably fragmentary. This article aims to attempt a reading of Nietzsche's style of writing that doesn't exclude its complexity and potential contradiction. In order to do this, the attempt is to look at his writing using the labyrinth as a privileged hermeneutic figure, thus resorting to myth and its figures, used by Nietzsche himself in his works.

Claudia Montepaone, *Dal nostro inevitabile presente: Nicole Loraux nella "stasis"*

Nicole Loraux's historiographical approach mainly centers on the concept of "stasis", understood as a critical tension that reveals the historical, political, and social dynamics within a society. This essay examines Loraux's method through key moments in her academic career: her 1991 presentation at the conference honoring Santo Mazzarino, her collaboration with Italian publishers on "Grecia al femminile" as part of the "L'Antiquité grecque au féminin" project, and her analysis of autochthony and gender division in the "Postface of Les enfants d'Athèna" (1990). By comparing Loraux's criteria with Michel Foucault's contemporary analyses of autochthony, this study explores her unique contributions to understanding the intersection of citizenship, identity, and gender in ancient Athens.

Maria Letizia Pelosi, *La città antica tra Hannah Arendt e Nicole Loraux*

In "Vita Activa" Hannah Arendt holds that the separation of private and public life underlies the structure of the Greek "polis" and the possibility of leading a free life in the community. Hannah Arendt does not problematize the absence or «structural marginality» of the feminine within the social-political space of the "polis". From a gendered perspective, Nicole Loraux has problematized the "oikos/polis" dichotomy and offered other interpretations of the complex and intertwined dynamics between private and public and between female and male «spaces». In Athenian society, male and female appear interdependent and intersecting, and behind their seeming separation operates the system of the inseparability and interchangeability of the sexes.

Stefania Tarantino, *Nel «travaglio» turbolento dell'origine: Nicole Loraux e Adriana Cavarero*

The research of Nicole Loraux and Adriana Cavarero, by way of different forms and methods particular to each, presents many contact points with the critical study and

excavation of classical Greece. The former has worked mainly as an anthropologist and a classical philologist, the latter as a historian of ancient philosophy and a political philosopher. Their pioneering research has interrogated the epistemic and symbolic violence of metaphysics, and, in particular, its operation of evacuating the meaning of both the generative power of the maternal body, and the contradictions inherent in the status of the feminine. In so doing, they restore both to the historical process of classical studies and to the Western philosophical tradition.

Claudia Lo Casto, *La lettura di Nicole Loraux del "Menesseno" platonico*

The aim of this contribution is to analyse some of the peculiar aspects of Loraux's interpretation of the Plato's "Menexenus". In particular, it will focus on the conception according to which the purpose of the λόγος ἐπιτάφιος pronounced by Socrates in the Platonic dialogue is to emphasise the contrast between the discourse of the rhetoricians and that of the philosophers. Although they seem to be close in musical cadence and persuasive character, what divides them is the τέλος which, in the case of philosophy, is represented by the search for truth.

Mauro Serra, *The Divided City: Rethinking Conflict from Nicole Loraux's Perspective*

Considered by many to be Nicole Loraux's masterpiece, "The Divided City" (with its completion represented by the posthumous volume "La tragedie d'Athènes") is probably a book with which we have not yet come to terms fully. Conflict, which, through a highly original interpretation of "stasis", constitutes its thematic core, continues, in fact, to be a difficult concept to handle. On the one hand, for a widely dominant tradition of thought (for example, Habermas, Arendt), it is simply an obstacle to be removed (or concealed) in order to guarantee in the most adequate form the associated life within a political community. On the other hand, even thinkers (for example, Mouffe) who, in various ways, have tried to re-evaluate its foundational, and therefore inescapable, function in the dimension of the «political» have not done so with the radicality that shines through in the pages of the prematurely deceased French scholar. In my paper, therefore, I try to bring out, starting from the background to which I have alluded, the reasons why, by virtue of that controlled anachronism of which Loraux was a masterful interpreter and advocate, the conflict of the "polis" and in the "polis" continues to question us with searing relevance.

Francesco Vitale, *«La razza delle donne». La "chōra" tra Nicole Loraux e Jacques Derrida*

The paper intends to account for the mutual influences between Jacques Derrida and Nicole Loraux. Indeed, the latter constitutes a fundamental point of reference for the deconstruction of the idea of autochthony that Derrida undertook starting with "Politiques de l'amitié" (1994). Through the unpublished seminar "Nationalités et nationalismes philosophiques" (1985-86), it is possible to recognize in the theme of Greek autochthony, rooted in the repression of sexual reproduction, the matrix of another Derrida's text, namely "Chōra" (1993), in which Loraux is only mentioned in passing. Only in the light of this seminar, in which Loraux is quoted extensively, is it possible to understand that the interpretation of the "Timaeus'" «chōra» is functional to the deconstruction of the ghost of autochthony at the heart of all forms of nationalism. For her part, in "Le retour de l'exclu" (1994), Loraux will acknowledge her debt to Derrida for her reading of Plato, and in particular for her distinction between «Platonism» and «Platonic text», allowing her to offer an unconventional reading of the theme of the «chōra» in Plato.

Francesco Barbagallo, *L'amore di un filosofo*

Beginning with the text of a lecture given by Nicole Loraux, in which the essential reference was a statement by Plato in the "Menexenus", this essay focuses on the essential role that Benedetto Croce's absolute love for Angelina Zampanelli played in his life, fostering the transformation of a keen scholar into a great philosopher.

Estetica. Studi e ricerche, 2 (2024)
https://www.mulino.it/riviste/issn/2039-6635

Le promesse e gli inganni del progresso tecnologico. Sul rapporto uomo-macchina

Silvano Tagliagambe, *Gli inganni della tecnologia*

All too often, those who claim to shed light on such a complex issue as the role and evaluation of technology in the contemporary world, precisely because they mix debit and debit aspects, which have little or nothing to do with the problem at hand, do not enlighten us, but on the contrary confuse us, because they believe they can rely

on the full brilliance rather than the weakness of light. So, we must begin to clear, to open glades, to shed light on what we can see and experience, but in the forest always, without aspiring to perfectly illuminate the lucus. Above all, in this operation of opening up clearings, we must take proper account of what the past teaches us, trying to draw some food for thought from the surprisingly topical insights present in that mine of authentic and enduring wisdom that is Greek tragedy.

Roberto Diodato Saverio Macrì, *Dall'ontologia scolastica alle nuove tecnologie digitali. Saverio Macrì intervista Roberto Diodato*

This interview captures the reflections of Roberto Diodato, Professor of Aesthetics at Università Cattolica di Milano, on the most topical issues regarding the relationship between the artistic-aesthetic experience and new technologies. Among the many possible approaches to the study of these interrelated subjects, Diodato's perspective is characterised by a speculative tendency, stemming from a philosophical framework that he defines as «aesthetic logos». According to him, thought and feeling (logos and aisthesis) form a dynamic relationship, inextricably linked through mutual implication. Thought comes into contact with feeling – the basis of experience – and experience unfolds and is articulated through thought. The artistic-aesthetic experience dealing with technology is the primary locus where new kinds of entities and events emerge. This process calls for the development of a logos – i.e. an ontology – that is capable of rethinking certain classical philosophical categories.

Pietro Montani, *Come il mondo vero rischiò di diventare un aggregato di dataset*

Every discussion on the idea of technological progress must begin with a preliminary clarification on the relationship that the human being establishes, in general, with technology. Three fundamental interpretations will be discussed in the article: the «instrumental» one, the «revelatory» one and the «epigenetic» one. On the basis of the last interpretation, the specific influence of linguistic technology on the birth of modern cultures will be examined. We will then proceed with a comparison between human linguistic creativity and that attributable to machines that process natural languages and simulate human behaviors. In the last section of the article this last theme will be referred to the remarkable narrative treatment to it in the recent novel Klara and the Sun by Kazuo Ishiguro.

Nicoletta Cusano, *Logica e ontologia del Fi-gitale. Il caso del Metaverso e Gemello Digitale*

Metaverse and Digital Twin realise a World where the real Fact is indifference of physical and digital (F-phygital) and thus mark the transition from imagining (literary) to realizing. The article questions about the speculative basis of the F-phygital and recheas an original thesis: the F-phygital is based on a notion of 'fact' which is the result of a long philosophical process whose turning point is the Leibnizian concept of Truth of Fact and its culmination with contemporary philosophy. Philosophy, in fact, from the second half of the 1800s onwards, radically rethinks the categories of tradition (identity, temporality, relation, modality) in the light of the deconstruction of the notion of Subject (Nietzsche, Heidegger et al.); of the «fluidification» of the temporal process (Bergson, Nietzsche, Gentile, Whitehead); of the overcoming of the dualism subject-object and analysis-synthesis (Quine), real-physical and mode-world (Lewis). The investigation shows that this philosophical rethinking is the conceptual background that made the F-phygital possible.

Fiorella Battaglia, *Disumanizzazione, sistemi autonomi e controllo: un percorso filosofico*

Philosophy has only recently taken an interest in the phenomenon of dehumanization. Dehumanization is the act of perceiving others as less than fully human by depriving them of certain uniquely human characteristics or their human nature. Previous analyses of dehumanization have focused on events involving two or more human individuals, such as genocides, civil wars, and violence against certain ethnic and racial groups. The historical cases referenced in the reconstruction of the aberrant idea of hierarchies of humanity range from pre-Columbian times to the Enlightenment. Recent examples include the atrocities of Nazism, extreme discrimination against refugees and the disabled, and sexual violence. Despite the dramatic changes in the relational setup, new profiles of dehumanizing behavior in the specific human-machine relationship have not yet been addressed. The purpose of this article is to explore the processes of dehumanization when they are enacted in a relationship where a non-human entity is present. After introducing the concept of dehumanization, the aim is to expand, integrate, and translate it into the context of actions mediated by autonomous systems. The concept of control and its forms play a key role in these processes, particularly when it loses its characteristic of meaningful human control. This article focuses on the experience of dehumanization resulting from machines over humans, explores new ways in which dehumanization

can occur in real-life interactive contexts, and provides a clearer definition of the concept of dehumanization.

Vincenzo Ambriola Adriano Fabris, *Per un'etica dell'intelligenza artificiale nei sistemi socio-tecnologici*

This paper addresses the ethics of artificial intelligence in sociotechnological contexts. After clarifying what «ethics» means when dealing with artificial agents and the three forms in which it can be articulated, the issue of the relationship between artificial intelligence and common sense, the question of the meaning in which machines can have a «consciousness», and the idea of «training» in the case of systems endowed with generative artificial intelligence, such as ChatGpt, are addressed. The ethical implications of these issues are highlighted, especially by taking into account the consequences for the community of human beings and their sociality that technological developments have. The paper was written in the form of a dialogue involving a computer scientist and a philosopher. In this sense it is an example of interdisciplinarity and effective collaboration between informed scientists and concrete humanists.

Emmanuel Brassat, *Writing Forgotten*

In the course of the twentieth century, there was general agreement on the existence of a linguistic turn in philosophy. Post-metaphysical thought, influenced by logic, linguistics and poetics, was moving towards an analytical and pragmatic conception of enunciation and meaning, a realist and nominalistic one. However, this is not to overlook the fact that the symbolic and the semiotic are becoming more and more opposed within an increasingly literal or grammatological implementation of meaning. The result is a crisis of common sense, made up of the opposition of a hyper-writing, posited without any rest, with an arch-writing that summons the underlying forgotten trace of signs and the otherness of objects to language.

Andrea Colombo, *L'individuo e la storia. I grandi uomini e il loro ambiente di William James a confronto con Sull'utilità e il danno della storia per la vita di Nietzsche*

This essay explores the philosophical connections between Friedrich Nietzsche and American classical pragmatism, focusing particularly on the ideas of William James. Both Nietzsche and James, through their writings in the late 19th century, challenged the prevailing cultural and philosophical paradigms of their times. They emphasized

the need for a radical reevaluation of values and truth, primarily in response to societal and cultural crises – the Civil War in America and the cultural stagnation in Europe. This analysis centers on Nietzsche's On the Use and Abuse of History for Life and James's Great Men and Their Environment, showing their shared concerns about the impact of historical consciousness and the role of individuals in shaping cultural and intellectual environments. By examining their critiques of historical determinism and their advocacy for a more dynamic understanding of truth and individual agency, this essay demonstrates how both thinkers sought to liberate philosophy from static conceptions of truth and to foster a culture that embraces change and innovation. The essay argues that, despite their different contexts and some divergent philosophical premises, Nietzsche and James share a profound alignment in their attempts to rethink the relationship between individuals, society, and culture, paving the way for new practices and philosophies that recognize the dynamic nature of reality.

Floriana Ferro, *Osservazioni fenomenologiche sull'estetica della Object-Oriented Ontology*

The article contributes to the debate on Object-Oriented Ontology (OOO) in Italy, focusing on Graham Harman's aesthetics. It develops three main points: OOO's idea of objects, theory of beauty, and figure-ground relation. OOO's positions are compared with the phenomenological perspective, highlighting discrepancies and points of contact. Harman's theory of the quadruple object raises ontological and relational issues; the same can be said about OOO's idea of part-whole relationships. However, Harman's view of beauty as metaphor and the central role of the human beholder in aesthetic experience offer intriguing reflections and challenges for phenomenology.

Federica Pitillo, *For a Theory of Subjectivity. Feeling and Thinking in Hegel's Differenzschrift*

In the Jena period, the relationship between reflective and speculative philosophy takes centre stage in Hegel's work on epistemology. Hegel's production in Jena envisages the welding together of knowing and acting, of theory and praxis, into a new theory of subjectivity. My claim in this essay is that, emerging from a comparison with transcendental philosophy, an original theory of intuition can be found at work in the Differenzschrift (1801). Unlike Fichte and Schelling, Hegel develops a notion of intuition, not as the peak of knowledge, but as endowed of an organic connection

with the concept of reflection. In this essay, I will review the difference between «reflection in isolation» and «reflection as Reason» and the meaning of transcendental intuition (§ 1). I will then focus on the relationship between reflective and speculative knowledge (§ 2). Finally, I will highlight some aporetic aspects of this relationship, but also the way out that Hegel identifies in his attempt to develop a concrete theory of the subject (§ 3).

Laura Sanò, *L'irrompere del «fiat creatore». Bespaloff con e oltre Heidegger*

The article analyzes Rachel Bespaloff's critique of Heidegger's conception of freedom, highlighting the absence of an essential element: the «fiat creator», or the act of pure creation that transcends the limits of existing reality. Bespaloff argues that Heideggerian freedom is constrained by historical and cultural conditions, while authentic freedom must include the artistic capacity to generate new expressive forms. The author also emphasizes the importance of imagination and sensitivity, particularly through music, as key tools for achieving a deeper and more authentic understanding of human existence.

Giovanbattista Tusa, *Il fermento dei mondi a venire. I cannibali di Derrida*

In this article, the author examines passages from Jacques Derrida's last seminars devoted to a comparative reading of Martin Heidegger's The Fundamental Concepts of Metaphysics and Daniel Defoe's Robinson Crusoe. In this striking parallel, some recurring motifs in Derrida's thought reappear, as well as a somewhat figure in Derrida's work, namely the figure of cannibalism. The article links this figure to some of the classic writings in Derrida's oeuvre, also in the light of the recent debate on the Anthropocene and postcolonial studies. The author's idea is that precisely these extreme figures, which force the limit of philosophical reason, are fundamental to the understanding Derrida's à venir, which is moved by the unrest of the worlds excluded from the domain of Western sovereignty.

Virginia M. Giouli, *The Body-Mind Problem and the Social Emancipation Theory: Contemporary Examples to Illustrate Aristotle's Art/History Parallel*

The parallel between art and history in Aristotle, demonstrates that history records what has happened while art represents what may happen or ought to happen. More than dealing with the real facts (as they have happened), poetry deals with the possible (with what could have happened). In the habit of the scientist thus, the poet necessarily lacks a recognizable concept of the ideal (of what the world is in itself).

Thus epistemic access into the real essences of things is impossible. All historical succession obeys recurring images in bodily forms. Material reductionism is obvious here through the sentiment of a spiritual exaltation caused and materialised in infinity. This parallel confirms this succession as the transformation of the inner self into the social. Certainly, events must not fall within the domain of the accidental but must respond to the linear, scientific logic. However, Aristotle is well aware that even when one succeeds in identifying still more general laws in science, one will need an explanation in terms of something which does not itself require to be explained. According to Marx, human emancipation suggests the transformation of the material into the social. However, whatever advance made as regards any thesis about reality, is open to a «Why». One needs to introduce the logically impossible concept to the said end (dismissing «Why») as required by the explanation of a different order. Hence, we understand the scope their Works allow to attain knowledge of the Absolute as they attempt in vain to supply us with irrefutable propositions to help us attain this end.

Fata Morgana, 54(2025)
https://www.fatamorganaquadrimestrale.it/serie/

Serie

Piergiorgio Donatelli, *Le serie alla fine del mondo*

Series are an opportunity for entertainment, which is why we watch them and become fond of them, and at the same time they push us to rethink our lives; they offer images, words and situations through which things that happen to us become interesting and deserve our attention. Everyone watches series, they are not a lofty product that hierarchizes public, and for this very reason they have the ability to put us face to face with the culture that shapes the common imagination, making culture meet itself.

Daniele Dottorini, *Serie, reti, nodi: matematica e narrazione filmica*

Starting from some texts on cinema by Alain Badiou, the essay notes the analytical use of terms from the terminology of mathematics (such as series, networks and nodes) to analyze works by Jean-Luc Godard and Michelangelo Antonioni. The word “series”, seen from this perspective, then acquires a new applicative potential; it becomes, in fact, the model of a possible dynamic structure of a filmic or audiovisual

work in general. A structure that, of course, does not exhaust the meaning of the images, but allows for the organization within it of the formal choices necessary for the production of meaning. A film can therefore also be analyzed by tracing the serial structures it contains; or, on the other hand, a series of films can be seen precisely as a series because they each have a common element that, isolated from the context, can be seen as part of a "series". Starting from these premises, the essay identifies some of the fields of application of such a conceptual shift, from video essay practices to Ejzenštejn's reflections on the logarithmic spiral to recent generative models of narrative structures
intended for the construction of serial works.

Leonardo Passarelli, *La riproduzione in serie in Duchamp e il pensiero di Benjamin*

From the second half of the 1930s, Marcel Duchamp focused on reproducing in series and in miniature his main works of art. In the same period Walter Benjamin wrote *The Work of Art in the Age of Mechanical Reproduction.* The artist and the philosopher were confronting, on different levels, the changing status of the work of art at a time when the new means of industrial production were beginning to play an increasingly present role in cultural and artistic sphere as well. Duchamp and Benjamin met only once in Paris in the spring of 1937. The text highlights both the convergences and differences between Duchamp's work and Benjamin's thought, and how artistic praxis can often turn out to be more forward-looking than philosophy about future developments in aesthetic research.

Vincenzo Altobelli, *L'immagine ereditaria. Serializzazione cinematografica del destino comune*

The essay examines what it means in cinema to inherit, the visual modes of transforming repetition, and the filmic gears that reproduce subjective division. Through examples of contemporary films divided into chapters and episodes, it is shown how the traumatic element acts as both an agent of uniting and separating the parts, especially when they are irretrievably and genetically linked: the family, the common origin, takes on the serial form of trauma, and the decomposition of narrative material into parts becomes the visual translation of its inheritance.

Chiara Rubessi, *Serie e design: gli oggetti nel formato seriale*

The essay examines how design objects and furnishings in serial forms reflect the setting, support the plot, and contribute to character development and narrative continuity. Through case studies such as *Space: 1999, Mad Men*, and *Stranger Things*, it highlights how design, ranging from futuristic and metaphysical solutions to historically significant objects, creates atmospheres that enhance the visual experience for the audience. These examples provide an insight into the role of design objects within serial forms, emphasizing how they, in turn, help shape the collective imagination.

Martina Vita, *Le forme dell'animazione. Ontologia di una sequenzialità frame-by-frame*

Animation is identified as a language ontologically based on the serial juxtaposition of static images to which movement is imparted through small structural modifications, establishing a relationship of interdependence between units that maintain a resemblance to each other. The assumption that animation is a separated language from live-action cinema seems to be based on the fact that it's the correlation between sequential elements that allows the perception of movement and the bridging of gaps between one frame and the next.

Camilla Balbi, *L'avanguardia fotografica mitteleuropea e lo strano caso della* Röntgenbild einer Scholle

The article analyzes the interdependence of seriality, avant-garde networks, and reproduction techniques in Central Europe by reconstructing the dissemination, reception, and fortune of an X-ray image taken in Berlin around 1925. The image – reproduced in medical publications, art magazines, and in the exhibition *Film und Foto* – is finally integrated into a graphic by Moholy-Nagy in 1930. By tracing its "afterlife", I will show how the theory of photography has beveloped in the central years of the early twentieth century, through partially invisibilized subjectivities and through a sophisticated interplay of repetition and difference that had its material and theoretical foundations as much in photomechanical-reproduction techniques as in the logic of montage and series.

Virginia Gerlero, *Tra letteratura e cinema: le serie fotografiche di Lewis Baltz*

This essay explores the distinctive nature of the 'series narrative' in Lewis Baltz's photographic oeuvre, focusing on two notable works: *Near Reno* (Steidl, 2010) and *Canadian Series* (1985), unpublished and held at the Getty Research Institute in Los

Angeles. The conviction that photography cannot be separated and thought apart from other art forms, such as literature, cinema and the visual arts, is a central aspect of both the theoretical writings and the photographic work of Lewis Baltz. The series under discussion here serve as exemplary illustrations of this concept, opening up aesthetic considerations of both Baltz's work and, more generally, photography as an art form.

Andrea Bellavita, Perverted History: il period drama contemporaneo

The essay aims to illustrate a particular discursive strategy of contemporary period drama, defined as perverting history, which consists in producing a displacement of the historical event through the introduction of the fantastic regime, in order to generate new forms of textual pleasure. In the case of *Lovecraft Country*, the presence of vertical focuses of fantasy genre in the horizontal flow, radically transforms the serial historical narrative, creating a new series identity, which allows a coalescence between representation of the past and critical reflection on the present.

Laura Ysabella Hernández García, *Standalone: l'episodio televisivo nella serialità contemporanea*

Drawing on insights from television aesthetics and the ontology of art, this paper focuses on the significance of the episode in contemporary television series. To this end, we first define the ontology of television seriality, which has significant implications for interpretation, criticism, and appreciation. We argue that within contemporary seriality, the relevance of episodic form is most explicitly evident in its so-called "standalone" variations, of which we analyze several cases. In this sense, the standalone episode is not an exception that confirms the rule but rather an intensification of the episode's inherent singularity as an object of appreciation.

Martino Feyles, Immaginare la fine: un contributo per l'estetica delle serie tv

The article offers an interpretation of an essential feature of TV series, namely the (tendential) lack of a conclusive ending. Referring to Aristotle, Ricoeur, and Kermode, the author seeks to demonstrate that it is possible to provide a symbolic interpretation of the infinite temporal deferral and the lack of conclusiveness that characterize many TV series. In this sense, the fact that many series never end, or end in a disappointing way, could be linked to a

tendential practical inconclusiveness and to a skepticism in the teleological dimension of existence

Rifrazioni

Martina Tassone, *Soggettività e temporalità seriali in Droit de regards di Derrida e Plissart*

According to Gilles Deleuze, modern art developed on interchangeable series and circular structures. The birth and development of psychoanalysis, particularly reflections on the concepts of repetition and simultaneity, profoundly influenced this new form. The little-known work *Droit de regards*, composed of ninety-nine shots by photographer Marie-Françoise Plissart, accompanied by thirty-six pages of commentary by philosopher Jacques Derrida, fits into the tradition of serial thinking in art and, especially, photography (consider, for example, the enigmatic photographic sequences of Duane Michals) and is an emblematic example of the pervasiveness of the serial form in the aesthetics of the twentieth century and its relationship with the emerging science of subjectivity. The essay will analyze how Plissart's photographs, interlinking with each other and giving rise to «temporalités sérielles» (Derrida 1985), impose the construction of an "off-center" movement and, for this reason, do not define a narrative horizontality. More than a story, «pas d'histoire» insists Derrida from the very first pages of the commentary, Droit de regards is a dissemination of gazes, a multiple concatenation of subjectivities: the abandonment of representation towards an informal, bottomless chaos, which has no other law than its own circular and serial repetition (Deleuze 1971).

Denis Previtera, *Dalla carta allo schermo. Il proto-serial di Victorin-Hippolyte Jasset*

Nineteenth-century serial literature, specifically the roman-feuilletons in France and the dime novels in the United States, played a foundational role in shaping and defining the early forms of cinematic seriality that emerged in the early twentieth century. Through the works made by the precursor of serials Victorin-Hippolyte Jasset (*Nick Carter, le roi de déctives; Zigomar; Protéa*) for the production company Éclair, the essay attempts to retrace the historical context that characterises the development of the first serial forms of cinema, the influence played by literature in the production and narrative logics of films en série, and the importance that the

French director had in preparing and anticipating various trends that are still fundamental in audiovisual seriality.

Marco Colacino, *Missione Gold standard: James Bond, moneta, serialità*

The essay analyzes the movie *Goldfinger* (Hamilton, 1964) to highlight how James Bond, in this production, is able to embody the functions of the money: medium of exchange; unit of account; store of value; projection. To deal with Bond as money allows to bring to lights the simulation's serials mechanisms that accompany the relation between the hero, the villains and the girls, even in other titles, interpreting them as simulacra, as well as that one between Connery and his official epigones, even his comedic parodies, such as the David Niven one.

Raffaella Tartaglia, *Corpi diffratti: un'indagine sulle immagini multiple di Helen Chadwick*

This essay draws on the concept of diffraction, as articulated by Donna Haraway, employing this optical metaphor as a critical framework for analyzing the seriality embedded in Helen Chadwick's works. Specifically, it examines *Ego Geometria Sum* (1982–84) and *Of Mutability* (1984–86), where serialized bodies and their metonymic traces, by resisting condensation into a single photographic moment, provide a lens for exploring themes such as the fragmentation of identity, bodies as sympoietic systems, and the interplay between the self and potential forms of alterity.

Irene Sofia Comi, *Originale, multiplo e serie. Differenti versioni mediali di L.O.V.E. di Cattelan*

Artistic seriality, through processes of repetition and variation, challenges the traditional notion of originality, focusing on the transformative medial and narrative processes that constitute the backbone of the artwork. In this framework, the article explores how *L.O.V.E.* (2010) by Maurizio Cattelan takes on a variety of forms, languages, and narratives, transforming through its encounter with public space, media environments, and creative industries. By examining how aesthetics and storytelling evolve in its multiple serial iterations, the study reconstructs the history of the artwork, tracing its genealogy and its reuses.

Mattia Gritti, *Hong Sang-soo e la serialità come principio cosmologico*

In *Oki's Movie* and *The Day He Arrives*, Hong Sang-soo takes seriously the cinematic investigation of the game of narrative combinations. Going beyond a more literary

level of reflection, the two films meet in showing the cosmological echo of every possible repetition and – at the same time – of every possible understanding of them. In the blind spots of the rational method, in the flows of alcohol and desire, putting themes and forms into series makes eventually manifest the forces that simultaneously animate the world (of images) and its inhabitants.

Valentina Valente, Mom *is more than just another sitcom*

The essay analyzes the series *Mom* within the context of contemporary television comedy, highlighting how it blends elements of both comedy and drama in exploring themes such as alcoholism. It argues that the series challenges traditional sitcom structures and the way certain themes are addressed, moving beyond the episodic structure to focus on character development that spans the entire narrative. The analysis specifically examines how *Mom* reflects broader changes in television, particularly in the representation of women, and how it contributes to the ongoing transformation of the sitcom genre.

Leonardo Magnante, American Horror Story: Hotel *e l'eterno presente del godimento*

Using a methodology that draws on Lee Edelman's antisocial queer theory, the essay intends to demonstrate how *Hotel*, the fifth season of *American Horror Story*, defines queer temporality as the negation of the teleology of storytelling. The recursiveness of sequences of sex and violence articulates a transgressive and anal spectacle, capable of resisting the determination of meaning, unraveling the death drive through and against the serial form. On this unscrupulous *jouissance*, the series builds its antisocial queerness, a negative force that breaks the bond with the other and ennobles the unproductiveness of the Edelmanian *synthomo*sexual.

Anna Calise, *Forme digitali di serializzazione:* Material Speculation: Isis *di Allahyari*

In 2015, Islamic State militants destroyed Assyrian and Roman statues in Nineveh and Hatra, Iraq, with the aim of erasing works considered to be false idols. This act of iconoclasm, documented on platforms such as YouTube, connects material destruction and digital continuity. From these images artist Morehshin Allahyari created *Material Speculation: Isis* (2015-2016), a series of 3D reproductions of the destroyed statues containing USB drives with data about the original sites. The essay

explores the critical dimension of seriality and the role of digital mediation as a driver of reappropriation and reconstruction of meaning.

Angela Maiello, M – Il figlio del secolo*. La serialità come atlante transmediale del contemporaneo*

The article examines the television series *Mussolini - Son of the Century*, directed by Joe Wright and written by Stefano Bises and Davide Serino, focusing on three main topics. The first is the relationship between television series and literature, with a particular focus on Italian productions and the link between complex seriality and the *New Italian Epic*. The second examines the medial status of serial objects, analysing how *Mussolini – Son of the Century* fits into the flow of images on social media. Finally, the third section considers the relationship between television series and politics, of which Wright's work is a recent and significant example.

Itinera, 28(2024)

https://riviste.unimi.it/index.php/itinera/issue/view/2595

Digital aesthetics

Digital

Elena Tavani, *The Selfie and the Low-Resolution Self: Beyond Foucault's Technologies of the Self*

The article discusses Foucault's «technologies of the self» by reconsidering the link between ethics and aesthetics in this paradigm, with a view to its possible application to selfie technology as a «gestural image» (Frosh). This reconsideration stems from a close examination of the self as understood by the concept of technologies of the self, emphasizing also the aesthetic aspects of its rationality and of its phenomenological dimension. The article also highlights how technologies of the self fail to overturn the logic of domination, which is still present in Foucault's formulation and is likewise evident in «performative» interpretations of both Foucault's technologies of the self and of the techno-social phenomenon of the selfie. From this perspective, the article proposes not to consider the «self of the selfie» as a mere support for self-narrative or as a product of performative action, but rather to view it as a «low-resolution self». In displaying itself through an act of outward projection

within often complex situations and environments, this «low-resolution self» embodies a new ethos of coexistence and connectivity. On this basis, the question of interpreting the selfie phenomenon as a technology of the self shifts into a broader inquiry, where the focus moves from a technology of the self to an ecology of the self.

Andrea Mecacci, *Digital Nihilism and Digital Humanism. An Aesthetic Genealogy*

The aim of this paper is to describe in an introductory way the debate that was generated when digital culture emerged in the 1990s with the advent of the Web. It is possible to trace a genaology of values and aesthetic implications that produced at least two major factions: the nihilists and the humanists. Digital culture, yet another frontier of technological progress, was thus interpreted both as a critical erosion of content and as a possibility of collective development for humanity. The paper traces some famous positions (e.g. Bolter, Lévy, De Kerckhove, Flusser, Baudrillard) with the only purpose of mapping this debate that in fact leads back once again to the great Western theme of representation, mimesis.

Rebekah M. Rodriguez-Boerwinkle, Eva Specker, *Building Bridges: The Importance of Bringing Together the Empirical Sciences & the Humanities*

In the 21st century, where digital advancements change how we perceive art and aesthetics, there is a need to examine how empirical sciences and the humanities can collaboratively explore these complexities. This paper highlights the reciprocal relationship between these fields, arguing that a fusion of empirical methods and philosophical inquiry can lead to a more comprehensive understanding of aesthetics in the digital age. Empirical sciences bring robust tools for quantifying human experiences, yet they often reduce complex phenomena to measurable parts, potentially missing nuances captured by the humanities. Conversely, the humanities provide deep conceptual insights, but these can benefit from empirical grounding to enhance their applicability and relevance. This interdisciplinary approach is illustrated through the study of digital aesthetics, particularly focusing on the challenges of understanding art and aesthetics across varied human perceptions. Additionally, this paper explores the evolving concept of authorship in the digital age, complicated by AI-generated art and digital mediums. By bridging the strengths of both disciplines, the authors advocate for a more nuanced and evidence-based understanding of these

contemporary issues, emphasizing the importance of collaboration in navigating the digital landscape's complexities.

Laura Aimo, *What is My Value? Digital Questions in Aesthetic Education: the Case of Video Game*

New generations are born and raised within a digital ecosystem that is becoming increasingly pervasive and sophisticated for profit. Examining the reasons and effects of this early and prolonged exposure to mediation and seduction processes operated by electronic devices is fundamental not only from pedagogical and philosophical perspectives, but also from ethical and political ones. At stake is the very possibility of aisthesis: that intimate and free encounter, with self and other, which is as cognitively as it is emotionally connoted, but above all embodied. The article addresses this issue by examining the case of the video game, an object within one of the most flourishing markets, that absorbs a large part of the everyday life of children and teenagers. By interweaving different disciplinary perspectives, the aim is to reflect on the perception of value that massive consumption of this simulation may entail. The thesis proposed here is twofold: on the one hand, the fiction of the video game tends to present itself as true, on the other, it shapes the perception on the predominant capitalist model, i.e. that of productivity, addiction, competition, and acceleration. Only an aesthetic education that allows children and young people to experience this complexity while simultaneously enabling them to grasp the breadth and power of their own potential is able to preserve the possibility of a free and conscious learning and development.

Florjer Gjepali, *The Mockumentary: History of a Deception. Perception, Image Consciousness, and Narrative Engagement*

This article aims to investigate the documentary film image through the lens of phenomenological image theory. Specifically, it seeks to explore the genre of mockumentary, reflecting on the reasons behind the deception that lead the consciousness to believe that what it is seeing has really happened. In the phenomenological literature, the theme of deception has often been addressed through the case of hyperrealistic wax statues, which exemplify the typical perceptual misunderstanding of mistaking an image for a flesh-and-blood person. In contrast to the wax figures model, I argue that there is no perceptual deception in mockumentaries. On the contrary: mockumentaries work precisely because they do

not attempt to deceive perception. Rather, the idea I propose is to interpret the deception of the mockumentary in terms of a narrative engagement of perception.

Extended Realities

Federica Cavaletti, *Towards an Experience-Based Aesthetics of Virtual Reality: A Case Study on Fear*

When developing an aesthetics of VR, it is essential that it remains anchored to concrete objects and actual users' inclinations and practices. This article provides an example of an "experience-based" aesthetics of VR, presenting the results of a pilot empirical study on fear in VR and discussing it in aesthetic terms. More in particular, the article ventures into two important debates in the field: that around the "paradox of fiction", and that concerning aesthetic distance. By doing so, the article highlights the fruitfulness of investigating a difficult object like VR, which eludes standard conceptualizations from image and media theory. At the same time, it illustrates how developing a specific aesthetics of VR can contribute in turn to indicate new pathways into long-standing issues in aesthetics as a whole.

Alberto Simonetti, *For a mixed reality Aesthetics Marina Abramović and the immersive philosophy*

The paper intends to reflect on the function of digital technology within the field of aesthetics. Through Marina Abramović's work *The Life* (2019) the aim is to rethink the relationship between the artistic object and subjective consciousness in a phenomenological key. The Serbian artist's work uses the innovative and original technique of mixed reality; this new horizon leads to new philosophical frontiers relating to the perception of the body, experience (*Erlebnis*), experience and intuition. We will try to focus attention on the relationship between virtuality and reality by comparing mixed reality with purely virtual reality and augmented reality. Even the relationship with the public and the spectator is defined from a different, broader point of view in which the experience of the artistic object becomes a philosophically immersive experience. The presence-absence of the artist expresses the new aesthetic horizons supported by digital, opening up to a series of problems which, especially in the phenomenological field, mark the current debate.

AI

Anna Ballatore, *Francesca Ballatore, Artificial "intelligence" and the ontology of art: A phenomenological inquiry*

The article explores the philosophical implications of artificial intelligence (AI) in the realm of art, drawing from phenomenological perspectives. Firstly, it aims to clarify specific terms frequently used in philosophical and technological debates, thereby enhancing dialogue in the field and addressing underlying issues. The article focuses on questioning the role of art as an event of manifestation and explores the implications of AI on the relationship between art and Truth. In this regard, the analysis considers whether AI-generated art can truly engage in the ontological event as the human-created art, or if it merely remains a product of computational processes, lacking genuine existential depth. The goal is to return to the fundamental question of being of the artwork, seeking to understand how AI challenges or redefines traditional concepts of art's essence.

Lorenzo Manera, *Text-to-image technologies. The Aesthetic implications of AI-generated images*

Synthography, a term that describes images generated by Text-to-Image (TTI) technologies such as DALL·E, Midjourney, and Stable Diffusion, enables the creation of images generated through software that involve linguistic prompts. Such prompts are processed by encoded semantic systems, able to capture compositional aspects of arbitrary language text inputs. By drawing on the emerging aesthetic theories on AI-generated images, this contribution aims at discussing the European AI-Act, published in March 2024. Firstly, it analyzes the Act's perspective on synthographies, highlighting how it interprets generative AI within the paradigm of copying and technical reproducibility. Secondly, the paper discusses the regulatory challenges posed by AI-generated content, which blurs the line between original works and replicas, raising concerns about copyright and the authenticity of creative outputs. Third, the study explores the Act's paragraph regarding AI systems that produce content resembling existing images, as it concerns the testimonial value of images. Finally, this contribution examines the possible contribution offered by AI-generated images in the field of the visual art.

Lenka Lee, Jakub Mácha, *Inverted Ekphrasis and Hallucinating Stochastic Parrots: Deleuzean Insights into AI and Art in Daily Life*

This study explores the potential of contemporary large language models (LLMs) to achieve Gilles Deleuze's goal of integrating art into daily life. Deleuze's philosophy,

with its focus on creative repetition, finds a parallel in LLMs, which replicate and innovate artistic styles by transforming text prompts into various artistic expressions. Although LLMs can very effectively blend and mimic these styles, they remain mere tools – as suggested by the metaphor of a stochastic parrot; the true creative force remains the human artist. Currently, these models are experimental, and their artistic outputs, while impressive, are still viewed as pastiches rather than genuine art. Nonetheless, we can expect advances that may soon enable artists to use LLMs to create genuine artworks.

Ilaria Giorgetti, *Exploring the Intersection of Art, Human Creativity, and AI*

Since the early 2000s, computational informatics has increasingly entered the artistic sphere, traditionally a human monopoly. Generative artificial intelligences follow creative processes that are seemingly similar to human ones: they learn from existing works, grasp stylistic canons, and ultimately generate a new artifact that is aesthetically pleasing. Some of them have passed the Turing test, which may lead to the claim that we have reached a point where machines are capable of thinking, feeling, and knowing, thus undermining human beings from their domain in art and all creative fields. However, this perspective of exalting computational creativity has several critical points that can be refuted through contributions from fields such as philosophy and neuroscience. Art and culture have a symbolic value that cannot be generated by computational processes: they help define the Umwelt through which humans experience the world; they reflect the worldview of an era and a society; they attribute meanings to existence and reality. Therefore, it is challenging to summarize a work of art through computational models, as it contains a dimension of meaning that goes beyond form and cannot be exhausted through the logic of language, words, or computer signs. Finally, creativity is a much more complex process than simple learning and reshuffling of data: it is an ontological characteristic of human beings and is the result of millennia of evolutionary processes, which have led humans to develop conscious minds that - through a complex relationship between sensory perception, neural networks, and emotions - enable reasoning and creative thinking. The case of musical composition illustrates the gap between human creativity and artificial creativity: computational algorithms are to be seen as new mediums that open up new expressive possibilities for artists, but they cannot completely replace the human element in the creative process.

Alessandra Corbelli, *Beyond the Algorithm. Ethical and aesthetic challenges of AI in music*

This paper explores the intersection of music and artificial intelligence (AI). The document discusses significant projects like Sony's Flow Machines and AIVA, highlighting how AI is utilized in the musical domain as an assistive tool (e.g., in activities like editing), an analytical instrument (for understanding musical language, for instance, in musicological research), for profiling (for targeting purposes and beyond), and for generating music. The paper lists several open questions, such as issues related to the attribution of works, the originality of AI-generated music and copyright law and it also delves into the legal and ethical implications, particularly regarding copyright and the potential for AI to commit plagiarism or create derivative works. Key challenges and considerations in AI-generated music are addressed, including autonomy, creativity, and intentionality. While AI's capacity for creativity is still evolving, the need for human intervention in training and refining AI outputs is still crucial. The intentionality behind AI-created music and the integration of human values are critical in ensuring that the produced music is meaningful and resonates with human audiences. Finally, this study examines whether AI can be considered a creative entity or if it functions merely as an advanced tool for human composers, analyzing the aesthetic and functional transformations brought about by AI in the realm of music creation.

Forme ed estetiche del disgusto

Riccardo Borsei, *The Act of Seeing with One's Own Eyes, o sull'iconismo del disgusto*

Widely dealt with in its use in the horror film genre that best suits it, disgust has not found yet a theoretical framework as an aesthetic instrument in the sphere of more experimental cinema, which nonetheless boasts an intrinsic propensity for formal research which is useful to qualify an aesthetic category. Taken here as a case study in order to demonstrate the expressive potential overshadowed by the mainstream scene, Stan Brakhage's *The Act of Seeing with One's Own Eyes* stands out for the original aesthetic function assigned to disgust: to impose iconism as a semiotic regime of the film. This paper would like to articulate the theoretical path from disgust to iconism, as well as the theoretical-aesthetic effects resulting from it. In the first instance, the contrasting positions on the sublime of Kant and Burke are considered. Having admitted with the latter the materialist monism and the illusory character of

the sensible, one can arrive at the sign regime sought by Brakhage by placing a third condition alongside the others two: Bataillean dépense. Having defined the causes, the paper moves on to describe the effects. The iconism of disgust is capable of transforming ontologically the status of Brakhage's realization from work to operation. It is from such iconism that follows the inherent capacity of disgust to pierce the gaze: preventing it from signifying the image and forcing it before that from which it seeks shelter. The detachment – that is the poetic and maieutic center of the operation – imposed by disgust on its own subject, becomes fruitfully ambiguous: semantically reversed, there is no longer detachment from the disgusting object, but rather from the striated eye of epistemological prejudice. Through disgust, the distance between the spectator and the image is thus cancelled, placing it instead between the spectator and the gaze. Thus exorcised, Brakhage's film can only be watched with those own eyes indicated by the title.

Dario Cotugno, *Il disgustoso spettacolo della sofferenza. Problemi e cortocircuiti dell'immagine estetizzata*

At its core, documentary photography is characterized by its value as a document and a testimony that also carries expressive and aesthetic significance. Specifically, these as- pects are in concordance when depicting situations characterized by suffering and social distress (e.g. poverty). In these contexts, the choices made in regards to the positioning and distance of the observing gaze involve a mutual interplay between ethics and aesthetics. This article proposes a critical evaluation of the showcasing distress – which is also a focal point of a recent period of cinematographic critique in Europe –, and provides an outline for an "aesthetic of boundaries" through theoretical and field-based contributions.

Giulia Argentieri Federzoni, *Nudity, Blood and Scopophilia. Disgust in Roman Polanski's* Macbeth

In 1971, only two years after the massacre of his family on behalf of Charles Manson and his "disciples", Roman Polanski directed a controversial film adaptation of William Shakespeare's Scottish tragedy produced by the Playboy tycoon Hugh Hefner. The result of this peculiar combination of intents is a raw, often visually brutal film in which the concepts of evil and disgust overlap repeatedly in the form of uncanny images that the audience will hardly forget. The aim of this paper is to illustrate how Polanski uses and modifies the original Shakespearean material and the horror of his personal experience, with particular attention to nudity, blood and scopophilia, to

evoke uneasiness and disgust. The analysis will focus on some specific choices that emphasize pivotal moments of the tragedy mostly through a process of over showing.

Ilaria Franciotti, *Valerio Sbravatti, Sights and Sounds of Disgusting Abjections: The Monstrous Feminine in* The Exorcist *(1973)*

The film *The Exorcist* contains many excessive and gross images, which made its reputation as a milestone in the history of horror. The representation of the possessed Regan as an abject creature entails the concept of monstrous feminine, revealing the terror that the patriarchy has towards the psychophysical development of women, who achieve emancipation through puberty. Regan becomes angry, opposes earthly authorities and God, and speaks of sex: in other words, she transforms from an "innocent" girl into an abject woman, which is sanctioned by the scene in which she masturbates with a crucifix and pushes her mother's face onto her genitals. *The Exorcist* shows taboo behaviors before re-establishing (male) order: the priests perform the exorcism by entering Regan's body and the matriarchal home of the MacNeil family. Visual abjections are linked to Regan's body vomiting green bile, urinating on the floor, initiating incest with her mother; her skin changes color, becomes covered with sores and pus, and her hair becomes greasy and disheveled. These disgusting alterations are related to the adolescent menarche, and they are instrumental in highlighting the battle between patriarchal structures and the disruptive sexuality represented by the female body at the beginning of puberty. However, such representation not only is visual, but also aural: Regan's voice is replete with excessive features, in terms of both form – the profanities she says – and substance – the acoustic quality of the voice, which contains nonlinear analogues of animal sounds produced under duress. Regan is aurally "possessed", since her demonic voice is not that of the teenager actress that visually plays the character (Linda Blair) but rather that of a mature woman (Mercedes McCambridge). The vocal sounds of the demon are in same cases di- alogue proper, but they are also used as non-verbal sound effects in order to denote Re- gan's abnormality and elicit a disgusted reaction in the audience. The choice of McCambridge is interesting not only because of its raucous, wheezing sound, but also because of her connotation as queer. Regan's vocal excess is queer itself, since Pazuzu is connoted as male while the possessed person is female and speaks with a female voice – although mannish. Such vocal excess reveals to Regan's mother and to the rest of the characters the uncanny emergence of womanhood and sexual drive from the child's psyche and body.

Vincenzo Altobelli*, Dinanzi alle proprie macerie, rinati dalla rovina. Il disgusto nichilista nel cinema di Michael Haneke*

The essay discusses the workings of disgust in Michael Haneke's cinema. Beginning with major philosophical and psychoanalytic reflections and through innovative contemporary consideration, the categories of disgust in the director's films are examined, taking as examples the most exemplary films in this regard and especially those that propose an idea of disgust as a mechanism for distancing the viewer and reflecting on contemporary nihilism.

Greta Francesconi, *Take and Eat. Creation and Disgust in* mother! *by Darren Aronofsky*

In 2017, at the end of the screening for the 74th Venice International Film Festival, the audience left the cinema reacting to *mother!* by Darren Aronofsky with whistles and expressions of outrage. The film is embedded in the members of the audience through the choice of a semi-subjective protagonist, mother, closing them inside the house from which she herself is unable to leave. Her husband, a poet in creative crisis, regulates the narrative. The house, the world, the womb: a pure environment intimately related to the body of the mother and her maternal function, principle and nature of everything. This symbolic and sacred order will be progressively deconstructed by an escalation of impurities and invasion: the violence induced by the human beings themselves, will cause an ineffable fall into abjection made of disturbing esoteric calls, mixtures of flesh and matter. Ever greater degrees of abomination erupt in what we realize to be an allegory of the biblical creation in its primary concept of origin, genesis of life on Earth. Relying on the analysis that Julia Kristeva makes of the semiotics of biblical abomination, we can see in *mother!* a mixture of blood and promise of fecundation that Aronofsky uses to reveal the evil, the tendency to murder and the death drive of humanity. These are degenerative and devouring elements that will culminate in infanticidal theophagy, unleashing the phantasmatic force of the mother, abused and emptied, until the total decay of a vengeful destruction. Unlike an apocalyptic cinema that hopes for a new beginning after the end of things, we are witnessing monstrous resignation – mixed with attraction and repulsion – for a limit that, once crossed, can no longer be traced. Cinema acts by forcing us to look in a mirror, revealing the disgusting animality inherent in the human.

Elvira Del Guercio, *Gestazioni dis-umane e mostruose nel cinema horror contemporaneo*

In cinema, the horror genre explores that grey area where balance and stability are lacking, especially through the representation of corporeality. This tendency is evident, above all, in so-called gynaehorror, made up of films that feature supernatural gestations and bloody pregnancies, which appeal to an aesthetic taste aimed at disgust and revulsion, as well as female figures coded as doubly vulnerable (Harrington 2016). The aim of this contribution is to identify how the gore and extreme legacy of the aforementioned genre is being recuperated today by films that are classified as gynaehorror in particular, from Julia Ducournau's *Titane* (2021) and Julien Maury and Alexandre Bustillo's À *l'intérieur* (2007), which explore the boundaries and spaces of the body in all its ramifications. It will then be traced the link between this mode of representation of the pregnant female body and what feminist theory holds that the body is a structure of dynamic relations that interact in a political and social space (Butler 1999) interrogating and deconstructing, horror as well as feminist science fiction, the same gender dichotomy (Braidotti 2022).

Enrico M. Riccobene, *In Amateur Death. A Reflection on Snuff Movies*

The study of amateur cinema gives rise to ethical and aesthetic dilemmas that are well-known to anyone who has engaged in such research (see, for example, Caneppele 2022). However, there has been little attention paid to a particular and extreme type of film that, while sharing stylistic features and production methods with amateur cinema, differs significantly in content: snuff movies. The term snuff movie is used to describe films or videos that depict scenes of real violence, including torture, murder, and rape. Although the revulsion provoked by such imagery confines this genre to a limited audience, it is evident that interrogating the manifestations of violence when captured on film (even if done in an amateurish manner) can rekindle dormant discussions on the essence of the medium. Even if unconsciously, Pasolini begins his examination of the sequence plan from a snuff movie, the most famous of which is the Kennedy assassination filmed by Zapruder (Pasolini 1967). Furthermore, ethical concerns pertaining to death and cinema are extensively discussed by Bazin (Bazin 1951). More recently, Nancy has addressed the issue of violence in and of images (Nancy 2002). The three cases presented here illustrate the dilemmas underlying reflections on cinema, which have been accelerated by the exponential expansion of digital amateur cinema. With the spread of smartphones, any murder or suicide has the potential to become a snuff movie, as evidenced by the growth of

dedicated telegram channels, which have replaced the older "shock sites" and the circulation of images in the obscure world of the deep web. These images are often leaked from judicial investigations. It is evident that these images are not intended for public viewing. Nevertheless, they exist, they spread, and they intrigue. This contribution is not intended as a definitive theorization of the snuff film, but rather as a starting point, a proposal that – starting from a review of some distinctive formal and productive features common to all the artefacts more or less correctly identified as snuff films – may initiate a reflection that contextualizes these products within the studies of amateur cinema, trying to trace the reasons why these stylistic peculiarities may correspond to a greater degree of realism in the perception of the "spectator".

Jacopo De Blasio, Una gran puzza di merda nell'aria*. La performatività decoloniale del disgusto nel reading di Wissal Houbabi*

Visceral, instinctive, aversive: disgust takes the form of a complex, often overwhelming sensation. It represents the risk of jeopardizing the integrity of a vague and illusory purity. Indeed, the expression of disgust appears as a firm claim to superiority over the other, considered inferior, inhuman and infectious. According to Tuija Saresmo and Urho Tulonen, populist rhetoric uses precisely disgust to emphasize the sharp distinction between the superior, i.e., white, and racialized subjects, legitimizing the implementation of policies xenophobic discrimination. Disgust then becomes the necessary means of consolidating social order by exerting violence against supposedly defiling bodies. In *Una gran puzza di merda nell'aria*, Wissal Houbabi addresses the structural racism inherent in the construction of Italian culture, focusing specifically on the murder of Younes El Boussettaoui committed by Massimo Adriatici in Voghera in the summer of 2021. Beginning with the title of the performance, the artist uses terms that can be traced back to disgust to describe the attitude taken by the Northern League alderman, nauseated by the presence of a man of Moroccan origin, therefore different, homeless, that is, on the margins of civilized society, and suffering from mental disorders, therefore infectious. At the same time, however, disgust in Houbabi's work takes on a an unprecedented decolonial connotation, restoring the revulsion felt by Bahijia El Boussetaoui, the victim's sister, in front of the impunity of the crime committed by Adriatici, who returned to freedom after a brief period spent under house arrest. This paper, therefore, aims to investigate the performativity of disgust from a decolonial perspective, examining Houbabi's work as a significant case study significant, especially in relation to today's national context.

Valentina Rizzi, *Where Monsters Graze or the Province. Fantastic Practices of Dis-Institution*

The contribution aims to explore the theme of disgust within the rejected substrate of the monstrous. While there is a fascination with what we perceive as deformed – be it body, matter, or space – this fascination often struggles to mature into an approach that embraces the monstrous as a design strategy. This research seeks to frame the disruptive potentials of the monstrous as generative for the broader culture of design, reintroducing value to concepts and practices of dislocation. Starting from an interpretation of the primary monstrous, the mother (Braidotti, 1994), the study intends to offer an overview that spans visual arts and performative theories, relating this density to its spatial application potentials. Through the relationship between perception and imagination, the paper proposes openings towards the wild (Metta, 2021), suggesting spatialized methodologies of the monstrous as privileged practices of action in marginal urban contexts, such as the province. By examining cases that address the legitimacy of bodies and their transition, and forms of investigation linking the liminality of territory with that of the individual (Miguel Vila, Fiordilatte, 2021, Padovaland, 2020, Comfrotless 2023; HPO, Provinciale, 2023; basso profilo, CAMPOTTO: accordi di comunità verso un nuovo piano di stazione, 2023), the paper investigates the oscillation between rejection and imagination, theorizing monstrous practices as fantastic opportunities to transcend the established spatial conditions. The selected works offer a means to consider the transformation of rejected human and territorial bodies into non-institutionalized potential for regeneration. The article works on the ambivalence between the warning of the uncanny and the vision of the transformed contexts, the conception of a space of dissent and grafts. Such viscosities, despite their complexity, retain a potentially generative disorder, not to be suppressed but to be engaged in a discursively implicated practice with the unexpected, bringing humanity closer to a concept of wild, ever-changing transformation.

Doriana Bruccoleri, *Un elegante senso di disgusto. Mappatura visuale del mannequin nella fotografia di moda*

The mannequin is a paradoxical figure, simultaneously captivating and disturbing. Within this ambiguity, the Surrealists explored the boundary between the animate and the inanimate in search of that uncanniness that aligns with Freud’s concept of the Das Unheimliche. This study investigates the peculiar sensation of disgust and

repulsion provoked by this human simulacrum in surrealist fashion photography. The analysis is structured as a visual mapping of the mannequin, examining photographs published in *Vogue* between 1925 and 1945.

The investigation reflects on the concept of disgust, here framed within Freud's notion of the uncanny and interwoven with the Surrealist concept of convulsive beauty, tracing back to the Surrealists' critique of capitalism, of which the mannequin becomes a vehicle. A comparison with Hans Bellmer's explicitly disturbing Poupée highlights the polished perfection of the mannequins staged in fashion editorials by photographers such as Man Ray, Horst, Hoyningen-Huene, and Blumenfeld. Drawing upon theories of psychoanalysis, aesthetics, and art history, the study examines the factors that render these images disturbing: their artificiality, lifelessness, and resemblance to the human form. However, the Surrealist operation has a subversive edge: discomfort serves to reveal the circular relationship between art and consumerism. The visual trope of the mannequin, with its intrinsic duality of elegance and the abject, serves as a lens through which to examine this subtle undercurrent of unconscious disgust that permeates surrealist fashion photography, pushing the boundaries of artistic expression and critique of modern society.

Simona Rinaldi, *Il sublime nei miseri e disgustanti avanzi di un corpo morto. La paradossale "bellezza" della reliquia e il suo involucro tessile in epoca medievale*

In medieval literature the physical remains of martyrs and saints are described as shining gems, or fragrant flowers in the name of a spiritualiter apprehension for which the brute and disgusting matter of bones or mummified flesh is elevated to the highest good and highest beauty, that is, to the status of "relic". The faithful-spectator therefore experiences a conversion of vision to which the reliquary contributes with its sensual guise and its dialectic of hiding/showing. Even the precious textiles that wrap the relics play an active role in this ethical-aesthetic mediation, being capable of triggering symbolic associations gravitating around the Christian theology of clothing. The starting point is the parallelism established by Thiofrid of Echternach († 1110) between the reliquary and the appearances of the Eucharistic bread and wine defined as velamen placed to cover the substance of the body and blood of the crucified Christ which, if shown, would have disgusted the faithful. A quick foray into contemporary art will demonstrate the persistent vitality of the notion of relic and the mechanism of veiling/dressing that belongs to the reliquary, to this powerful device for presenting the unpresentable.

Giacomo Di Muccio, *Decostruire le identità nei sogni. L'orrore onirico nel Decameron di Boccaccio*

The literary criticism has long been concerned with highlighting the importance of dreams in medieval literature, particularly in Boccaccio's *Decameron*. However, the degree of horror that characterizes these dreams remains a relatively unexplored topic, often touched upon but rarely central in the contributions that have offered excellent interpre- tations of the dream narratives in Boccaccio's text. Dissecting bodies, dividing and nar- rating them through disgusting and horrifying descriptions or circumstances is often a way to communicate the instability of the subject, to multiply it, and to render its identity mutable and changeable. Thus, this paper aims to investigate the ways in which horror in Boccaccio's *Decameron* contributes to reforming subjectivities and (de)constructing the status of the characters. Attention will be paid to the stories where the narration of dis- turbing bodies intersects with the themes of dreams and visions. This perspective, which is always visual and situated in an otherworldly dimension, allows the characters to take on appearances far removed from an ideal image of an intact and healthy body. In fact, the bodies appear crucial in their destroyed carnality in a world – the dream world – that paradoxically is not populated by flesh. However, they serve as witnesses or warnings, bearers of truth, the more their appearance and flesh have been marred by torment. This paper intends to reflect on these topics.

Claudia Pompigna, *Donne-cadavere. La rappresentazione dei corpi femminili tra macabra bellezza e disgusto in Camillo Boito e Igino Ugo Tarchetti*

In the late 19th century, the Scapigliati expressed their reaction to the dominant positivist ideology, which governed the interpretation of reality in the contemporary literature, through the fantastic, the macabre, and the horrific. Science, however, was not excluded from their works; rather, it infiltrated the text, transforming the writer into a sort of anatomist and the female subjects – described in life or in death – of his narratives into dissectible anatomical models, like Venere Medicea by Clemente Susini. Constantly enveloped in a deathly atmosphere that alters their characteristics, these female bodies evoke impressions in the observing men that oscillate between macabre beauty and disgust, eventually becoming corpses that obsessively haunt the male protagonists' psyches, also imbuing the settings of the stories with a «maestosa orribilità», as Tarchetti states. Starting from this significant presence in Scapigliatura literature, this article intends to focus particularly on some

interesting case studies found in the narratives of Camillo Boito and Igino Ugo Tarchetti. The aim is to explore the forms and functions of this type of representation of the female body within the literary text: "corpse-women", "skeleton- women", and "wax-women" wander through the pages of Boito's *Storielle vane (Un corpo and Notte di Natale*) and Tarchetti's works (the novels *Fosca* and *Paolina* and the stories *Lorenzo Alvati* and *Bouvard*).

Arianna De Gasperis, *L'eccesso corporeo in Pinocchio tra disordine, comico e cultura popolare*

This paper examines some essential dichotomies in Carlo Collodi's *Le avventure di Pinocchio*. Storia di un burattino through its implications on the level of comic and popular culture. On the one hand, starting from chapters I-III and VIII, it analyses Collodi's reflection on artistic creation and its connection with fatherhood, especially on its binarisms («artista»/«pezzo di legno», «idea»/«burattino», reality/imagination, and so on). On the other hand, it delves into the relation between the "body" and the "order", as well as the close connection with the issue of "transgression", that in Pinocchio is validated both in ethic and aesthetic terms.

Mara Desprini, *Lo spazio del disgusto. Materialità e subalternità in Carolina Maria De Jesus*

The concept of disgust is generally associated with the sensorial sphere of our body and is identified with a feeling of instinctive repulsion towards something that causes discomfort. It has different meanings that emphasize its physical, ethical and social component. According to Darwin, disgust is one of the six primary sensations as it generates repulsion, but for repulsion to occur as an immediate reaction, it must be re-symbolized through an interpretative action that occurs cognitively. Paraphrasing W. I. Miller (1997), disgust contributes to structure the world through the power of images and to internalize moral, collective and political attitudes. In this perspective, disgust is configured as a social catalyst, capable of creating isolated urban spaces of exclusion and marginality. In the novel *Quarto de Despejo* (1960) Carolina Maria de Jesus represents the existential conditions of a woman on the margins of society in a favela on the outskirts of São Paulo where she is forced to sell garbage to survive. The space of the favela is configured as a place of the marginalized, unwanted, victim of disgust by society. In the same way Carolina feels aversion towards São Paulo, which she defines as a «sick city», a symbol of exploitation, discrimination and violence. In the novel the physical element of garbage plays an important role and

induces the protagonist to an act of internalization with which she projects the negative qualities of waste onto herself, in this way, she becomes the object and subject of disgust. Thus represented, disgust becomes a threat to one's dignity, to the sense of belonging to a specific or abstract group, that is, to humanity. The language of the novel takes on forms of disgust in the representations of objects and waste that shape the surrounding space, which has now also become a theater of the repugnant. Carolina Maria De Jesus more or less consciously consolidates her relationship with the ex- cluding space in which she moves by assuming the characteristics of the social marginalized.

Elisabetta Rea, *Scendendo nella «fossa oscurissima». Disgusto e pietà nella rappresentazione del sottoproletariato in* Il mare non bagna Napoli

There is a presence that runs through the heterogeneous yet related stories of *Il mare non bagna Napoli* (1953) by Anna Maria Ortese, the crowd, the squalid and hallucinated plebs, «carpet of flesh» – a typical presence in the narratives and iconography of the "great Neapolitan fresco". The structuring of the work can be interpreted as a gradual descent into the «very dark pit» of the damned, which is accomplished in the catabasis that constitutes the heart of the book (the short story *La città involontaria*), before attempting – in the other half, the long story Il silenzio della ragione – an ascent, first and foremost topographical, towards the quarters of the Neapolitan intelligentsia, as an effort to reconstruct the causes of the post-war cultural programme failure. Ortese's sensitivity in the representation of the miserable people would here come to crack, according to many critical judgments on the work, as if the "pity" commonly attributed to the author, almost a hallmark of her poetics, was reversed into an ill-concealed disgust towards the Neapolitan underclass, on whose abjections the narrator's gaze insists throughout the work. The contribution would like to analyze the ways in which the Neapolitan crowd is represented and the related deformation devices (animalization, multiplication) employed in the text; we would therefore like to investigate the ethical and aesthetic motives of an attitude that does not seem to be motivated so much by «ontological insecurity», the bourgeois fear of contagion (which La Capria speaks of in connection with Ortese's controversial book); it is, more likely, the descending movement of a poetics that is at one with cognitive pathos, which touches on the great questions of good and evil.

Varia

Paolo Cobetto Ghiggia, *Tre variazioni senza tema intorno a Proust e Beethoven*

Proust's *Recherche* has been, and still is, an inexhaustible source of inspiration for literary and philosophical studies. This essay aims to outline the network of relationships, sometimes unexpected, that emerged from the intellectual environment of these studies, especially around the BCDEs, and their mutual influences from and on other fields of human thought and arts, even beyond the boundaries of literature and philosophy. A specific case study will be considered: a monographic issue of the French magazine *L'Arc* published in BCDE and dedicated to the bicentenary of Beethoven's birth. We will first focus on the analysis of *Beethoven's Diabelli Variations* by André Boucourechliev, which Roland Barthes compares to the narrative structure of the *Recherche*. Then, through an article by Barthes himself, Musica Practica, the approach to the interpretation of Beethoven's works will be compared to the role of Proustian criticism. Here, Barthes also highlights the importance of amateur musical practice in understanding the very essence of a musical work. Finally, Igor Stravinsky's commentary on Beethoven's late string quartets will be related to Proust's reflections on the modernity of the work of art.

Anna Calise, *Digital restitution of expropriated heritage: technological modes of experience*

For more than a century now, Western museological institutions have been exhibiting expropriated heritage across their museum spaces, curating displays which conveyed prescriptive epistemic paradigms, informed by a rigidly imposed notion of primitive aesthetic. As the restitution of physical heritage is at the center of the international political debate, both museums and artists have started to employ digital technologies to engage with the looted heritage, envisioning new paths for access and experience, through projects which aspire to question traditional narratives. Interestingly, digital technologies offer the opportunity to mobilize a very rigid state of affairs, overcoming diplomatic stances and shifting the debate towards questions of identity, values and aesthetics. This paper intercepts the digital repatriation phenomenon, analyzing two case studies which relate to the Benin Bronzes: the international cooperative institutional programme Digital Benin and the AI generated work *Igùn* (2020) by artist Minne Atairu. These two projects, in their own media specific ways, create new modes of experience to interact with the Benin Kingdom heritage, operating at the intersection between research, display, creativity and meaning making. As the digital restitution debate becomes more and more pressing

in the current scenario, the research offers an analysis of how digital technologies can be used to foster new paths to engage with expropriated heritage, overcoming rigid definitions of knowledge.

Lebenswelt, 23 (2023)
https://riviste.unimi.it/index.php/Lebenswelt/issue/view/2565

Focus: Landscapes. An atmospheric approach

Bruce Bégout, *Between immersion and detachment. Does every landscape have its own atmosph*ere?

In this article, we'll be looking to see if any landscape has an ambience. In doing so, we first highlight what in the landscape is opposed to ambience, namely detachment and distance, and then indicate that it is thanks to this detachment that the viewer's participation in the landscape is possible as ambience. In this way, we attempt to show that any landscape, taken in an narrow aesthetic sense, implies a complementary double operation of withdrawal and fusion, contemplation and atmosphere, but that it cannot be totally identified with an atmosphere, however holistic it may be.

Gabor Csepregi, *Landscape as presence*

Following the observations of Antal Szerb on the Italian countryside, this article presents, in succession, the divers aspects of a landscape that a beholder experiences as a presence. A landscape affects the body of the beholder and the adopted bodily posture has some bearing on the physical and atmospheric manifestation of a landscape. Both the material characteristics and the expressive, animated qualities of the landscape are unpredictable and subject to continual modification. The atmosphere of a landscape consists of a specific 'emotional essence' diffused throughout the material elements. In addition, the landscape may reveal its restrained, silent, perfect, and beautiful presence. The beauty and perfection of the landscape arise from the experience of synchrony with the surroundings and in the personal significance attributed to a scenery.

Tim Ingold, *Landscape, atmosphere and the sky*

This essay traces the evolution of my thinking from ecological anthropology to a synthesis of linealogy and meteorology. As my ideas developed, via concepts of landscape and taskscape, I began to think of human lives as lived along lines, entangled in a meshwork. Yet every life is also lived on the ground, in the zone of interpenetration between earth and sky. And the sky is the domain of the weather. My challenge was then to understand the relations between lines and the weather, or between the meshwork and the earth-sky world. This is where the atmosphere came in. Through a critique of the aesthetics of atmosphere, I argue for an approach that, in reintroducing the element of air, would fuse cosmos and affect. But this means undoing the inversion, characteristic of modernity, which turns the earth-sky world into landscape and scenery on which life is enacted. Ultimately, I find the relation between lines and the weather in the alternation of breathing in and breathing out.

Kira Meyer, *Landscape – More than a mode of perception: a critique of Hermann Schmitz's conception of landscape*

Landscapes are paradigm cases for a theory of atmospheres like that of Hermann Schmitz since there are several atmospheres which can be experienced in landscapes. Though, landscape is rather seldomly picked out explicitly as a central theme in Schmitz's work. An exception, however, is his article *Landscape as a Mode of Perception*, in which he argues that something becomes a landscape not by belonging to so-called nature, but by a specific mode of perception. I will critically analyze his conception of landscape and argue that landscape is more than a mode of perception: the aspect of naturalness must also be given. Corporeal communication with vastness and, that is, excorporation (*Ausleibung*), is not enough to understand what is specificity of the landscape. The inclusion of the dimension of naturalness allows us furthermore to better understand one of the most important functions of landscape, namely recovery, and the often-associated transcendence of the subject-object-dichotomy.

Tonino Griffero, *The landscape spreads as far as you can feel it. An atmospheric liminology*

My hypothesis is that landscape is identified by the atmospheric feeling it radiates in a now constant and now more ephemeral way and by the felt-bodily resonance it generates in those who simply perceive it, and a fortiori in those who are also deeply affectively grasped by it. In partial contrast to a reductionist approach prevalent

today, the intention is to demonstrate that the (feeling of) landscape, in its constitutive extraneousness to the objective-quantitative dimension, can never be fully explained in pragmatist and socio-constructivist terms. In fact, it holds and even enhances its critical role if its fundamental affordance remains that of allowing a 'contemplative' (in the broadest sense) perspective, i.e. a involuntary, distanced, supervenient as well as 'framed' by boundaries perception. Precisely in questioning its boundaries, how it extends exactly as far as you feel its inherent atmosphere, the paper sketches in conclusion a liminology of the landscape on an atmospherological basis.

Jürgen Hasse, Kateryna Demerza, *On the atmosphere of landscape-borders*

The following article deals with atmospheric boundaries in landscapes. The first part focuses on their change, the situational shifting of atmospheric boundaries – their fading in and out, their temporality on the one hand, and their permanence on the other. The initial focus will be on landscapes in general, and on their boundaries that include atmospheres as boundary phenomena. Special attention (in a phenomenological sense) is given to the 'psychoscape' in which emotional border-experience is formed. The second part is dedicated to a current topic of political atmospherology. It will explore the atmospheric borders of war, which, for their part, unfold in actual space, but at the same time, also dispose of the atmospheric border experience. Thus, the article presents an analysis and description of the varieties of borders and boundaries that war transforms or creates. Russia's aggression against Ukraine is used as an example.

Dirk Michael Hennrich, *Dimensions of the third. On the entanglement between landscape, body and atmosphere*

Landscape, body and atmosphere form a triad and must be conceived as peculiar dimensions of the 'third' and, at the same time, in their fundamental and original connection. They are ontological phenomena, groundless reasons, or anarchic elements and the silent prerequisites of world experience. The present article explores the concept of the 'third' and describes the constellation between the landscape, the body and the atmosphere in dialogue with authors like Gernot Böhme, Gilles Clément and Graham Harman. This explanation leads us to think about the political consequences of reconsidering the third and to develop a specific 'Politics of the Sensible'. It is the task of the 'Politics of the Sensible' to recover what has fallen under the ruins of history, under the pharaonic construction of our civilization: to

signify and develop the body's own innate and learned sensibility and our vital relation with Earth.

Sara Borriello, *Weather, climate, and atmospheres. An application to the landscape*

The aim of this article is to examine how weather phenomena affect the landscape, not only in terms of its visual or geomorphological appearance, but also by modifying the emotional disposition that the landscape evokes. By adopting an atmospheric perspective, I intend to demonstrate that each landscape possesses its own mood (*Stimmung*), closely linked to the atmospheric-climatic events that unfold within it. My hypothesis is that such phenomena, due to their pervasiveness on a sensory level, can produce a real metamorphosis of the landscape, which also extends to the affective qualities that the landscape 'radiates', and which therefore do not primarily depend on the perceiver.

Mădălina Diaconu, *Nebulous landscape and the aesthetics of indeterminacy*

A landscape is commonly conceived as an arrangement of items on solid or liquid surfaces. Despite its entanglement with the landscape, the weather condition tends to be overlooked. The liminal case of a thick fog that suppresses the view of the environment challenges this standard understanding. The paper examines the experience of being lost in fog with respect to perceptual, spatiotemporal and emotional aspects. Fog suspends the everyday scopic regime and the inconspicuous 'immateriality' of air as medium of perception, distorting the patterns of perception and temporarily installing an own spatiotemporality. Moreover, fog is an atmospheric phenomenon par excellence, a quasi-thing and a quasi-agent that is usually felt as distressing and maleficent yet may trigger a sense of wonder as well. While it is considered a deficit in epistemic issues, nebulosity has a strong aesthetic expressivity, whose sources range from semantic ambiguity to defamiliarization and the transfiguration of the ordinary.

Andreas Rauh, *Capturing landscape: phenomenological forays through art, atmospheres, and everyday life*

This essay phenomenologically probes into the conceptual terrain encapsulating the notion of 'landscape'. Drawing upon instances of artistic representations of landscapes, diverse facets of both actual and imaginary landscapes are delineated, encompassing cultural, chromatic, urban, and personal landscapes. It becomes

evident that the apprehension of landscapes is intricately linked to the felt-bodily presence experienced within a specific locus. Thus, phenomenological and artistic methods based on the concept of atmosphere will become interesting for researching landscape. This is elucidated through empirical research approaches such as strollology, Aisthetic Fieldwork, and artistic research. The article thus underscores the relevance of employing these methodologies in the scholarly investigation of landscapes, shedding light on their potential to unveil nuanced dimensions of human engagement with the environment.

Rainer Kazig, *Sensory encounters with landscapes – atmospheres and the social construction of landscapes*

This article links atmospheres with the social construction of landscapes. The examination of the social construction of landscapes is an important research perspective, especially in German-speaking geographical landscape research. However, the sensory encounter with landscapes as a moment in the construction of conceptions of landscape has so far been ignored. Nor has research on atmosphere yet systematically addressed the question of how the experience of atmospheres can be linked to the social construction of spaces. In a conceptual argumentation, this article shows two ways in which atmospheres can be relevant to the individual construction of landscape. On the one hand, the conscious experience of atmospheres is emphasised as a moment in which atmospheres can flow into constructions of landscape. On the other hand, it shows how atmospheres as a background phenomenon can influence situated perception and thus individual constructions of landscapes.

Eleonora Gironi Carnevale, *The Russian urban text: city and atmospheres in My by E. Zamyatin*

The origin of the relationship between landscape and atmosphere in the literary text must be sought first and foremost in the prototypical *Stimmung* that characterizes a given culture and from which, the specific interaction between man and the environment in a certain space, arises. In this sense, each literature will be a mirror of the specific contractive or expansive tendencies that characterize this interaction. Taking this into consideration, this article proposes a reading of the relationship between the Russian culture and the urban landscape, mentioning the possible identification of a real 'Russian urban text', in which the novel *My* by Y. Zamyatin can also be included as an example.

Federico de Matteis, *Landscape and the oscillations of dwelling: two houses, two gardens*

This paper describes two contemporary houses and their respective gardens: the small post-earthquake temporary shelters in Onna, Italy and Derek Jarman's *Prospect Cottage* in Southern England. To dwell, as per the Heideggerian perspective, is an act of cultivation of the soil, the transformation of wilderness into a tilled (architectural) garden: it entails rootedness, permanence, and recurring practices of care. Nevertheless, what these two architectural gardens show is that in our time, while caring for the land can still epitomize the subjugation of chthonic forces, attempting to institute an ecological relation of domination, it may also point in an altogether different direction. In Onna, the gardens appear as an act of resistance against the menacing forces of wilderness; Jarman's attitude is that of a pathic acceptation of the atmospheric powers pervading the vast marine environment.

Serena Massimo, *Dancing with the landscape. Anna Halprin 'explorative' dance as the encounter with nature's and architecture's atmospheric affordances*

Following Jean-Marc Besse's identification of landscape as a dynamic, changing, relational and 'emergent' entity, I argue in this article that the artistic creative process is a way of 'doing with' landscape that fully embraces this peculiarity of landscape. The art of dance, in particular, makes it clear that it is the artist who creates a kind of mutual attraction between the (trans)formative forces of the landscape, suggesting its renewal and thus giving impetus to its metamorphic and transformative nature. Drawing on Tonino Griffero's neo-phenomenological approach to the characterisation of landscape as an atmosphere, i.e. as an emotional tonality effused in a 'felt-bodily' space, I emphasise the role of the affective dimension in the perception of landscape as something 'to do with' rather than 'to act upon' in artistic practice. To this end, I take as a case study Anna Halprin's 'exploratory' dance, which focuses on fostering an individual and collective search for a harmonisation of the relationship between movement and emotion. Drawing on notions of the 'felt body', 'atmospheric affordances' and 'ecstasies of things', I analyse the role that her outdoor dance studio – designed by landscape architect Lawrence Halprin – plays in placing the creative process at the centre of dance's very specific way of 'doing with' the landscape.

Enara García, *Therapeutic atmospheres. The aesthetics of therapeutic spaces*

This article explores the spatial dimensions of selfhood and the pathic felt-bodily resonance, emphasizing their role in understanding the connection between health and the environment. Adopting a phenomenological perspective, it provides an overview of the relationship between embodiment, spatiality, and affectivity and their alterations in mental conditions. It highlights the significance of alterations in affective permeability and embodiment, particularly in conditions such as schizophrenia, depression, and addiction, which lead to distortions in lived space and constrictions in the field of available affordances. It suggests the concept of 'therapeutic atmospheres' as those that open the corporal and emotional space of the patient and flexibilize the field of affective intensities navigated by them. It highlights the relevance of the therapists' atmospheric competence and body availability to sustain the therapeutic space.

Lebenswelt, 24 (2024)

https://riviste.unimi.it/index.php/Lebenswelt/issue/view/2573

Varia

Riccardo Borsei, L'anima minima *attraverso Klossowski. Lyotard tra estetica del contingente e modello percettologico dell'automa*

This article aims to highlight some possible readings of Jean-François Lyotard's *Anima minima* that, as things stand, appear to be under-researched, thus favouring the qualification of the French philosopher's work as a mere ornament for his broader investigation on the sublime. As a framework, the article argues Lyotard's parodic use of the concept of anima in relation to the original Aristotelian meaning, i.e. through a resemantisation such as to coincide with another Stagirite's concept that is at its antipodes: that of automa. However the core of the work is the Lyotard's interpretation through the semiotic of impulses developed by Pierre Klossowski in his *Nietzsche and the Vicious Circle*. Therefore emerges a characterisation of the concept of anima minima as the most radical of principles both for an aesthetics of contingency and for a perceptual model of the automa, in antithesis to an apophantic aesthetics of the subject.

Giacomo Fronzi, *Scarti sublimi: linguaggi artistici e forme della resistenza*

About twenty years ago, a number of researchers proposed interpreting certain works and artists in relation to a category apparently distant from the concept of waste or reject: the sublime. What I attempt to do in this paper is to investigate: a) how a link can be established between the sublime and contemporary art; b) how contemporary art can express the sublime through the use of materials and sounds that are considered 'waste'; c) to what extent this use can take on a critical-political significance.

Elena Nardelli, *Arte (della) plastica: alcune riflessioni estetiche sul materiale*

This essay aims to test the categories and strategies of philosophy to reflect on one of the most common materials we encounter in our everyday experience: plastic. The first part moves from the historical conception of the plastic arts of two authors of the *Goethezeit*. Herder stresses the truthful dimension of the sense of touch and, consequently, of the plastic arts, while Hegel points out the transformative potential of plasticity. The second part focuses on Barthes's essay *Plastic*, extrapolating three main theses: a) Plastic abolishes the hierarchy of substances; b) Plastic is not a substance, it is the very idea of transformation and has a negative constitution; c) Plastic is entirely swallowed up by use. In the third part, I will consider some contemporary artworks that precociously grasped the specificity and potential of plastics instantiating the conceptuality developed by Barthes and reactivating plasticity in plastic artworks.

Mauro Nguyen Ba, *Anomaly in Goethe's morphology*

In recent years, Goethe's morphology has garnered renewed attention across various disciplinary fields, including the life sciences, the history of philosophy, the philosophy of science, as well as in aesthetic and theoretical domains. It is within this latter area that this article seeks to further investigate how Goethe addresses the theme of natural anomaly. By adopting a phenomenological perspective, it will be shown how anomalous cases, far from indicating a mere exception to the rule, serve as keys to accessing the nature of the *Urphänomen*, revealing its intrinsic indeterminateness, plasticity and temporality. In particular, the Urphänomen manifests the coexistence of formation and transformation, self-differentiation and trans-differentiation, retention of past forms and protension to new ones. Thus, in Goethean works the concept of 'anomaly' undergoes a semantic metamorphosis, enabling it to transcend its immediate field of application and generate theoretical implications whose potential has not yet been fully explored.

Stefano Suozzi, *Dentro la cornice. Sulla relazione tra arte e sacro*

By distinguishing between the age before art and the age of art, recent studies have reinforced the idea of art as a distinctly modern phenomenon. Prior to the advent of art, what we now consider artworks were primarily sacred objects, whose ontological status was fully realized in acts of worship. From this historical reconstruction arises the hypothesis that the artwork emerged through the secularization of the sacred object, wherein its sacredness was replaced by aesthetic value. In this essay, we aim to demonstrate that both the sacred object and the artwork originate from the use of the frame as a device of meaning. When a framed space is believed to be linked to supernatural forces, the frame designates a sacred space (or object). Conversely, when the frame encloses a profane world distinct from the external one - yet capable of offering a deeper understanding of it - the frame defines an artwork.

Maurizio Trudu, *Husserl lettore di Fichte: un'introduzione all'interpretazione fenomenologica del pensiero fichtiano tra teleologia, filosofia pratica e sistema trascendentale*

In this paper, I aim to provide a historical-philosophical introduction as a preliminary step towards a comparison between Husserl's and Fichte's thought. In doing so, I aim to provide the foundations for a response to the absence of a systematic work that comprehensively addresses the comparison between the philosophy of Fichte and Husserl. My primary focus will be Husserl's explicit references to Fichtean philosophy. First, I will briefly reconstruct the historical and intellectual context in which Husserl engaged with Fichte's thought. I will then examine the lectures Husserl delivered at the University of Freiburg im Breisgau during the academic years 1917–1918. Finally, I will analyse various passages from Husserl's corpus in which he directly addresses Fichte's philosophy. By the end, it should be evident that Husserl attributes particular significance to Fichte's teleological framework, the concept of practical philosophy, and the transcendental dimension of Fichte's theoretical system.

Reti, Saperi, Linguaggi, 2(2024)

https://www.rivisteweb.it/issn/2279-7777/issue/9650

Sed/Contra

Gianluca Saetta, *«The Sense of Body Adherence in Body Integrity Dysphoria». A Neuroscientific Account*

Body Integrity Dysphoria (BID) presents a marked incongruity between an individual's physical body and their desired bodily state. Capodici (2023) examine the psychological distress experienced by individuals with BID, highlighting the potential insights afforded by a first-person perspective in research. Philosophy is suggested as a means to investigate the subjective disruption in BID, specifically the detachment between the physical body and the individual's subjective sense of corporeality. Coined as «lack of body adherence» (Capodici 2023), this concept distinguishes body dysphoria from body disownership. The aim of the present contribution is to provide a neural account for this lack of body adherence and the interconnection to body ownership, with a view to potential therapeutic interventions. Possible alterations in pain processing in BID are proposed to account for self-damaging behaviours as a solution for the lack of body adherence.

Focus article

Madina Alshynbekova, Nurkesh Zhumanbekova, Beili Tszin, Nurmangazy Abdrayev, Abilkhan Issayev, *Linguoculturological Modelling of Phraseological Units Characterising the Negative Psycho-Emotional State of a Person*

The issue of the development of various philological processes and, accordingly, their impact on society is always relevant and multifaceted for researchers in this field. Admittedly, such interest is mainly attracted by the importance of this subject since it plays a considerable role in the socio-cultural sphere. Furthermore, the variety of phraseological units in any language is really striking in its number, yet in this study, attention is focused directly on the expressions that characterise the negative psycho-emotional state of a person. The presented research is conducted within the framework of a linguoculturological approach to the study of phraseology, it facilitates solving a number of general theoretical and methodological issues related to the identification and description of the facts of how the conceptual sphere of culture affects the development of phraseological signs, how information about culture is preserved and transmitted in the meaning of phraseological units. The object of study is phraseological units of the Kazakh and Chinese languages as culturally determined signs of the natural language in their development and functioning. The subject of the study is the forms and mechanisms of the impact of the conceptual sphere of culture on the language, in which the meanings of phraseological units as cultural

and linguistic signs are created. The purpose of the study is the linguocultural modelling of phraseological units of the Kazakh and Chinese languages. The material of the study is phraseological units of the Kazakh and Chinese languages, characterising the negative psycho-emotional state of a person, selected from the most authoritative modern lexicographic and phraseological publications (printed and electronic). To analyse and study this issue, several methodological approaches were used, including comparative analysis of linguistic material, the functional and stylistic methods, synthesis, deduction, analysis of scientific literature, and the structural method. The result obtained upon studying this issue clearly reflects the identified theoretical and practical foundations of linguocultural modelling and establishes that each phraseology, due to the metaphorical conceptual model underlying its image, contains types of cultural information – archetypal, mythological, religious, philosophical, scientific, emotional-sensual, aesthetic, and ethical information.

Approcci semiotici e cognitivi al volto (Parte II)

Luigi Lobaccaro, *From the Mirror to the Selfie. The Proper Face between Alterity and Alteration*

In this article, we offer a cognitive-semiotic account of the concept of the proper face and explore its connections with the mirror and the selfie. We will delve into literature, cognitive sciences, and social media studies, using the concepts of alterity and alteration to clarify the semiotic processes involved in mirror face-recognition and in the practice of selfie. Finally, we will compare these two phenomena, showing that the selfie is a semiotic endeavor to manage, through alterations, the constitutive alterity of the face revealed by the mirror image.

Paolo Francesco Campione, *An Ugly Soul. Figurations, Transfiguration, Misinterpretations and Fakes of Caravaggio's Physiognomy*

The critical success of Michelangelo Merisi da Caravaggio has been notoriously flagged by a long disesteem, a real «damnatio memoriae» which ended only at the half of XXth Century with the rediscovery of the Master by Roberto Longhi. Before that, most writers who tackled the issue of Caravaggio's painting had tried to find a causal relationship between style of the Artist and its violent and antisocial behavior. It is interesting that this mystification, that went as far as to falsify his biographical data to substantiate his image as a «killer-painter», concerned also an aspect of the critical about the Artist that is still little know. Starting from Bellori, and all along the

XVIIth and XVIIIth Century, the Artist's face – that accompanies many biographies written in that time – has undergone a metamorphosis up to assume a decidedly far-fetched appearance. Francesco Paolo Campione's essay retraces, on the basis of the semiotic relationship between portrait and «Vita» already established by Vasari, a review of the interpretations of Michelangelo Merisi's «true effigy», from deformations implemented especially during the XVIIIth Century until the total reconfiguration of his face in a perfect orthodox key, that in some ways is a prelude to its definitive aesthetic rehabilitation.

Flavio Valerio Alessi, *Drawing You to Not Draw Back. The Semiotics of Portrait Therapies for Autism Spectrum Disorders*

This study investigates portrait therapy interventions for Autism Spectrum Disorder (ASD) from a cognitive semiotics perspective. The hypothesis is that a potential reason for the efficacy of portrait therapies could lie in the modeling function of the objects involved in the practice. According to the hypothesis, objects would extend and modulate ASDs' cognitive-perceptual competences and possibilities, generating a predictable and manageable experience, and orienting the interactional dynamics between the participants.

Silvia Barbotto, *Altering in Otherness. Ethno-Semiotic Experiences in Japan*

We consider otherness in an interactive and bilateral triple conjugation: in the subject-subject relationship, in the subject-object relationship and in objectuality itself, as remitting iconicity to the possibilitating condition of otherness. In order to do so, we perform and propose an action of implicated ethno-semiotics, collaborating with a museum (the Museum of Oriental Art of Turin) and choosing a piece of art (a xylograph from the Japanese collection belonging to the Ukiyo-e period), and interacting with students (from the University of Turin, the University of Tokyo and MAO). The resulting storytelling in a dual configuration, both visual and narrative, is selected, exhibited and analysed here and serves a resource for conveying the meaning of alteration in diversity from a creative-pragmatic, semantic and poetical point of view.

Valentina Cardella, *Who Are You, My Loved One? Capgras Delusion in Schizophrenia*

In the last decades, Capgras syndrome, also known as delusion of doubles, have received wide attention from psychiatrists, neuropsychologists, and philosophers. It

can be considered a model case in which the mechanisms of delusion formation and maintenance are particularly evident, since it is typically a very limited, i.e., monothematic, delusion. The syndrome can occur in both organic and functional disorders. In this paper I will focus on Capgras delusion in schizophrenia. My claim is that Capgras syndrome, when occurring in this mental disorder, takes on qualitatively different connotations because it fits into a framework characterized by a pre-existing loss of familiarity. This characteristic of schizophrenia makes this mental disorder particularly amenable for delusions of misidentification such as Capgras syndrome.

Valeria Costanza D'Agata, *On this Side of the Face. Reflecting on the Affective Resonance Between Ethics and Aesthetics*

This paper means to interpret Ettinger's artistic practice and theoretical thinking in the light of Levinas's category of the face, as a transcendent, asymmetrical and exceeding alterity, unamenable to the categories of the Same. The work of art becomes trace, event-encounter in which the spectator affectively resounds with the artist and becomes a witness of Someone Else's trauma, responsible for a primeval corporeal vulnerability to be accepted with compassionate hospitality. Aesth-etics is so configured as a trans-subjective relationality, a matrixial network of affective connections in which an original co-belonging is experienced, from which a met(r)amorphic process of reciprocal co-poietic transformation departs, capable of giving events a different development.

Asia Bertoli, *Performing Identity: A Theoretical View on Grillz as Prosthetic Hypoicons*

Grillz, ornamental dental accessories, serve as potent symbols of cultural identity and social status, notably within hip-hop culture and beyond. This study utilizes Umberto Eco's prosthesis theory, positioning grillz as "magnificative prostheses" that amplify communicative expression. By introducing the concept of identity performativity, the research investigates how grillz enable individuals to assert and negotiate identities. Through historical and contemporary analysis, it demonstrates how grillz challenge societal norms and empower marginalized communities. Additionally, the study examines social media's role in normalizing grillz within mainstream fashion, highlighting their function as cultural artifacts situated at the intersection of material culture, identity, and digital mediation.

Antonino Bucca, *The Face of Madness. Self-Portraits and Other Delusion Representations*

How does one consider the expressive forms of the artistic languages of madness? Can they also be related to delusional and hallucinatory experiences in a symbolic and metaphorical sense? Moreover, can the artistic languages of madness also have emotional, cognitive, and liberating characteristics? In this paper, I will try to answer these questions using an iconographic corpus consisting of drawings and delusional texts produced by a schizophrenic (paraphrenic) subject. Indeed, in the drawings of our clinical case, the depictions of the head and face seem to represent a metaphorical reference to the reality of his delusional and hallucinatory experiences. Furthermore, psychotic productions are well-known for their figurative, expressive, and linguistic uses.

Ilaria Ingrao, *The Faces of Artificial Intelligence: Between Otherness and Subjectivity*

The relationship with otherness primarily occurs through the face: a semiotic and cognitive device rich in meaning. Through the perception of anthropomorphic features, we can connect with the external world and, at the same time, grasp profound meanings. However, we only realize the symbolic value of the face when it appears different, altered, or even counterfeit. What happens, in fact, when a machinic entity wears a human face? What happens when artificial intelligence becomes capable of creating human faces that are so realistic that they evoke a sense of discomfort? The phenomenon of the Uncanny Valley first emerged in 1970, and since then, many studies have attempted to understand the motivations and conditions that lead to activating such a cognitive response. This paper seeks to understand the connections between this physical and perceptual discomfort and human processes of recognizing mutual subjectivity.

Gabriele Marino, *Ideologies of the Musical Meta-Face: From Thomas Mann to Hatsune Miku. Toward a Post-Computational Amazement*

The paper uses the case of imaginary and virtual musicians to explore the interrelations between sound, music, body, face – or the absence of these elements – and narrative in a semiotic perspective. It proposes a typology of non-existing musicians, delves deeply into the case of the Japanese Vocaloid/teen idol Hatsune Miku, and speculates on a machinic art – including music – that may transcend human comprehension, created for and by machines. «Post-computational amazement»

refers to the dissolution of the relationship between creator, performer and audience, envisioning a scenario in which machines are not employed for vicarious work, whether prosaic or aesthetic.

Francesco Piluso, *From Disfigured Face to Visage. An Alternative Story of the Artistic Portrait*

The portrait, usually regarded as a work that depicts a person or a group of people, with a particular focus on the face, has often assumed a central role in art history. The aim of this paper is to rewrite a history of the portraiture focused on its presentative function, that is, a story in which the facial figure, in its disfigurement, ceases to reveal the represented subject, by virtue of its transparency, to become an opaque surface, which continuously re-veils itself, its own materiality, its own artifice, the techniques and technologies that historically have shaped its artistic conception and aesthetic experience. The subject's disfigured facial traits are the results of a continuous alteration and remediation of these constitutive features of the portrait both as a medium of representation and as an artistic object.

Gaetano Licata, *Panpsychism, emergentism and the mind-body problem*

Can panpsychism really represent a solution to the mind-body problem? Does a dualist position on this issue make sense today? A comparison will be made, in this work, between the physicalist emergentism and the panpsychism, which is today widely studied, to answer the question of whether panpsychism really represents a valid alternative to emergentism. My analysis will show that, although panpsychism is a thesis that is again in vogue and philosophically coherent, it remains an unscientific position because it cannot be empirically verified. By means of this thesis, therefore, it is not possible to adequately answer the questions posed by the mind-body problem.

Flaminia Carocci, *Body-language relationship in schizophrenia. An overview for a «philosophical recomprehension»*

Since Blankenburg's seminal work on the basal disturbance of schizophrenia as a loss of natural self-evidence, the idea of a pathology of common sense has become a classical theme of phenomenological psychopathology. Nowadays, the Ipseity Disturbance Model elaborated within this conceptual framework is gaining increasing attention in neuroscientific research aimed to apply a neurophenomenological program to the study of mental illness. Reconstructing how Blankenburg described

common sense crisis - through the analysis of the link between conceptualization disorders and anomalous bodily experiences – we will focus on the neuroscientific evidence that seems to confirm psychodynamic and phenomenological clinical hypotheses, in order to suggest that a unified perspective between neuroscience, psychopathology of language and philosophy is necessary to understand the body-language relationship typical of schizophrenic conditions.

Rivista di Estetica, 87(2024)
https://www.rosenbergesellier.it/ita/titolo?ref=1731

Kant, Race, and Racism: Understanding and Reckoning

Andree Hahmann, Universalism and racism in Kant's critical philosophy
Christel Fricke, Kant's normative moral theory: Apparent moral universalism and the challenge of persistent structural racism
Jelena Govedarica, Milica Smajević Roljić, A non-racist reading of Kant's thoughts on race
Valentina Dafne De Vita, Jessica Segesta, Teleology and racism: Is Kant the pioneer of "scientific racism"?
Marina Martínez Mateo, Heiko Stubenrauch, Teleological judgment between racism and its critique: On the status of race in Kant's work
Jordan Pascoe, Juridical and colonial racisms: On Kant's modern/colonial gender system
David Baumeister, Kant and environmental racism

Lex Academic Essay Prize

Eleonora Volta, From silencing to extracted testimony in trials for gender-based violence: a performative approach to ideological oppression

Varia

Giulia Beltritti, Ripensare la giustizia transgenerazionale attraverso

l'immaginazione morale e l'esperienza estetica. L'utilitarismo di R.M. Hare come chiave interpretativa dei doveri nei confronti delle generazioni future
Riccardo Fedriga, Camilla Domenella, Margherita Mattioni, Oggetti intenzionali come oggetti informativi. Documenti d'archivio, repertori di concetti e istruzioni per l'uso
Pietro Kobau, Mezzo opaco, mezzo trasparente – Redux
Enrico Palma, L'ermeneutica proustiana di Maurizio Ferraris. Un confronto critico
Kristupas Sabolius, Forget the environment, imagine with milieu
Giulio Sacco, Il paradosso della finzione: un nuovo ruolo per un antico dilemma

Scenari, 21(2024)

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

Oltre i confini dell'umano

Roberto Marchesini, *L'estetica negli animali non umani*

Can we talk about a non-human aesthetic? Undoubtedly in our species aesthetics has taken on a particular ontological value and a cultural dimension that cannot be superimposed on that of other animals. However, it would be extremely wrong to believe that the sensorial and emotional orientation of other species can only be referred to mechanisms of behavioral stimulation or environmental monitoring. Ethological research has demonstrated for decades that Charles Darwin's intuitions relating to aesthetic preferences in other species, at the basis of the evolution of some behaviors, such as sexual choice and courtship, found confirmation. Today we know that aesthetic stimuli induce specific physiological mechanisms, such as the activation of the dopaminergic system, and it is thus possible to study the sensory preference responses present in non-humans. These preferences are also demonstrated by other physiological mechanisms, such as the reduction of salivary cortisol in dogs when they listen to the human voice or the increase in milk production in cows if placed with classical music in the background. As with other aspects, we must therefore conclude that, if it is true that the aesthetic dimension in humans has

had a development that goes beyond the mere ethological condition, it is undeniable that the bases of aesthetic behavior are part of the animal repertoire.

Lorenzo Bartalesi, *Tratti estetici e omologie strutturali: verso un'estetica animale comparata*

Starting from the observation that the contemporary evolutionary approach fails to exhaust the richness of animal aesthetic phenomena, the article is intended as a first contribution, in the direction of comparative animal aesthetics, to a nascent field of investigation in need of a broader interpretative pluralism. After a brief presentation of the main criticisms of evolutionary aesthetics, the problematic extension of human aesthetics to non-human animals is reformulated in the light of a radical recognition of the variability and plurality of animal *aisthesis*. A definition of aesthetics as a faculty with multiple components will then open up the possibility of a comparative approach that will be applied in the analysis of a case study.

Pietro Conte, Andrea Pinotti, *Sentire animale? Trans-specismo e antropocentrismo fra cinema e tecnologie immersive*

Is it possible to access the experiential worlds of other animal species? From Uexküll's "soap bubble" theory to Nagel's inaccessible bats, both biology and philosophy have categorically denied that such a gateway to the Animal is passable. Yet, paradoxically enough, Uexküll himself did nothing but try, imagining the subjective worlds of animals and resorting to drawings and photographs to support this imagination. Cinema and virtual reality have taken up and relaunched this challenge. This article examines some relevant case studies, reflecting on the human, all-too-human desire to transcend the human itself. It aims to distinguish between two different types of first-person shots – anthropomorphic and theriomorphic – used to represent non-human modes of perception.

Luca Marchetti, *Apprezzare altre menti*

This paper addresses the issue of whether other animals' minds can be legitimate objects of aesthetic appreciation. It argues that (a) we can appreciate other minds; (b) that the object of appreciation in these cases is twofold: on the one hand, we appreciate the fitness, peculiarities, differences, and subtleties of the workings of other minds and, on the other, we appreciate the imaginative activity of trying to put ourselves in the animal's perspective; and (c) that, as a consequence of (b), the nature of our appreciation is also twofold: on the one hand, it is an experience of the

aesthetic qualities that emerge from what we know about the workings of other minds and, on the other, we derive pleasure from the challenging imaginative effort involved in trying to put ourselves in the animal's perspective, rather than from achieving a definitive result.

Chiara Pasqualin, *L'esperienza estetica di fronte all'animale: una sua possibile definizione in prospettiva ontologico-esistenziale*

In contemporary discussion, especially in the fields of aesthetics of nature and evolutionary animal aesthetics, the question about the meaning and definition of a supposed aesthetic appreciation of animals has been posed. In contrast, classical theorists of animal ethics have omitted to consider the role and significance of the aesthetic disposition and approach to animals. The present paper intends to explore this topic from an ontological-existential perspective based on the texts of Martin Heidegger and Karl Jaspers. We will outline a broad and non-anthropocentric definition of aesthetic experience that is applicable not only to a special class of objects, i.e. the works of art, but also to animals. We will show, in particular, that an authentic aesthetic experience of animals is characterized by four essential features: disinterestedness, the occurrence of an existential shock, a metaphysical aspect and an ethically binding character.

Giulia Cervato, *Without Asking. Language and Animality in Emmanuel Levinas*

The animal question is one of the most significant points of the critical comparison between Emmanuel Levinas and Jacques Derrida. In *The Animal That Therefore I Am*, the latter blames the former for relegating animality to a secondary role. In Derrida's perspective, Levinas renounces identifying the animal as a wholly Other and thus remains, despite his claims, a carnophallogocentric thinker. The main contention of this paper is that Levinas, as the perfect heir of the Greco-Jewish tradition, is not able to articulate the ethical relationship outside of the linguistic model. Therefore, he cannot grant animals a primary role and, when they enter the ethical discussion, they must always be anthropomorphized. The only exception to this model is represented by Levinas' analysis of a Biblical passage. As Levinas underlines, in this context, the matriarch Rebekah waters Abraham's servant's camels because they cannot ask for it, that is, precisely because they lack linguistic expressivity. Despite not being fully seized by Levinas, these hints of the biblical text could widen the applicational context of Levinasian ethics towards animals and properly pave the way for an ethics of difference. Moreover, in a paradoxical counterpoint, following such

hints to the end and amplifying the unexpressed meanings of the Biblical text may lead to adhering to that prophetic dimension indicated by Levinas as the highest characteristic of human language itself.

Giovanni Gurisatti, Amicum animal, sed magis amica veritas*. "Estetica / arte animale": alcune considerazioni critiche in prospettiva ermeneutica*

We adopt a disjunctive approach to the human-animal question, against the ethological conjunctive hypothesis that assimilates animal-human and animal-non-human. With Heidegger, we consider it necessary to distinguish the humanitas of man from both the anthropocentric humanism of the logocentric philosophical tradition and the zoobiocentric antihumanism of the bioevolutionary scientist tradition. We advocate an ontocentric ultrahumanism whereby man exclusively possesses the possibility to exceed his animal-being by virtue of a radical openness to the Other than himself. Only man can grasp the being "as such," can give it aesthetic form and ethically let it be the being that it is. Only what flows from this free experience, neither functional nor utilitarian, can claim the name "art." To speak of "art" in the case of animals is therefore simply nonsense. We thought it appropriate to raise some philosophical questions about the nonchalance with which the relationship between aesthetics, art and animality is taken for granted, for the sole purpose of fighting the specist and anthropocentric prejudice. We do not believe that aesthetic sensibility and artistic behavior have a single common animal root, implicit in biological life itself. Our thesis eschews all forms of anthropomorphizing animals and zoomorphizing humans, and for this very reason it is genuinely anti-anthropocentric and anti-speciesist.

Estetica, popular music e sottoculture

Theodore Gracyk, *Popular Musical Subcultures: A Contrarian Analysis*

Although under attack for reasons articulated by David Hesmondhalgh, the concept of subcultures remains useful for understanding some activities surrounding popular music. However, the concept of subculture must be liberated from problematic assumptions that arose when popular music subcultures were reduced to youth subcultures. Subcultures are cultural formations. As such, they involve persistent symbolic distinction. Understood in this way, some popular music subcultures will be found to align with particular ideologies, but many will be fan formations that are not, for the most part, oppositional to the larger culture.

Yvetta Kajanová, *Rock Subcultures versus Pop Music: Italian Pop Music at the Czechoslovak Bratislavská lýra Festival*

Drawing on critical reviews in the Czech and Slovak press regarding the Bratislavská lýra [Bratislava Lyre] pop music festival, held annually in Bratislava from 1966 to 1998, the author examines the conformist, ambivalent, and antagonistic relationships between pop music and rock subcultures, while also giving attention to the commentaries about Italian participants, such as Rita Pavone, Drupi, Nino Rota, Toto Cutugno, Aldo Riva, Sabrina, and the Al Bano & Romina Power duo. Besides the substantial influence of rock subcultures – in particular hard rock, New Wave, progressive rock, and heavy metal – which brought changes to instrumentation, image, clothing, and stage presentation, other genres (e.g. reggae and funk) also steered the developmental directions of this festival. Whilst in its first stage (1966–77), the Bratislavská lýra mainly featured a Sanremo-like bel canto style of pop music with orchestral accompaniment, in the subsequent period (1977–98) contestants began incorporating rock show attributes. Cantilena-versus-rhythm and orchestra-versus-rock band polemics accompanied the event until its final year: on the one hand, there were endeavours to transform it from a pop music show into a presentation of rock clubs (in 1990–93) and, on the other, efforts to restore the original cantilena-orchestra model (in 1996–98). Ultimately, the antagonistic competition between rock subcultures and pop music played a decisive role in the demise of the Bratislavská lýra in 1998.

Mitja Stefancic, *Envisioning the Future: Laibach as a Challenger of the Yugoslav State*

This contribution aims to assess Laibach's disruptive social and cultural contribution by analysing the cultural pattern of the early 1980s and discussing the strategies applied by the group to overcome official bans such as the prohibition to publicly use the name "Laibach". It analyses interviews to contemporary intellectuals who are established experts on the ensemble. The interview questions focused on Laibach's relation to the Slovenian independent culture, the political pressure experienced by the band during its early years, and the group's positioning in a setting which became functional for promoting Slovenia's call for independence. The paper argues that the band's critique was directed towards the repressive Yugoslav state and its inability to find solutions to economic and social problems rather than towards socialism as such. Laibach's example shows that governments claiming to support freedom should pay

adequate attention to radical art movements and alternative spaces by proactively supporting them.

Yiren Zhao, *Hermit Aesthetics in Chinese Metal Music: Subcultural Philosophy between Confucianism and Daoism*

This article explores the "hermit aesthetics" within Chinese music subculture, drawing on the philosophies of Confucianism and Daoism. Using the Chinese metal band Zuriaake as a case study, it examines how the band constructs its aesthetic framework around the notion of the hermit and employs it to articulate the subcultural articulation within the Chinese context. Through discourse analysis of Zuriaake's music, lyrics, and imagery, the article argues that, in addition to directly integrating the hermit image with metal traditions, the band employs two philosophical strategies: "withdrawing from the world", rooted in Daoism, and "entering the world", based on Confucianism. This reveals how Chinese metal artists navigate their subcultural position by maintaining a balance between self, morality, and politics, akin to the hermits depicted in their music.

Stefano Marino, Giovanni Mugnaini, *Aesthetics and Musical Subcultures Today: A Conversation with Simon Reynolds*

In this interview Stefano Marino and Giovanni Mugnaini posed some questions to a great expert of popular music at an international level, Simon Reynolds, who offered extensive and detailed replies. The result is a dense conversation that summarizes all the main themes animating this issue of "Scenari": the relationship between philosophy and popular music; the intersection between technology (AI) and popular music; the Adornian legacy in the philosophy of music and in musicology; the heuristic validity of the concept of subculture. Reynolds' observations allow for a more detailed reconstruction of the relationship between philosophy, understood as cultural production and theory (not merely as an academic discipline) and popular music. Indeed, numerous precedents of "philosophical" interest in the popular are cited, offering a historical perspective on this relationship. This approach helps evaluate the concepts and theories underpinning it.

Serena Allegra, *Algorithms, AI and music composition: When can musical creativity be considered pop?*

Traditional musicology has long considered pop music and classical music as two distinct entities, or even as two ontologically opposed categories, each with specific

aesthetic, structural and compositional characteristics. The recent development of Artificial Intelligence (AI), in parallel with the use of learning algorithms, has prompted some reflection on the type of creativity associated with their use. In particular, the use of AI in the compositional phase is generally associated with popular music rather than classical music. However, if a convergence could be observed in this very compositional approach, it would mean that both musical domains, albeit with different results, originate from the same creative act: this could lead to a less rigid boundary between them. In fact, if one considers that musical creativity (both classical and pop) is the result of human beings' ability to extend themselves beyond the boundaries of the skin through the technologies they produce, the presumed hierarchical superiority or inferiority of one of the two musical domains over the other becomes insubstantial. The aim, therefore, is to question the hierarchical dichotomy between popular and classical music, starting with a critical examination of compositional approaches and proceeding to the analysis of illustrative cases identified on a diachronic level. These cases show that the human tendency to delegate certain cognitive processes to more or less complex technologies is not a recent phenomenon, even in the field of music. A reassessment of the phenomenon is therefore proposed that goes beyond its external outcomes.

Guglielmo Bottin, *Sentire il groove: aspetti percettivi e partecipativi*

The study of groove is part of a general re-evaluation of rhythm that took place towards the end of the 20th century. The phenomenon of groove is commonly associated with pleasurable involvement and synchronization with musical rhythm, inducing responses that are expressed in body movements and psychological entrainment. In syntactic/structural theories, groove is believed to emerge from a combination of cyclically repeated rhythmic lines, while in processual/performative interpretations, it is considered in terms of a musician's embodied rhythmic sensibility or as the result of interplay in ensemble performance. Whether groove is considered in terms of 'text' or performance, scholars often refer to a unified set of parts, similar to the psychological concept of *Gestalt*. This essay aims to place groove among the pillars of a more general aesthetic theory of popular music, evaluating both the expressive-performative and deliberately machinic aspects of programmed and electronic popular music. Thus, groove is seen as an aesthetic trait aimed at encouraging direct and immediate participation, which occurs through active and embodied experiences and not through formal intellectual contemplation.

Alfonso Di Prospero, *Epistemologia, estetica e pluralismo*

My approach is within an empiricistic and inductivistic framework, where induction is seen as a non-monotonic inference. Thus I interpret the cognitive meaning of art in terms that are – consistently with a non-monotonic epistemology – relative to the field of experience and information that is available to a specific subject. Moving from these premises, Shusterman's idea that popular music is properly art is defended. Noë's claim that popular music is not art is criticized also because it is not consistent with the entailments deriving from an embodied mind theory when we accept a non-monotonic epistemology.

Filippo Adussi, *Fenomenologia della "situazione musicale". Note sul "problema dell'ascolto" in Günther Anders e Theodor W. Adorno*

Since his philosophical debut, Günther Anders – at the time known as Günther Stern – developed an original "phenomenology of listening" which criticized the Husserlian approach. In order to work in Frankfurt with Adorno, Anders elaborates a musicology of "situationality" as his research project. Unfortunately, Adorno will consider this perspective "too Heideggerian", rejecting it. It is the moment that marks a philosophical crossroads: on the one hand the listening interpreted by Anders as a phenomenon situated in space, on the other hand Adorno's sociological perspective, which criticizes the regressed listener and the "musical fetishism". If Adorno is certainly one of the most famous detractors of "jazz music" as a commercial "pop" phenomenon, Anders' diagnosis of "antiquated" (*Antiquiertheit*) listening leads this question in another direction: what meaning can contemporary music still have in the era of the "obsolescence" of human beings?

Francesco Garbelli, *Annalisa. Il vortice enciclopedico*

In this paper, firstly I discuss Umberto Eco's notion of encyclopedia, with particular reference to the definition of a metalanguage: I claim that in an encyclopedic format every sign is to be understood as a token in translational relation with other tokens, and that every interpretation is to be understood as a use of tokens. Secondly, I confront encyclopedia with the *Weltanschauung* of pop culture, in order to show the mutual dependence between them. Thirdly, I observe that mass medialized tokens are those which offer the possibility to be used as metalanguage to the largest number of encyclopedic users and that they don't even censor the element of pleasure that is involved in semiosis and is otherwise often silenced by elitist metalinguistic tokens. Fourthly I focus on popular music tokens and I take Annalisa

Scarrone's album *E poi siamo finiti nel vortice* as a case study in order to test my previous theoretical statements and develop some other remarks about the interplay of backing track and voice creating the idea of vortex, that can be seen as the proxy which listeners can use to frame semiotic activities. As a result, such a proxy displays that semiosis relies on the 'already said' which is stocked in encyclopedia and selected by a preliminary cut, to which user's voice has to arrange itself in order to produce both a 'classical' subject (individual vocality, as opposed to backing track) and a 'synoptic' subject (the overall voice of the song, the principle of the vortex); and that pleasure is involved as the effect of participation in the making, as it combines personal and impersonal instances resulting in a satisfying appropriation of signs to deliver an expression. In conclusion, I draw attention to the ethical dimension of the notion of encyclopedia, for it allows everyone in the community to appropriate and expand sense.

Varia

Gerhard Glüher, *Debris and sadness. Visual poetry between elegy and irony*

The reference objects of the following investigation are artistic photographs that the photographer Alberto Petrò took in the past two years at different locations in Europe. The set of images is titled 'Metamorphoses' and is published on his homepage. Especially for the second part of this text, it is recommended to consult the images to better understand the analyses, although the imagined images can also be thought of. In the juxtaposition of this visual research, Marc Augé's concept of the 'lost place' is critically questioned and brought into dialogue with spatial theories by Kracauer, Benjamin, Husserl, Krämer and Canetti. The method of seeing, registering and representing through photography and the perceiving person has the characteristic of the *flâneur*, who, in a Benjamian sense, seeks out his places and sites and condenses them in open or unclear situations, which are called 'sites' in an in-between space. The analysis in the second part of the text focuses on this phenomenon of the fragmentation of space-time. In the sense in which Cassirer uses it, presence and absence are just as intrinsic to the image as the so-called 'third space', a term introduced by Homi K. Bhabha. Roland Barthes's peculiar method of reading the 'dotted image' is the basis for the last part of the investigation, which turns to the categories of the provisional, the fragment, the atmosphere, the crack and loneliness. The epilogue refers to Karl Rosenkranz's writing on the aesthetics of the ugly and attempts to cite the phenomenon of patina as an architectural-aesthetic

momentum and argument in order to answer the question of why the vague symbolism of the architectural fragments can only be insufficiently answered. In this sense, the essay is also an attempt to reconstruct what is absent through the intensive study of photographs, and this discourse includes its failure – it is an experiment on the text of what has been seen.

Federica Porcheddu, *Pensare per immagini nella società connettiva e collettiva*

This essay explores the transformation of the individual and society in the information age through the work of the anthropologists Pierre Lévy and Derrick De Kerckhove. Lévy highlights the role of images as triggers for interaction and communication, while De Kerckhove extends this view to connectivity, emphasising the importance of digital networks in the dissemination and generation of knowledge. The work aims to reinterpret the innovative ideas of Walter Benjamin and Aby Warburg in order to decipher today's society, with a focus on the influence of images in the social and cultural context. The essay thus aims to investigate these issues of fundamental importance for contemporary society.

Polina Yaryshkina, *Eva e il serpente. Primi appunti su bellezza e conoscenza*

The aim of this article is to provide additional and new arguments to the idea of the centrality of the sensible element, according to one of the basic tenets of Western aesthetic theory, within cognitive praxis. To do so, this research uses a figure present, as Jung would have said, within the archetypes of the collective iconographic imagination: the snake. In particular, the choice was made to circumscribe the research within the Judeo-Christian cultural horizon (beginning with its sacred scriptures), identifying parallels with the Christian and pre-Christian traditions of Slavic culture, with attention also paid to etymological analyses of European and Slavic languages. Thus, a juxtaposition emerges between the figure of the serpent and the feminine, a juxtaposition that, starting from the biblical text, becomes a harbinger of developments that can be followed and deepened within disciplines such as psychoanalysis and archaeological research.

Contingency in Global Aesthetic and Artistic Practices

Zoltán Somhegy, *Elaborating contingency: Visual arts, creative process and the aesthetic implications of randomness*

How does contingency "appear" and how can it be "used" in the creation of artworks? What are the aesthetic and art historical implications of elaborating the possibilities of randomness in art? In this article I investigate these questions with the help of a series of artworks. Therefore, I am not pursuing a mere theoretical survey, i.e. scrutinising just the ideas (both the older conceptualisation and more recent theories) concerning the concept of contingency. Instead of such an ideahistorical approach, here I am more interested in observing the question from the point of view of the actual practice and practitioners, hence what we can learn from the inspection of the works of art themselves. For this, first I examine some exciting aspects and questions around art, aesthetics and contingency, with the help of a piece by Alma Heikkilä. After that I provide an overview of some of the most exciting examples of the manifestation and "use" of randomness in art, ranging from the Renaissance to the 21st century. This will then help us, towards the end of the paper, to identify some curious patterns in the development of the occurrence of contingency and of the artistic "handling" of chance in art practices as well as to understand better the creative significance and aesthetic consequences of elaborating randomness.

Thorsten Botz-Bornstein, *The aesthetics of contingency*

This article is divided into two parts. The first part demonstrates the importance of contingency in art. There is a strong link between contingency and creativity, and it is possible to say that in art this contingency-dependent creativity makes art more "real". In this first part the "creative contingency" or art model will also transferred to the idea of the "art of life" as a mixture of ethics and aesthetics. The second part analyzes the capacity of algorithms to produce aesthetic expressions by following necessary rules and by excluding contingency. Is this cognitive model compatible with artistic creativity?

Giordano Ghirelli, *Autorialità, contingenza e polifonia nell'estetica di Michail Bachtin*

The notion of contingency seems to apply only improperly to storytelling. From Aristotle to Peter Brooks, the efficacy of a plot is in fact measured by its ability to bind the initial and final situation through a series of events connected according to

the principle of causality. Within the plot, each element does not have value in itself, but for the link it has with the preceding and subsequent elements; what at first seemed sensational and fortuitous at a retrospective glance is thus functional to the whole and is cloaked in the veil of necessity. In this contribution, we will see in Mikhail Bakhtin's concept of the polyphonic novel a way of making contingency coexist with the narrative arrangement of events.

Enea Bianchi, Matteo Maria Paolucci, *The excessive contingency: An aesthetics of entanglement between the Situationist International and Jean-Luc Nancy*

This article explores the concept of "excessive contingency" through an analysis of the Situationist International's practice of the dérive and Jean-Luc Nancy's philosophy of exposition. It argues that contingency, rooted in our fundamental being-with-others, exceeds traditional subject-object divisions. In line with Improvisation Studies scholars Dan DiPiero and Alessandro Bertinetto, Situationist dérive is examined as a "deliberate" engagement with urban contingency that subverts functionalist approaches to space. Nancy's ontology of exposition further illuminates how contingency is integral to our relational existence. By bringing these perspectives together, the article develops an expanded understanding of contingency as fundamentally tied to our exposition to and entanglement with the world. This "excessive contingency" moves beyond binary oppositions to reveal the inherently relational and open-ended nature of experience. The analysis offers new insights into urban practices, social relations, and the ontological significance of contingency, proposing a reimagining of our relationship to urban spaces, others, and the unfolding of contingent experience itself.

Linda Bertelli, Martina Cavalli, "*We consider incomplete a history that was formed on the non-perishable traces": Figures and gestures of contingency in contemporary artistic practices*

This essay explores the intersection of contingency and aesthetics in contemporary artistic practices, challenging the historical dichotomy between reason and fact, and between necessity and contingency. Through the lens of Italian feminist thought, particularly the work of Carla Lonzi, it examines how contingency can redefine aesthetic gestures and suggests the concept of "dynamic liminality" as the conceptual operator of such redefinition. The study identifies four main components of "dynamic liminality" – instability, repetition, impermanence, and unproductiveness – showing

how contemporary artists like Nao Bustamante, Marcel Broodthaers, Chiara Camoni, Lucia Cristiani, Peter Fischli & David Weiss, Laura Grisi, and Beatrice Meoni embody these concepts. Their works demonstrate the critical and transformative potential of contingency, proposing an aesthetics that embraces transient, unstable, and unproductive elements as essential to artistic expression and cultural critique.

Alessandra Randazzo, *La contingence issue de la nécessité et la nécessité issue de la contingence dans les pratiques improvisées en danse*

If artistic improvisation gives a predominant place to contingency, this contingency cannot be absolute, on pain of depriving improvisation of any technique. This article, by taking the case of dance improvisation, will explore the complex relationships between contingency and necessity, by analyzing how a relative contingency can arise from the external necessity of a given framework of action, and how an inner necessity can result from a contingency understood as a creative condition relative to the Kairos of a situation in the making. These two connections will ultimately be linked to two different approaches to the concept of emergence.

Sebastiano Gubian, *Il caso come problema ontologico negli scritti e nella musica di Iannis Xenakis*

The aim of this article is to outline some traits of Iannis Xenakis' aesthetics, with reference to his conception of chance, which stands in contrast to both determinism in serial music and the theorists of alea. His elaboration of a stochastic music is here understood not as a mere evolution of compositional techniques, but as evidence of a philosophical necessity, considering chance an ontological problem and resulting in a rejection of the hyper-specialization of the different branches of knowledge. Through a look at his theoretical works, some of his references to pre-Socratic philosophy, but also to Plato and to Husserl's phenomenology are discussed, and a possible interpretation of his non-positivistic cosmo-ontology through the idea of Wittgenstein's isomorphism is suggested.

Dana Svorova, *Lo show della vita nella Biotech Art: Tra contingenza, creatività e vita*

Bioart emerges as a response to worrying changes in living forms produced by genetic engineering. Indeed, bioartists focus their attention on artistic exploration of biotechnologies and related ethical issues. Their main goal was to inform the public about dangerous genetic engineering techniques, like cloning, inter- and intraspecies

experiments, reproductive technologies, genotype and phenotype reprogramming, hybridization techniques, and many others. The paradox lies in the fact that bioartists, in collaboration with scientists, use the same abovementioned techniques and create in laboratory unique living beings with original aesthetic aspects. The use of living organisms for creative or recreational purposes inevitably causes serious cultural and bioethical debates. In this context emerges the concept of contingency linked with living forms, biotech art, and aesthetic experience.

Mario Verdicchio, *Artificial Intelligence in art: a contingency of contingencies*
Artificial Intelligence (AI), especially in its current incarnation of Machine Learning (ML), is an endeavor that is characterized by contingencies of two kinds. Intrinsic contingencies stem from the use of specific computational techniques that seem to decrease the control that human users exert on this technology. Relational contingencies emerge from the interaction of AI with other disciplines and contexts. I conduct an analysis of these contingencies on the backdrop of the visual arts with the aim to shed light on the complex relations between technology and creativity.

Miscellaneous

Eleonora Caramelli, *Nietzsche et le rythme de la traduction: Entre poétique et critique de la culture*
The essay aims to examine the concept of translation in Nietzsche's thinking. Starting from the *Gay Science*, the article questions the continuity/discontinuity between the argument on translation developed in §83 and the topic of the origin of poetry and of its rhythm dealt with in §84. The paper focuses then on a passage from the introduction to the second edition of *Daybreak*, which thinks of language on the basis of the rhythm of reading. Through the analysis of paragraph 28 of *Beyond Good and Evil*, the first part of the paper thinks the practice of translating as a poetics of translation. By reversing the theses apparently upheld in §83 of the *Gai savoir*, i.e. the translation as violence and domestication, the second part of the paper aims to suggest the way the constellation of translation opens to Nietzsche the room for a radical critique of philosophical language and of German culture.

Sara Borriello, Objektive Stimmungen *vs. psychic states: On the emotional phenomenology of Maximilian Beck*

This paper focuses on two aspects of Maximilian Beck's philosophical reflection: his adherence to naive (phenomenological) realism and his claim to the autonomous existence of the affective qualities of the objectual world. Therefore, my contribution will be structured as follows: after a brief overview of Beck's defence of naive realism (§2), I will attempt to show how, in his opinion, the affective qualities characterizing the world (i.e., the places and things we encounter) are in principle independent of the perceiver, possessing an objectivity of their own. It is pertinent to mention here that Beck calls these affective qualities "objective moods" (*objektive Stimmungen*) (§3). After that, I will try to illustrate the "externalist" aspects of Beck's theory of the apprehension of *Stimmungen*, highlighting its differences from the "projective empathy" theses that were circulating at the time, particularly in the version proposed by Theodor Lipps (§4). In the final section, I will present two arguments that Beck puts forward in support of his theory of the objectivity of the *Stimmungen* (§5).

Pietro Conte, *Rape or "rape"? Questioning the boundaries between the physical and the virtual*

Although incidents of online sexual assault are becoming increasingly common, the concept of virtual rape still needs critical examination. Contrary to conventional wisdom, I first argue that virtual rape should not be seen as a metaphorical term, let alone an oxymoron. Focusing on the embodied conditions that define presence in immersive environments, I then draw a phenomenologically inspired distinction between physical and bodily to challenge the idea that virtual rape is nothing more than psychological violence. Lastly, I introduce the notion of somatechnical body to clarify the specific nature of virtual rape.

Charlotte Bolwin, *Digital ekphrasis? On language-image-relations in contemporary AI's imageries*

This essay takes the concept of "digital ekphrasis" as an opportunity to look at contemporary multimodal AI – or more precisely text-to-image generators, understood as the latest phenomena in the media history of technical images. In my discussion, I raise the question of whether the digitally programmed image generation performed by programs like Stable Diffusion, Midjourney or DALL-E can be thought of as ekphrasis. Following recent discussions in the field of media theory, I thereby ask whether the criterion of operativity is decisive for distinguishing text-to-image generation from ekphrasis in the classical sense. My discussion evolves in

a revision of ekphrasis in the art historical sense, confronted with the structural processes of multimodal AI. However, the comparison of these two modes of ekphrasis reveals how impoverished the concepts of both image and language risk being in the context of text-to-image-modelling. This, in turn, does not mean that current AI imageries cannot be discussed regarding a (post-) digital aesthetics. Rather, as recent media artists working with multimodal AI show, text-to-image reformulates old questions about the relationship between art or aesthetics and (media) technology.

Appareil, 28 (2025)
https://journals.openedition.org/appareil/7815

Le livre come appareil d'art

Pascal Krajewski, *L'art face au livre*

L'article analyse les différentes façons d'articuler ensemble les quatre notions clés de ce numéro d'*Appareil*: le livre, le support, le texte et l'œuvre d'art. Schématiquement, cette rencontre à travers l'objet livre dessine trois régions distinctes : celle où le livre joue un rôle documentaire vis-à-vis d'une œuvre d'art extérieure, celle où il joue le rôle d'élément intégré à une œuvre d'art plastique englobante, et celle où il fonctionne lui-même comme une œuvre d'art à part entière. Les effets esthétiques des livres sur l'objet d'art auquel ils réfèrent sont étudiés, pour montrer comment ils oscillent entre la neutralité esthétique et la réinvention médiumnique, en passant par l'ajout d'une charge sensuelle ou symbolique. Enfin, l'article s'arrête sur ce qu'il appelle les « arts livresques », qui recouvrent autant les *pop-u*p et les manuscrits que les livres d'artistes et les livres illustrés, pour décrire précisément chaque pièce de ce patchwork où véritablement le livre est l'œuvre d'art.

Martine Créac'h, *Livres muets*

Dans l'histoire de l'art, le livre est souvent présenté comme un support d'écriture offert à la lecture. Comment cependant le livre peut-il faire œuvre d'art lorsqu'il est exposé comme un objet muet ? Je voudrais répondre à cette question en examinant l'étrange fortune littéraire et plastique d'une gravure d'Hercules Seghers réalisée entre 1618 et 1622. Au centre de la gravure, trois livres sans titre. Le dos des reliures et les couvertures sont cachés. Une seule page est apparente mais elle est illisible. Désignée sous le titre Les trois livres ou Pile de livres ou encore Nature morte aux

livres, cette gravure est donc considérée comme une nature morte, la toute première nature morte de l'art graphique européen. Pourtant, la disposition des trois livres, la façon dont la pile est constituée suggèrent une lecture interrompue. Poète lui aussi, mais également éditeur, Pierre Lecuire (1922-2013) rêvait de réaliser avec Nicolas de Staël un « Tombeau d'Hercules Seghers ». Le projet débouche sur un ouvrage collectif réalisé, à partir de la gravure de Seghers, par des artistes contemporains, peintres et graveurs dans Le Livre des livres I (1974) accompagnés de musiciens dans Le Livre des livres II (1982). Lecuire participe à l'ouvrage en poète ainsi qu'en éditeur, construisant pour ces œuvres une architecture. Ce n'est pas le message des livres qui l'inspire mais bien leurs caractéristiques formelles. Retrouvant les annotations et les dessins de Nicolas de Staël, le poète André du Bouchet (1924-2001) engage une réflexion sur l'action du trait de Staël sur la ligne de Seghers, renversant l'orientation du temps pour faire de l'œuvre de Staël l'origine de celle de Seghers. Dans les pages qu'il consacre lui-même au graveur, les pages muettes deviennent des strates géologiques.

Serge Chamchinov, Anna Samson, *À propos du «Manifeste du livre d'artiste»*
Les auteurs de l'article s'interrogent sur le travail de création du livre d'artiste, sur son acceptation par la société – affirmant à cet égard le principe de l'œuvre « autographique » – et sur la tension entre l'individu et la société, l'original et le multiple, l'artisanal et l'édité. L'exemple examiné dans ce cadre est celui du Laboratoire du livre d'artiste, une collection fondée en 2008 et qui est devenue une plateforme expérimentale pour plusieurs projets gérés par le groupe artistique international Sphinx Blanc. L'analyse se focalise sur le livre *Architectonique du Sphinx* créé par l'artiste Anne Arc en 2013, emblématique de la présentation du travail du groupe. Il comporte en particulier la première rédaction du *Manifeste du livre d'artiste*, lui-même objet d'un autre livre de création en 2020 au sein des éditions du Sphinx Blanc. Ce manifeste se caractérise comme une déclaration radicale de résistance du livre d'artiste dans la société d'aujourd'hui et de sa défense comme genre d'art ultracontemporain.

Chiara Rubessi, *Bruno Munari, la polysensorialité des livres pour la jeunesse*
L'œuvre de Bruno Munari (1907-1998) occupe une place importante dans la tradition italienne du livre-objet, caractérisée par une production reconnue et marquante. Munari, en tant que designer, artiste et écrivain, a expérimenté diverses techniques et genres, anticipant de nombreuses tendances futures, notamment dans le domaine

des livres pour la jeunesse. Il a également joué un rôle majeur en tant qu'intellectuel, y compris dans ses activités pédagogiques, par la diffusion de nombreux livres. Cette analyse se concentre sur la production de livres pour la jeunesse de Munari, là où ses expérimentations artistiques gravitent autour de l'idée de la polysensorialité. Les livres de Munari conçus pour la jeunesse vont au-delà d'un simple support de texte : ils utilisent le format, la couleur, les découpes et une variété de stimuli visuels, tactiles, sonores, thermiques et matériels pour communiquer des messages et offrir une expérience sensorielle riche. En particulier, nous examinerons les *Libri illeggibili* et les *Prelibri*, en nous inspirant des essais *Fantasia* (1977) et *Da cosa nasce cosa* (1981), dans lesquels Munari explore la manière dont la fantaisie, l'invention et la créativité interagissent pour offrir des règles pratiques visant à stimuler et développer les capacités créatives des enfants et des adultes.

Aurélie Pignon, *Entre le livre d'art et le livre d'artiste: de quelques catalogues hybrides*

L'art et le livre ont une longue histoire commune. Les livres d'artistes qui émergent dans les années 1960, ont, eux, remodelé les usages de l'œuvre d'art. Devenue livre, elle est alors un objet commun, une marchandise normée, un support de reproductions lui-même reproductible, un vecteur au contenu diversifié. Cet article se propose de revenir sur ce concept en le confrontant aux livres d'art, en particulier aux catalogues, afin de montrer le brouillage qu'il induit lors de sa réception. Les deux catégories s'opposent par leur but – l'un documentaire, l'autre artistique – mais se rejoignent par leur contexte d'apparition, le monde de l'art (avec ses institutions, ses expositions et ses performances). Cependant, la variabilité de la notion d'œuvre d'art interroge la valeur du design graphique et éditorial, des reproductions, mais aussi celle à accorder au discours au sein des livres d'artistes. Il est ici question de montrer les limites de cette catégorie « livres d'artistes » qui explore toutes les possibilités qu'offre la forme livresque et ne peut donc être ni exclusive ni normative ou systématique.

Ligia Souza, *La scène de la page*

Cette étude vise à promouvoir une réflexion sur quelques éditions théâtrales en relation avec les créations de livres d'artiste, à partir d'une analyse de *French Fries* par Dennis Bernstein et Warren Lehrer. Favorisant un débat théorique entre artistes et chercheurs en arts visuels et performance, l'article propose le concept de *Théâtre Portatif* pour rapporter la matérialité du livre à la matérialité théâtrale, et se propose

de réfléchir sur des questions telles que la paraspectacularité, la présence théâtrale, le théâtre mental et le musée imaginaire. Enfin, l'étude présente un ensemble d'œuvres brésiliennes qui soulignent la construction matérielle des livres de théâtre, appréhendées comme du *Théâtre Portatif*, source de possibles présences intertemporelles.

Corentin Lahouste, David Martens, René Audet, *Appareillages livresques et diffractions fictionnelles dans le projet multimodal Character de Paul Heintz*

Le projet plurimédiatique *Character* mené par l'artiste français Paul Heintz a pour point de départ une lecture de 1984 de George Orwell et le désir de rencontrer des homonymes du personnage principal du roman, Winston Smith. Creusant l'articulation opérée entre les supports livresque, filmique et expositionnel, l'artiste livre une proposition protéiforme qui remet en question la conception traditionnelle de l'œuvre comme réalisation unitaire et homogène et au sein de laquelle le livre, matérialisé en un « objet éditorial hétéroclite », se voit investi d'une fonction cardinale. Cet écosystème multimodal, marqué par un principe de répétition et une logique du dédoublement, opère autant une mise en question du réel par la fiction qu'il constitue un geste politique : Heintz place le schème relationnel au cœur de l'entreprise, dans l'optique de donner corps à la possibilité d'un « être ensemble » réajusté susceptible de répondre à des enjeux politiques contemporains auxquels fait écho un roman comme 1984.

RIVISTE STRANIERE

Boletín de estética, 69 (2024)

https://boletindeestetica.com.ar/index.php/boletin/issue/view/72

Jean-Paul Olive, *Decadencia del aura y composición musical*

El problema de la desintegración del aura, tratado inicialmente por Walter Benjamin en el último período de su filosofía y retomado por Theodor W. Adorno, ocupa un lugar central en el pensamiento de ambos autores. Pero mientras que Benjamin parece ver en la decadencia del aura ciertos aspectos liberadores, Adorno elige preservar la categoría de aura como esencial a la experiencia artística, cuestión que

se encuentra conectada con el desplazamiento que, según se propondrá, opera la reflexión de Adorno de la cualidad aurática al terreno específico de la música y, con ello, al ámbito de la producción, entendiendo esta cualidad como propia de la objetividad de la obra. Apoyándose en un repaso detallado del tratamiento de la categoría de aura en Benja-min y Adorno y siguiendo el traslado del problema al ámbito musical que propone Adorno, este artículo busca adentrarse en el fenómeno de la decadencia del aura en el dominio de la música a partir del análisis de una serie de obras escogidas de los com-positores George Crumb, György Kurtág y Helmut Lachenmann.

Jörg Schaub, *El reconocimiento estético: Un programa de investigación*

El presente trabajo sostiene que el reconocimiento estético constituye una variante independiente y desatendida del reconocimiento. Desarrolla una concepción del reconocimiento estético que amplía el espectro de relaciones desplegado por G. W. F. Hegel y Axel Honneth en el horizonte de una reinterpretación de la estética moderna. Argumenta luego que el reconocimiento estético se centra en la consideración que nos debemos mutuamente como seres dotados de percepción sensible, capacidad de respuesta emocional y facultad de imaginación. Finalmente, el texto esboza el programa de investigación de una teoría crítica de la estética, deteniéndose en dos tareas fundamentales que se ilustran con casos de patologías y formas de desprecio estética.

British Journal of Aesthetics, 65, 1 (2025)
https://academic.oup.com/bjaesthetics/issue

Jerrold Levinson, *Fiction versus Pretence*

This paper argues for a distinction between pretending and imagining. Pretending has a public and observable aspect, which imagining does not. The paper then uses this distinction to argue that various forms of fiction, including literature and the theater, do not essentially involve pretence.

Moonyoung Song, *Examining Hypothetical Intentionalism*

This essay examines Jerrold Levinson's hypothetical intentionalism with respect to the following two objections raised by actual intentionalists: (1) it is arbitrary to exclude certain kinds of evidence, such as the author's pronouncements of intention, when hypothesizing about authorial intention; and (2) there exist counter-examples.

I argue that these objections fail to establish that actual intentionalism is superior to hypothetical intentionalism and that hypothetical intentionalism is more plausible than actual intentionalism. I also suggest, however, that hypothetical intentionalism has difficulties when applied to truth in fiction and thus may not be a complete theory of literary work meaning broadly construed.

Alessandro Giovannelli, *Popular Song and Ethics: Ethical Perspectives and Personal Qualities*

Jerrold Levinson has elegantly defended a proposal for the ethical evaluation of popular songs, which looks at the 'personal qualities' a song exhibits. I claim that the personal-qualities theory of artistic expression importantly contributes to explaining how songs get to have their meanings, yet that it does not very profitably extend to their ethical evaluation. I propose that the notion of a work's ethical perspective best generates a central way of ethically evaluating popular songs, by properly linking the ethical evaluation of songs to their meanings. Reference to songs' ethical perspectives proves able to (a) enjoy broad scope; (b) produce charitable ethical assessments; (c) generate fine-grained and comparative attributions of ethical value; and (d) deal, better than the personal-qualities view, with songs that include multiple characters, manifest despicable personae without explicitly condemning them, or exhibit a persona that eschews ethical evaluation. Investigating the theoretical centrality of this type of ethical judgment also provides us with an opportunity to better understand what construing the meaning of songs—and more generally works of art—involves: when relevant, the proper construal of works' ethical perspectives' objects, and of the perspectives themselves as often presenting us with outlooks just for our consideration, not approval. I close by suggesting a possible relationship between our song preferences and our sense of self, via David Hume's notion of pride: the songs we favour help us with self-perception and -assessment, and perhaps with self-construction.

Andrew Kania, *Against Recognizability as a Criterion of Work-Performance*

Over the past few decades, various philosophers of music have appealed to the notion of *recognizability* in their theories of the performance of works of Western classical music. In this paper, I attempt to clarify that notion and examine whether it can actually do the jobs it is called upon to execute. I begin with a discussion of Jerrold Levinson's appeal to (something like) work-recognizability as a criterion of successful work-performance and its influential uptake by Stephen Davies. I then attempt to

clarify the notion of work-recognizability. I argue that the concept cannot do the task it is asked to in theories of work-performance, and that we should instead appeal to a robust notion of the intention to perform a work.

İhsan Gürsoy, *Epic Theatre as a Form of Platonic Drama*

Given Aristotle's response to Plato's views by positing a cathartic function for tragedy, it is understandable that an author opposing him through the development of a non-Aristotelian theatrical theory would spontaneously draw closer to Platonic thought. However, Brecht's stance goes beyond this spontaneous proximity in this debate. This article challenges those critics who have overlooked the direct relationship between Plato and Brecht, and it offers a reasoned decision on Walter Benjamin's verdict that epic theatre is a form of Platonic drama. Moreover, it argues that Brecht's endeavour aimed to create a theatre that remained impervious to Plato's critiques. The article analyzes Brecht's achievements in epic theatre as an expression of disenchantment, demonstrating how, through the techniques he developed, he radically dismantled the magical effect that was essential to Aristotelian theatre.

Ryan P Doran, *Motivational Internalism and Disinterestedness*

According to the most important objection to the existence of moral beauty, true judgements of moral beauty are not possible as moral judgements require being motivated to act in line with the moral judgement made, and judgements of beauty require not being motivated to act in any way. Here, I clarify the argument underlying the objection and demonstrate that it does not show that moral beauty does not exist. I present two responses: namely, that the beauty of moral beauty does not lie in the moral goodness per se (the 'adjacent properties' response), and that only a dispositional motivation to act is required for the moral judgements that are typically made as part of judgements of moral beauty, whereas aesthetic judgements only rule out state motivations to act (the 'equivocation of motivation required' response). In addressing the objection, I show how moral beauty is consistent with disinterestedness, and so should be accepted more widely; also clarifying where the beauty in moral beauty resides, and how the moral–aesthetic distinction should be drawn.

Laura T. Di Summa, *Touched by Fashion: On Feeling What We Wear*

Fashion is immediately associated with looks. Its popularity and its most consumerist sides thrive in our current culture of image, further highlighting the connection

between fashion and an aesthetic that is quintessentially visual. While it is impossible to deny such a connection, this paper explores the relationship between fashion and touch and fashion and "feel", two terms that, albeit related, deserve independent consideration. I will begin by emphasizing the importance of seeing fashion in relation to a performative understanding of identity, which is experiential, embodied, situated, and, quite simply, "in movement". Such an understanding, crucial for a better grasp of sartorial design, is inevitably linked to a tactile understanding of fashion: from the selection of fabrics to the silhouettes and cuts that allow a sketch to move to a garment in three dimensions. But, crucially, a performative understanding of identity is also the starting point for a reflection on touch and fashion in our everyday tasks and judgments, judgments that often move from the aesthetic sphere to other value areas and the broader socio-political context. To further cement my arguments, I will conclude the paper with two case studies: sportswear and maternity wear.

Ian Heckman, *Moving for Grace: Motor-Aesthetic Properties and Dance Appreciation*

Bodily responses to dance have sparked recent controversy in philosophy. Some people claim that they have no place in dance appreciation. Some use evidence from cognitive science to support the view that bodily responses have an important place in dance appreciation. However, this paper focuses not on whether motor responses to dance are part of dance appreciation but on their role in dance appreciation. It argues that many aesthetic qualities important to dance appreciation, such as gracefulness, are motor-aesthetic qualities, meaning that they require bodily response to appreciate them fully. It thus doubles not just as an analysis of motor response and its place in dance appreciation, but also as an analysis of gracefulness, a central aesthetic property in dance.

Takuya Niikawa, Uriah Kriegel, *The Sublime of Consciousness*

The aesthetic tradition has identified as paradigmatically sublime such objects as imposing mountains and intense storms, as well as monumental art. But the tradition also acknowledges less paradigmatic cases, including sometimes mathematical structures or abstract concepts. In this paper, we argue that there is also a case for considering phenomenal consciousness—the experiential quality of subjective awareness—as a sublime phenomenon. One appreciates this, we argue, when one is struck by (fitting) awe upon contemplating (a) the perplexing existence of something

like phenomenal consciousness in an otherwise completely material universe and (b) the role of consciousness in injecting meaning and value in an otherwise brutally factual reality.

Contemporary Aesthetics, 23 (2025)
https://contempaesthetics.org/the-journal/

María Jesús Godoy Domínguez, *Poiesis of Care: The Aesthetic-Performative Value of Delicacy*

In this paper, the ethics of care is addressed from an aesthetic perspective by analysing the poiesis of care, or care from the performative aspect of its physical execution. To this end, delicacy is understood as a sensitive property of care, an aesthetic language where the subject, assuming an active role, becomes an 'artist' in the everyday realm. The main thesis is that the subject is a caregiver who expresses delicacy in their everyday gestures and attitudes with the people and objects around them. To develop this idea, first, delicacy is conceptually characterized within the framework of modern aesthetics, while exploring its premodern antecedents. Then, body posing is analyzed, where the subject's physical proximity to the beneficiary of care makes the sense of touch a priority factor. Lastly, the conclusion reached is that delicacy in care, when practiced universally and on a daily basis, makes the world a better place.

Eva Kit Wah Man, *Contemporary Appropriation of Confucian Aesthetics in China: Mao Zedong and Xi Jinping's Political Discourses on Art and Morality*

Mao Zedong's thoughts on art and society delivered at the *Yan'an Talks* in the 1940s had a significant impact on the Chinese Communist Party's art policies for decades. In 2014, Xi Jinping delivered the "Speech at the Forum on Literature and Art" in Beijing, which echoed Mao's Yan'an Talks but was arrogated and idealized to emphasize the development of a strong China. His speech focused on boosting artists to celebrate Party-sanctioned morality, cultural heritage, and nationalist sentiment, and he stated that the main purpose of art was to infuse reality with optimism for the future. The ways both leaders appropriated Chinese traditional Confucian aesthetics and related art to social reality have not been well examined. This article reviews the development of the discourses and how both leaders appropriate the Confucian utilitarian approach to art and claim Confucian aesthetics to be the spiritual lifeline of China in facing cultural

Brandon Polite, *Uncovering the Flaws in "A Philsophy of Cover Songs"*

In this paper, I explore some flaws in P.D. Magnus's book, *A Philosophy of Cover Songs*. First, I contest Magnus's claim that in order to count as a cover, a version of a song must target a recording rather than a performance of that song. Second, I reveal a problem with his taxonomy of covers and defend "mimic covers" from his view that they aren't worthy of aesthetic interest. Finally, I question the adequacy of his ontology of songs by considering a class of songs that his view cannot accommodate.

P.D. Magnus, *Reflections on Cover Songs: Replies to Polite*

Brandon Polite poses a number of interesting criticisms of my account of cover versions. Some I am happy to acknowledge and take on board, but with others I feel he goes too far. I take this chance to clarify and extend my account.

Christian Kronsted, Mingxi Xu, *Contemporary Fanfiction as Decoupled Participatory Sensemaking*

Within the last fifteen years, a new form of community-driven literary practice has developed on the internet, namely fanfiction. Fanfiction is unlicensed community-authored writing about established intellectual property, made for fans by fans. In this paper, we provide an overview of contemporary fanfiction circulated on the most popular fanfiction platforms (Wattpad and Archive of Our Own). We also bring in recent cognitive science studies on creativity and art, where there is an emerging consensus that creativity is not a product of an individual mind that imposes its intentions onto a static object. Instead, creative processes tend to be co-emergent between agents, materials, and constraints. Our research adds to the growing embodied and distributed creativity literature. We argue that the distributed nature of author, community, and intellectual property interactions in fanfiction can be modeled as a decoupled, participatory, sensemaking system.

Yujia Song, *In Praise of Dessert*

Is there something special about dessert? Is it the sweetness or sumptuousness or something else? This essay explores the aesthetic layers in our experience of dessert. It will turn out that dessert promises much more than sensuous pleasures. As we savor our dessert, we reach outside the humdrum of everyday life for a taste of all

the good things life has to offer. Although dessert is by its nature superfluous, it is precisely its being "unnecessary" that makes it necessary for us.

Mami Aota, *Past-Oriented and Future-Oriented Frames of Familiarity: Aesthetic Experience in Everyday Environments*

Familiarity is an important concept that reveals aesthetic and ethical connections in everyday environments. However, it is unclear what a particular object of familiarity is in our daily lives. Identifying the object of familiarity is important for respecting residents' perspectives in practices such as community redevelopment. This study uses two concepts, past-oriented and future-oriented framing, to clarify the process of identifying objects with which we feel familiar in our everyday environments. A past-oriented frame is invoked by a loss experienced in an everyday environment and refers to memories relating to our habits therein. A future-oriented frame is called upon by the process of planning for the future, referring not only to personal memory but also to collective memory. The proposed concepts facilitate the verbalizations of residents' perspectives, valuable in community redevelopment and revitalization efforts.

Critical Inquiry, 51, 2 (2025)

https://criticalinquiry.uchicago.edu/past_issues/issue/winter_2025/

Anders Engberg-Pedersen, *The National Security Novel: "Useful Fiction," Persuasive Emotions, and the Securitization of Literature*

Since 2015, two influential American authors and military consultants have sought to leverage imaginative literature for the cause of national security. On the basis of concepts such as *useful fiction* and *FICINT*, a shorthand for *fictional intelligence*, they have sought to develop a new genre—the national security novel—which blends nonfictional research and predictive threat scenarios with the creative inventions and emotional appeal of fiction. In this article, I trace how the national security novel developed through a process of securitization, which has gradually merged the realm of literature with that of policy and military strategy, and I assess the genre's current and future impact on national and global security.

Eve Houghton, *He Said/She Said: Free Indirect Style Before the Novel*

By disentangling the history of free indirect style from the history of the novel, we can see the narratorial complexity of prose fiction at a revealingly early stage, when

the channeling of other minds and other experiences seemed less like a generic affordance than a problem of etiquette, moral judgment, and simple intelligibility. Lacking novelistic conventions (for example, quotation marks), the Elizabethan writer George Gascoigne experimented with a range of techniques for representing the voices and thoughts of his characters. In *The Adventures of Master F.J.* (1573), he does not consistently or clearly mark particular expressions as belonging to either character or narrator. The effect of this is a wandering or mobile point of view, a protoform of free indirect style—not as a deliberate aesthetic effect but rather as the product of experimentation with a not yet fully articulated set of formal conventions. Gascoigne's use of this emergent free indirect style centers on a key scene of sexual assault and its aftermath. This, I argue, is no accident as sexual consent foregrounds with particular urgency the moral stakes of attributing thoughts, desires, and motives to other people. In the early days of prose fiction, *Master F.J.* thus shows us the potentially disturbing entanglement between sexual nonconsent and one of the central tools and methods of literary narrative: its practice of channeling the voices of others.

Fredrik Renard, *The Moment Unbound: When Romance Broke Free from Epic*

This article puts forth a theory and history of the experiential moment of romance, traced from Homer's *Odyssey* to Jean-Jacques Rousseau. Differing from other forms of the moment that have been bequeathed by Western tradition—such as *kairos*, *conversio*, the Aristotelian pair *peripeteia* and *anagnorisis*, or the Romantic *Augenblick*—the experiential moment foregrounds experientiality within a self-enclosed and atelic temporality: a time that goes nowhere. Building on previous theories of epic and romance that see them as conflicting temporal forms, the first part of the article demonstrates how the experiential moment in traditional romance always exists in tension with the temporality of the epic project of the collective. The second part proposes a new reading of Rousseau by showing how his three works, *Julie, ou La Nouvelle Héloïse*, *Les Confessions*, and *Les Rêveries du promeneur solitaire* not only continue this conflict into the modern period but also begin to reverse the old hierarchical relationship between epic and romance or the temporality of the collective and that of the experiencing individual in her individual consciousness. It is argued that Rousseau in his final work the Rêveries strives to liberate the experiential moment from epic temporality altogether and thereby lays the foundation for a wholly new way of approaching the moment in literary modernity.

Martha Schwendener, *Into the Abyss: Vilém Flusser's Theories of Art, Nature, and Culture*

The Czech-Brazilian philosopher Vilém Flusser was best known for his technical image trilogy, *Towards a Philosophy of Photography* (1983), *Into the Universe of Technical Images* (1985), and *Does Writing Have a Future?* (1987), which expanded photography theory into a radically inclusive philosophy of still and moving images for the digital age. However, he was also fascinated by concurrent developments in biology and biotechnology that were changing notions of nature, materialism, and humans. This essay will look at Flusser's writing around these ideas, particularly his para-biological fable *Vampyroteuthis Infernalis* (1987), his "Curie's Children" column for *Artforum* (1986–1992), and his collaborations and correspondences with artists impacted by his ideas.

James Graham, *Rehabilitory Modernism: László Moholy-Nagy's Occupational Therapy at the School of Design in Chicago*

Might design education be, at its heart, a form of occupational therapy? This is the question that this article grapples with, taking László Moholy-Nagy's repurposing of the Bauhaus pedagogy for use with disabled veterans as its starting point. In exploring his work at the School of Design in Chicago (as well as an uncharacteristically activist period at the Museum of Modern Art in New York, which instituted a Veterans Art Center), this article seeks out the shared foundations of rehabilitory thought and the underpinnings of the Bauhaus *Vorkurs* by taking stock of Moholy-Nagy's long-standing engagement with the field of psychotechnics.

Gabriel Levine, *Dump Puppetry: Ecology, Play, and Object Performance*

This article explores the phenomenon of object performance in the US and France in the late 1970s and early 1980s, variously described as tabletop spectacles, ready-made puppetry, and *théâtre d'objets*. It focuses on the late-1970s work of three artists: Stuart Sherman, Paul Zaloom, and Christian Carrignon (of Théâtre de Cuisine), whose work in this "minor genre" has been widely influential. Examining the shared and diverging formal aspects of their object work, this article argues that their performances are marked by an implied or explicit ecological consciousness and a connection to childhood and play. Situating the emergence of tabletop object performance within the end of the postwar economic boom, the article claims that these artists working in affluent economies invented a playful and incisive response

to the growing crisis of the accumulation of waste. Drawing on Michael Marder's *Dump Philosophy*, the essay argues that these object performances intervene in the epistemological and material dump of postwar consumer capitalism, offering playful strategies of navigating a world of refuse. The article suggests that these performances continue to resonate in the present day, with object play remaining a viable mode of grappling with the material and psychological overwhelm of our current ecological crises.

Fabio Morabito, Kate van Orden, Deidre Shauna Lynch, Tom Stammers, Erin Johnson-Williams, *On Keeping Things as Books*

Music, literature, history. These things are not quite alike. But in Europe, before the advent of recording machines that made it possible for sounds to be recorded and played back, the three activities relied on the same technology of preservation. They were kept in/as books. Bookishness, in European and colonial imaginaries, was an often-idealized, powerful means of keeping things from slipping away. An understanding of bookish things as a repository can be evinced in laws that required preserving a copy of newly published literary works and music for the benefit of posterity; or in popular novels where a book featured as the chronicler (both recorder and narrator) of its own adventures, beyond the lifespans of individual users. Scholars have paid specialist attention to the ontological differences among music, literature, and history when they are kept as books. Discipline-specific trainings and conversations tend to emphasize how different these objects and practices are. Yet focusing on their shared mode of bookish preservation offers other rewards. Our multi-authored article is a creative experiment in bringing together musicologists, literary scholars, and historians to test the potential, for our own fields and with implications for other humanities disciplines, of foregrounding this technological convergence. We propose the more capacious categories of bookkeepers (people who keep things as books) and cultures of note-taking (whether glossing a textbook or notating music) as fruitful avenues to avoid writing the artificially separate histories of creation versus consumption, public versus personal, authoritative versus amateurish, or artistic versus documentary practices. Music, broadly conceived, and the nineteenth-century album (a book of blank pages to keep verses, music, memories, and many more things) serve as the starting point for our reflections. Both exhibit a tangential connection to the normative codes of what Roger Chartier called "the order of books." In considering actors/artifacts/acts at the very margins of textuality, or existing in a perverse relationship with bookishness, our aim is to

redraw the knowledge-making structures we use to investigate our objects of study, calling attention to the intermedial and social practices, and cultures of remembrance, in which they are historically imbricated.

Critical Inquiry, 51, 3 (2025)

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

Elizabeth A. Wilson, *Corroded with SCUM: Valerie Solanas's Theories of Mind*

This essay argues that Valerie Solanas's *SCUM Manifesto* (1967), usually considered a treatise on gender, can also be read as a theory of mind. The *SCUM Manifesto* has become a well-regarded and widely circulated text in anglophone feminist literatures. Now mostly an object of veneration, it is not gnawing away at the world with the intensity that Solanas wished for. Returning to Solanas's corrosive ambitions for the manifesto, I will read for what might still be disruptive about Solanas's text: How are the conventions of feminist scholarship and politics razed by this incendiary document? Solanas's interest in, and facility with, psychological states is significant for two reasons. First, her writing introduces the problem of minded states that are violent and destructive (an internal, interminable negativity) to feminist literatures that often default to rationalist or benignly cognitive configurations of mind. Second, the clear differences between her writings and those of the liberal and radical feminisms that were emerging around her in the US in the 1960s and 1970s reveal how uninterested those feminists were in engaging with the vicissitudes of mentalization. Reading for mindedness in Solanas will make it impossible to think of the *SCUM Manifesto* as a feminist text and it will raise the possibility that many feminisms find their footing conceptually and politically by manifesting a lack of interest in the minds of others beyond what can be ascertained consciously or behaviorally.

Imogen Forbes-Macphail, *The Four-Color Theorem and the Aesthetics of Computational Proof*

This article uses the 1976 proof of the four-color theorem—the first instance of a major mathematical problem to be solved with the assistance of a computer—as a lens through which to explore current debates in the digital humanities. Critics of computational text analysis often represent it as imposing an alien, quantitative, or mathematical methodology onto qualitative literary material; and yet, the computational proof of the four-color theorem has also been notoriously controversial

amongst mathematicians, many of whom reject the very idea of computer-assisted proof. This article explores two overarching sets of questions that have fundamentally shaped the reception of computational methods in both fields—the first about whether arguments based on computational analysis meet the standards of proof we have come to expect in either mathematics or literary criticism; the second about the role of aesthetics in our assessment of an argument's validity. Attending to the mathematical debates that emerged out of the four-color theorem can help humanities scholars better articulate concerns about the surveyability of computational evidence and the reliability of experimental as opposed to deductive methodologies, while also prompting us to take seriously the connection between the aesthetic and epistemic components of our arguments. Conversely, the study of history, philosophy, and aesthetics can help contextualize changing mathematical ideas about the nature of proof.

Chelsea Haines, *Naftali Bezem on the Green Line*

This article analyzes the reception of Naftali Bezem's painting *In the Courtyard of the Third Temple* (1957), which memorializes the 1956 massacre of forty-nine Palestinian Israelis by border police in Kafr Qasim, a Palestinian village on the Israeli side of the Green Line. Despite the Israeli public's horror at the massacre and subsequent cover-up, Bezem's choice to represent Palestinians as victims of Israeli state violence rankled many. While *In the Courtyard of the Third Temple* opened a conversation about who belonged to the Israeli body politic, I argue that the painting and its reception equally revealed the limits to the political imaginary of Zionism, even in its most left-wing form, evidenced by the artist's reliance on a citizenship framework for human rights. The atrocity of Kafr Qasim for Bezem, as well as many Israelis, was that the massacred individuals were Israeli citizens misrecognized as infiltrators (*mistananim*), a pernicious label attached to Palestinians exiled during the Nakba of 1948. As Palestinians became infiltrators, they were denaturalized, not only from the places where they were born but also from citizenship and its attendant human rights protections. Thus, the painting both acknowledges one horrific instance of violence against Palestinians while failing to grapple with the broader structural violence that separated and divided both Palestinians and normative discourses of human rights along the Green Line. In the context of Israel in the late fifties, *In the Courtyard of the Third Temple* arguably doubled the effect of misrecognition that it had intended to dispel through its attempts at memorialization.

Rachel Ablow, *Revenge Tragedy: Harriet Martineau, the Haitian Revolution, and Reparations*

This essay argues that Harriet Martineau's "Historical Romance" of the Haitian Revolution, *The Hour and the Man* (1841), might help us think about the complex knot of anxieties and aspirations that come together for perpetrators—or, more often, for those who feel connected to or responsible for perpetrators—in the wake of atrocity. This is not an obvious approach to a text that has so consistently been read as unproblematically, even naively, optimistic about a post-abolition social order. The claim of this essay is that a tragic vision of ineradicable guilt complicates, but does not displace, that unrelentingly positive official through line. Further, it argues that this complexity might help us tease out certain impasses or contradictions in contemporary discussions today of how to achieve what Ta-Nehisi Coates has described as the "airing of family secrets [and] settling with old ghosts" necessary to heal "the American psyche."

Carmen Faye Mathes, *Apostrophe's Occasions: Two Postures of Abolitionist Address*

This article considers two postures, kneeling and leaping, in light of their poetic performance in British abolitionist texts. Poetic performance includes both mimetic descriptions of postures and their animation through figurative language, apostrophe in particular. The article begins with a discussion of kneeling as an iconic posture in the abolitionist imagination, before turning to third-person apostrophic addresses in poems that perform leaping postures commonly associated with tragic romance (the lovers' leap) and reports on the transatlantic slave trade (leaping overboard). In light of the occasional nature of the verse under investigation, the article elaborates how such leaps shape poems uncommonly disengaged from any high Romantic sense of poetry's power to create the world it describes—an affinity which has been the basis for much work on lyric apostrophe. Focusing on Mary Robinson's "The Negro Girl," the article theorizes poetic postures as expressions of intentionality and embodiment that include relational affects inextricable from the hierarchical, racializing processes of social ordering in the colonial era.

Peter Miller, *Master Meter: Ralph Ellison, Invisible Man, and the History of Lyric*

In the prologue of Ralph Ellison's *Invisible Man* (1952), the novel's unnamed narrator confesses to stealing electricity from Monopolated Light & Power. His effort is

registered by the electric company's "master meter," a punning nod toward metrical formal mastery that signals, this essay argues, Ellison's broad but thus far largely invisible investment in the history of modern anglophone poetics. From its opening reference to Edgar Allan Poe to its more coded allusions to Ezra Pound, the novel's protagonist's plight to be recognized within a racist white society is also a canny meditation on the blind spots of lyric theory as it developed in white academic spaces from Romanticism through the mid-twentieth century. More specifically, the novel's animating conceit—that we effectively "overhear" its solitary narrator's retrospectively meaningful musings—reprises, with a difference, the image of Romantic poesis that would prove foundational to theories of lyric reading across the nineteenth century and beyond. Reading *Invisible Man* against other aspects of Ellison's life and work, I show that the novel sketches an alternative theory of the lyric, one in which questions of race and media are seen not as threats to its putative universality but as constitutive elements of the genre.

Critique, 930, 10 (2024)
https://shs.cairn.info/revue-critique-2024-10?lang=fr

De Spinoza à Cézanne: un Deleuze magistral

David Rabouin, *Un grand vent calme*
Pedro Cordoba, *Deleuze, Spinoza, Einstein: una ribambelle de légendes*
Dork Zabunyan, *La peinture, avant le cinémae*
Bertrand Prévost, *Deleuze en couleurs: sur le diagramme*
Hamza Esmili, *Léon Blum, le théâtre et le socialisme*
Marianne Massim, *Notes sur le vertige*
Annie Mavrakis, *Coup double "Les Deux Beune" de Pierre Michon*

Critique, 931, 11 (2024)
https://shs.cairn.info/revue-critique-2024-11?lang=fr

Rome hors les murs

Philippe Roger, *Frileux fantômes de quelques "frappés des Muses"*

Pierre Eugène, *Faire tourner l'Antiquité: la romanité excentrique de Pasolini et Fellini*
Charles Coustille, *Rome artificielle*
Donatien Grau, *Les voix de l'histoire impériale romaine*
Thierry Hoquet, *De Rome aux confins: rêver d'Ovide*
Pierre Vinclair, *Littérature pensante ou pansante*
Luca Pomioli, *Photographie et spectralité féminine*
Hugo Martin, *Corps-archive, corps sensible, corps critique*

Critique, 932-933, 1-2 (2025)
https://shs.cairn.info/revue-critique-2024-1-2?lang=fr

Guerre civiles

Olivier Roy, *Vers la guerre civile? Un "road movie" sans casting*
Jean-Vincent Holeindre, *L'ombre portée de la stasis*
Christophe Darmangeat, *Définir la guerre civile? Un bref éclairage de l'anthropologie sociale*
Pierre Birnbaum, *Romain Rolland, Stefan Zweig et les pêcheurs des bords de Seine*
Guy Pervillé, *La guerre civile: un concept inadmissible? Le cas des conflits algériens au XX siècle*
Julie Saada, *Peut-on sortir de la violence? Penser sans l'exception*
Laurent Gayer, *Le spectre de la guerre civile dans quelques fictions apocalyptiques*
Thibault Le Texier, *Ces Américains en guerre contr leur État*
Thierry Hoquet, *Bievenue à Panem: la guerre civile dans "Hunger Games"*
Livio Boni, *Una lecture intransigeante du gandhisme*

Critique, 934, 3 (2025)
https://shs.cairn.info/revue-critique-2025-3?lang=fr

In vino veritas?

Sylvia Giocanti, *Le vin et l'usage des facultés: la philosophie du vin de Pierre-Yves Quiviger*
Laurent de Sutter, *On a assez dégusté: pour une postcritique du vin*
Claire Crignon, *Pour une critique de la sobriété*
Gabrielle Smith, *De la mode et de l'éternité*
Jean-Luc Steinmetz, *Baudelaire à nouveau*
Thierry Hoquet, *Entre science et société: avatars du positivism*

Critique, 935, 4 (2025)
https://shs.cairn.info/revue-critique-2025-4?lang=fr

Après Canguilhem. Nouveaux dialogues entre médecine et philosophie

Thierry Hoquet, *(De quoi) Canguilhem fut-il philosophe?*
Agathe Camus, Marie Gaille, *En quête de matière étrangère : la philosophie de terrain à l'épreuve des maladies chroniques*
Lucie Laplane, *PhiLabo: la philosophie dans le laboratoire*
Frédéric Keck, *Portrait de René Girard en Maître Renard*
Francis Wolff, *Engel lecteur de Foucault: pour una généalogie positive*
Pierre Vinclair, *L'infra-révolutionnaire*

Critique, 936, 5 (2025)
https://shs.cairn.info/revue-critique-2025-5?lang=fr

Dominique Fourcade, un poète devant l'actualité

Marielle Macé, *Dominique Fourcade, un poète devant l'actualité*
Michel Murat, *Le drapé du commentaire*
Jean-Claude Pinson, *Poète d'Histoire*
Tiphaine Samoyault, *Poésie bilingue*
Pierre Vinclair, *La poétique de nos éthiques*

Adama Ouattara-Sanz, *Enrique Dussel, précurseur de la transmodernité décoloniale*

Chatherine Perret, *De l'hystérie à la sororité, un parcours psychanalytique*

Thierry Hoquet, *Les presque-vivants: l'ontologie baroque du contemporaine*

Estetika. The European Journal of Aesthetics, 62, 1 (2025)

https://estetikajournal.org/40/volume/62/issue/1

David Collins, *Expanding Davies's Pragmatic Constraint: A Pragmatist Principle for Philosophizing about Art*

Winner of the Fabian Dorsch ESA Essay Prize. David Davies advocates a methodological principle he calls the 'pragmatic constraint', according to which ontology of art is answerable to epistemology of art, or 'those features of our creative, critical, appreciative, and individuative practices in the arts that would withstand rational scrutiny'. This principle, while widely endorsed, has faced scepticism, charges of vagueness, and ambiguity concerning what counts as an instance of its correct application. I propose a similar principle that avoids these problems while doing the work for which the pragmatic constraint is meant, and one that is expanded in scope to apply to philosophy of art generally. Drawing on ideas from classical pragmatism, this new 'pragmatist principle' holds that (1) philosophy of art should centrally deal with philosophical problems that could arise for a reflective practitioner in the course of artistic practice, and (2) the solutions offered to those problems should be able to make some positive difference for, or tie back into and inform, future artistic practice, with 'practice' here including both art's creation and its reception.

René Jagnow, *Multisensory Experience of Paintings*

In this paper, I will argue that certain figurative paintings – namely, paintings that depict atmospheres, such as Camille Pissarro's *Snowscape in Louveciennes* (1872), can elicit multisensory experiences in their viewers. Viewing such pictures under appropriate circumstances will activate the viewers' sensory imagination in such a way that they enjoy a genuine multisensory experience. Such an experience does not just involve different sensible qualities. Rather, the different sensible qualities are fused together into a new sensible quality that cannot be experienced through a single sense modality or through the mere co-consciousness of multiple sense modalities.

Anders Essom-Stenz, Tone Roald, *Imaginative Variations: A Phenomenological Analysis of Imaginary Worlds in Experiences of Visual Art*

In experiences of visual art, we enter imaginary worlds that consist of phenomenologically distinguishable variations of imagination. In this article, we empirically describe some of these variations and the imaginary worlds of which they are part. Based on phenomenological interviews about intense experiences with visual art, we distinguish between sensory imaginings, imaginings of bodily presence, and situational imaginings, each signifying different imaginary content but all related in a dynamic interplay that shape the coherent imaginary experience. We show how imagination is fundamental to experiences of visual art, and how our imaginary worlds relate to the work of art in different ways.

Nicolas Greliche, *Some Intriguing Works That Read Like Comics*

What makes comics comics? The question is difficult. Many answers have been proposed but the debate appears to stagnate, in part because scholars cannot seem to agree about the exact content of the category of comics. In this article, I propose to move the discussion away from the category of comics and instead approach the debate through the category of works that read like comics. After arguing that this change of perspective is relevant and likely to generate more homogeneous views among scholars, I present a series of intriguing works that read like comics, despite not having the characteristics one would probably judge necessary according to the current literature. Doing so, I show that works do not need to have pictures or look like comics to read like comics, that some works read like comics precisely because of the way they look, that a single image can be modified to read like a comic, and that we can create a truly single image that reads like a comic. I discuss how the presented works challenge some common assumptions about the defining features of comics. Finally, I conclude that the category of works that read like comics is useful to further our understanding of comics and to explore what might be the most interesting aspects of the medium.

Li-Chi Chen, Dominika Ledzinska, *The Linguistic Landscape of Taiwan LGBT+ Pride 2019*

This study presents the linguistic landscape of Taiwan LGBT+ Pride 2019, focusing on the forms and functions of the slogans and fashion demonstrated by the Pride marchers. The database for this study consists of 249 Flickr photos of signs, banners, flags and outfits taken during the event. Findings show keywords observed in slogans, which reflect the demands of the Pride marchers that are concerned with "marriage equality", "sexual minorities", "the Christian god's love for all" and "democracy and freedom". Additionally, many Pride slogans are presented in antithetical parallelism and contain humor based on wordplay. Fashion also constitutes part of the linguistic landscape of Taiwan LGBT+ Pride 2019 and incorporates elements associated with "localness", "LGBTQ-friendly brands", "drag", "camp aesthetics", "male femininity", "masks", "leather" and "nudity". In a nutshell, the linguistic landscape of Taiwan LGBT+ Pride 2019 not only disclosed how the Pride marchers challenge the heteronormative sexual and gender norms within the society but also revealed how they construct their sexual identities and establish ingroup solidarity.

Matthew M. Mucha, *Navigating the Photographic Jungle. The Postcard Image in R. Zamora Linmark's Leche*

Leche: A Novel, written by Filipino-American author R. Zamora Linmark, narrates the life of a young, queer Filipino man named Vince delos Reyes who returns to the Philippines and documents his experiences on postcards that he sends home to his family and friends in the U.S. Originally created to replicate an essentialized version of the Philippines for tourist consumption, these postcard images frame the complicated relationship between the protagonist and the country of his birth. The protagonist collapses the underlying colonial narratives these postcard images infer by inscribing them with his own meanings – which represents the decolonizing act. In this paper, I analyze how these chosen images with their captions, and their curation and re-appropriation by the protagonist represent divergent constructions of the Philippines in the eye of the beholder, who is both queer and diasporic. I will also discuss how the postcard image is not only a focal point by which the protagonist constructs his own notion of homeland, but is also a tool by which the author deconstructs the Philippines as a social imaginary.

Yunhsien Liang, *A Comparative Study of Yasunari Kawabata's Snow Country and Shiro Toyoda's Snow Country*

Yasunari Kawabata's *Snow Country* is a novel known for its visual impact. Snow Country has been adapted into films on two occasions: once as a black-and-white film directed by Shiro Toyoda in 1957 (starring Ryo Ikebe as Shimamura, Keiko Kishi as Komako, and Kaoru Yachigusa as Yoko), and another in 1965, which was a color film directed by Hideo Oba (starring Isao Kimura, Shima Iwashita, and Mariko Kaga in those same roles). This paper explores the relationship between literature and film by examining the work of director Shiro Toyoda and comparing it to the original source material. Text and images are distinct mediums, each with their own unique attributes and limitations. These differences in medium give rise to varying effects. When reading a novel, readers can boundlessly imagine scenarios due to the power of words, as this is the strength of written language. Conversely, film audiences might find their imaginative scope constrained by the visuals presented. Hence, novels often possess an advantage in realizing narratives rich in visual elements. On the other hand, in films where visuals are paramount, a strong narrative emphasis is necessary, as otherwise the story might not effectively reach the audience. Despite the film adaptation of *Snow Country* being based on the novel of the same name, it ultimately becomes a work that is distinct unto itself. This paper concludes that, while the novel *Snow Country* conveys the author's sense of melancholy, the film version transforms the narrative into a love story.

Samuel Yoon, Gender, *Performance, and Self-making in GI Photographs of US Military Clubs in Post-War South Korea*

The personal photo albums of American GIs have produced a significant informal visual archive of the US military across Asia and the Pacific. Their photographs account for the everyday life of American masculinities but also capture the people who are most impacted by the presence of the US military. This article uses these counterintuitive photographs to discuss Korean women and their performances of race, gender, and sexuality, ranging from the spectacular to the everyday. By analyzing a number of GI photographs of a US military club in South Korea, in 1956, this article expands the meanings attached to these militarized spaces by reflecting on the complex practices of self-making and creativity. Reading against the grain of GI photographs offers an expansive account of the ways that desire is both restrained and made possible within these liminal spaces. While these photographs were never intended to reveal the experiences and stories of Korean women, this article deploys

a method of looking at photographs in order to confront the epistemological limits of the military archive.

Ting-Ting Christina Hsu, *Incorporating Multimodal Signs in the Language Learning Magazine Go-En. A Cognitive-Pragmatic Approach*

In this study, we employ a cognitive-pragmatic approach to investigate how multimodal signs, encompassing both images and words, collaborate to convey meaningful messages to users. Our focus is on the language learning magazine Go-En, published monthly from 1908 to 1941 during the Japanese Rule Period in Taiwan, shedding light on the integration of images and words. Our findings suggest that the dynamically shaped cognitive conceptual structure, influenced by the environment, serves as a foundation for interpreting multimodal signs within a text. We emphasize the significance of image schemas and figurative mechanisms, such as metaphor and metonymy, in achieving multimodal coherence and comprehending these signs. The study reveals that diverse modalities or representations of meanings can effectively work together when grounded in shared cognitive schemas.

Janet Davey, *Taking "TA" Beyond the Binary. In Search of Multimodal Gender-inclusive Pronouns in Chinese*

Few people are aware that Chinese has only had a gender-distinguished third-person pronoun system for a century (Huang 2009). Even now, the gender distinction of third-person pronouns is apparent only in written form: 他 'he', 她 'she' and 它 'it' are all pronounced tā in Mandarin. In recent years, a number of gender-neutral or gender-inclusive pronouns, such as 'TA' and「⬚无也」, have been proposed. Yet little is known about the prevalence and perception of these pronouns. In this paper, I examine how third-person pronoun use is changing in contemporary China and place these developments in historical perspective. Drawing on survey data and Chinese sources, I sketch the history of the Chinese pronoun system, follow waves of debate about gendered characters, and explore how pronouns are currently used by queer Chinese speakers. I argue that the emergence of gender-neutral/ gender-inclusive pronouns, particularly 'TA', shows growing recognition of the utility of gender-neutral references, and accordingly, an effort to extend this beyond spoken Mandarin to other modes of communication. This is consistent with the narrative of Chinese pronoun use over the last century, with pronoun expression continuing to be shaped by similar multimodal and multilingual factors that influenced the introduction of 她.

Images Re-vues, 21 (2025)
https://imagesrevues.revues.org

Encagements genres: femmes-oiseaux, cages dorées et érotismes plumassiers

Anne Monjaret, *La Midinette, la cage et l'oiseau*

The "midinette", a Parisian fashion worker, heir to the "grisette" who inspired writers, painters, engravers and sculptors, gave rise at the turn of the nineteenth and twentieth centuries to numerous representations featuring her, alone or accompanied. These representations then remain in place for a long time. And among the symbolic attributes of particular interest to us here is the bird (or birds) and the cage. How can such an association be explained? What does this language of birds refer to? What does it tell us about this female figure? A canary in a cage, a pretty couple or a flock of sparrows - these scenes seem to paint a metaphorical picture of the moments in the life of this figure, in love and working, between a gendered and social confinement from which she is trying to free herself, and the freedom to emancipate herself and access another world. Are these images not the expression of a bourgeois and masculine morality, conveying norms of convenience?

Julien Bondaz, *Volières féminines*

The notion of the "human zoo", which has met with great success, appears problematic for a number of reasons, starting with the indistinctness of the processes of animalization it proposes to bring together. However, the colonial period, which saw a proliferation of ethnographic exhibitions, also saw the development of analogies between women and birds. These analogies were all the more numerous as they referred to very concrete practices of using feathers in fashion and music hall, and the construction of colonial aviaries (displaying birds from the colonies). The feather trade and the broader success of exotic birds were also linked to colonial expansion. At the time, the metaphor of the aviary was widely used in connection with "exotic dances". The gendered construction of this ornithological imaginary can be observed in colonial exhibitions and the colonial sections of universal exhibitions, as well as in fashion and music hall. By examining the reasons and motives for this, and by describing concrete cases in which encounters between exotic birds and the female body were portrayed, including spectacular encounters (such as that of

Josephine Baker), this article aims to highlight the cross-cutting nature of these processes of 'ornithologisation', at the intersection between colonial domination and gender relations.

Marie-Dominique Gil, *Les femmes en cages dans le vocabulaire visuel du surréalisme*

In the iconography of surrealism, most representations of subjects imprisoned in a cage are based on a repeated pattern. This mode of captivity mainly concerns women : imprisoned, often naked, they are confined to the passive and eroticized role of muse. Probably linked to the increasing integration of women in the movement between 1924 and 1969, this repeated partition seems however to be gradually clouding, as some female artists reclaim, rethink, and sometimes even reverse this distribution. The aim of this article is to question the specificity of this figure in the field of surrealist iconography, while highlighting its contradictions. Indeed, if this motif is symbolically part of the surrealist project to free the desire, it seems to simultaneously renew, and even accentuate, certain misogynistic stereotypes. By focusing on what the cage « does » to the female body from a symbolic point of view but also as a device, the linking of female cage representations will allow us to better understand how some women seize, and sometimes reverse, an androcentric imagery.

Danièle Alexandre-Bidon, *À tire-d'aile! La femme oiseau dans la BD, de la Belle Époque à nos jours*

Poule, cocotte, dinde, oie blanche... All these bird names have been attributed to women in the 9th art. The fickle 'cocottes' are accused of strutting about, adorned with peacock feathers whose eyes make men wink. Ladies, on the other hand, play the ostrich: they're not afraid to adorn their heads with what adorns their asses... All levity disappears with the 1930s, the authors having lived through the Great War and the brutalization of morals. Women were subjected to male fantasies, whipped and caged. From the 1960s onwards, in response to feminism, the caging of women was confined to erotic and pornographic comics. Today, it's the 'animal in us' that comic literature and social anthropology are questioning: the conditions for a connected history have been met. A new image of the bird woman has emerged, inspired by a sense of symbiosis between human and animal life.

Journal of Aesthetics and Art Criticism, 82, 3 (2024)
https://academic.oup.com/jaac

The art and aesthetics of capitalism

Rachel Zuckert, *Topiary and false jewels: Adam Smith on magnificence, aesthetic value, and market value*

In his essay, "Of the Nature of That Imitation Which Takes Place in What Are Called the Imitative Arts," Adam Smith discusses two examples, topiary and false jewels, apparently coming to opposed conclusions: that aesthetic value is, and that it is not, independent of market value. I unpack the reasoning behind these conclusions, arguing that Smith's position is consistent: he recognizes that aesthetic value can be occluded by market prices—as when one dismisses the beauty of something cheap out of snobbery—or heightened by them, as in the case of the aesthetic value of magnificence. Because aesthetic value can thus be heightened or corrupted by market value on Smith's analysis, I suggest, speculatively, that for Smith the bad influence of economic considerations in aesthetic matters (faulty snobbery or an economically-derived corruption of taste) is identified by reference to moral, not purely aesthetic criteria.

Joseph G. Moore, Simon J. Frankel, *Creativity, credit, and copyright in the age of artificial art*

Generative artificial intelligence is transforming the way we make, and think about, art. With prompting from human users, these generative systems now produce aesthetically compelling and seemingly creative works in a variety of artistic domains. In doing so, they challenge the ways we think about artistic credit, about creativity, and about the mechanism of legal copyright, which is meant to protect and promote creativity in a capitalist art market. All of this is currently at play in the courtroom, as artists contest the ways in which their artworks can be rightfully fed into these artificial systems ("the problem of the inputs"), and other artists are challenged over whether they might be credited for the visual images these systems generate ("the problem of the outputs"). Here, we explore these problems as they arise in visual art. We argue that the contested legal landscape surrounding these artificial systems reflects the ways they challenge our received notions of artistic credit and creativity. And we suggest that clarifying or changing the application of copyright in light of their generative capacities will ultimately involve revising our conception of art.

Ben Roth, Ideological rug-pulling: race, reds, and red herrings in Jordan Peele's *Us*

Viewers of Jordan Peele's 2019 *Us* are likely to approach the film expecting it to be about race. Undercutting current cultural orthodoxy about which marker of identity has priority, the story reveals itself instead to be about class, as doppelgängers emerge from underground to free themselves from the affluent originals allegorically oppressing them in a capitalist culture. In what Vera Tobin calls a "narrative rug-pull," the revelation of the main character's real identity invites viewers to reinterpret what they have seen and to rethink what their loyalties were and should be. Us thereby performs a rug-pull of a specifically ideological variety, as, prior to the reveal, viewers only make the specific interpretive assumptions they do because of deeper ideological ones. Where Tobin writes against the notion that cognitive biases are necessarily bad, since they can be deployed for aesthetic pleasure, I argue further that they can be weaponized in narrative to artfully combat ideological bias. There is untapped potential for rug-pulling to be used in ideology critique, though I end with some pessimistic caveats about the possibility of doing so in a capitalist culture.

Tom Hanauer, *Nietzsche in* The Office*: the aesthetic justification of capitalist realism*

In this paper, I provide an interpretation of the American mockumentary-styled sitcom, The Office (2005–2013), as an instance of what Nietzsche calls an "aesthetic justification" of life. The Office offers an aesthetic justification of the life of lower-tiered North American white-collar workers under neoliberalism. The Office performs this function via an implicit endorsement of what Mark Fisher (2009) calls capitalist realism, or the idea that "it's easier to imagine the end of the world than the end of capitalism." I focus on an illuminating scene in episode 16 of Season 3, "Business School" (2007), that exemplifies this especially well. The argument is that The Office orchestrates an aesthetic justification of those aspects of our existence that cannot be justified morally under capitalism, for example, precarity, ruthless competition, and so on. In Section I, I outline Nietzsche's conception of aesthetic justification. In Section II, I discuss the major themes of The Office, highlighting their resonance with the concerns and experiences of the workforce. In Section III, I bring these together in a Nietzschean analysis of the "Business School" scene. Finally, in Section IV, I close by offering some open-ended but critical reflections on this analysis via Adorno and the Frankfurt School.

C. Thi Nguyen, *Debunking taste*

We are often confronted with attempts to debunk our aesthetic tastes, like: "You only like jazz because you're a pretentious hipster," or, "Your love of the Western canon is just colonialism speaking." Such debunking arguments often try to give a socio-historical accounting, intended to de-legitimize our tastes by showing that they arise from processes uninterested in real aesthetic value. One common version is the Art Populist debunk: that claims of aesthetic expertise in esoteric arts are really just elitist gatekeeping. Then we have its mirror twin, the Art Expert debunk: that the populist love of simple arts serves the interests of profiteering entertainment corporations dispensing simplified slop. Suppose we accept one of these debunking arguments. How are we supposed to get on? Are we supposed to not like the things we like, or force ourselves to choke down food we don't enjoy? And suppose we accept both of these debunking arguments — what then? Are we supposed to simply give up our grip on beauty altogether? This is hard to imagine. Aesthetic debunking arguments have a harder time getting a grip on us, because aesthetic life involves a distinctively tight relationship between our felt aesthetic phenomena and our aesthetic judgments. Aesthetic life gives us *phenomenal resistance* to debunking arguments, when our felt loves lag behind our endorsed beliefs. I suggest a way through that offers a livable accommodation. We may be able to treat such debunking arguments, not as targeting the positive content of our taste, but as targeting the boundaries and limitations on our taste. That is, a Populist may not be able to debunk my deep felt love of opera, but they may be able to debunk my dismissal of dance-pop. In this case, we can take onboard both the Art Expert's and the Art Populist's debunking arguments, as targeting different varieties of narrowness and dismissal. These debunkings, then, move us, not towards aesthetic nihilism, but aesthetic expansionism.

Bryan Parkhurst, *Music as capitalist icon*

This paper criticizes interpreters who appeal to structural homologies in making claims about the meaning of (classical instrumental) music. Such appeals are prevalent in Marxist and post-Marxist musical aesthetics, where structural correspondences between music and society are accorded great significance, and their prevalence can be traced to Adorno's use of (what this paper calls) "semantically ambitious homologies," which can be traced to Freud's use of them. I lay out this

genealogy and argue that homology-based musical semantics, as it has been customarily practiced, is a nonstarter.

Quill R Kukla, *Capitalist and anti-capitalist placemaking through street art*

Street art can function as a tool of *placemaking*. It shapes how we experience, move through, and attach meaning to space, as well as how space is territorialized and bounded. Street art can be a restructuring force that changes how a space is legible or interpretable to its users, how it is used, how it is experienced, and how it forms a *territory* with insiders and outsiders. But *how* street art does this along with *what kinds of impact* it has varies dramatically from neighborhood to neighborhood. More specifically, the relationship between street art, placemaking, and capitalism is remarkably different in different neighborhoods. Street art can support capitalist placemarketing, or it can work toward secession from the capitalist landscape, either by preserving or by creating alternative place identities. I use three different neighborhoods in New York City—The Bowery, El Barrio, and the South Bronx—as case studies for each of the three phenomena, respectively. I end by examining a paradox that street art faces: explicitly anti-capitalist street art is easily coopted by capitalist forces that seek to commodify its aesthetic, so attempts to use street art to combat capitalist appropriations of space often (though not always) backfire.

Journal of Aesthetics and Art Criticism, 82, 4 (2024)

https://academic.oup.com/jaac/issue/82/4

Zoe Walker, *Comic Objectification*

Is finding someone funny a way of treating them as an object? And if so, does that make it immoral? In this paper, I argue that seeing someone as comic involves failing to take into account their subjectivity, which makes it a form of objectification. As for the morality of this 'comic objectification', I argue that regarding someone with a comically objectifying attitude is wrongful when such an attitude plays a role in legitimating the oppression of members of their social group.

Jerrold Levinson, *Sublime Music*

The goal of this essay is to identify the species of music that is most justifiably denominated sublime and to characterize it as fully as possible, in part through a suggested taxonomy of the species, illustrated by a wide range of musical examples.

After a general discussion of sublimity in its original sphere of application—the natural world—I go on to consider the nature of sublime musical experience. I propose that categorizing music as some species of sublime is at base a matter of what it is most *like* or most *resembles* among natural phenomena. This results in a scheme which recognizes five distinguishable kinds of sublime music: negatively transcendent, positively transcendent, mixedly transcendent, energizing, and transcendent-energizing. I distinguish sublime music from other valuable music kinds and finish by pointing to some rewards that come with the experience of sublime music.

Emmie Malone, *Rhinestone Cowboys: The Problem of Country Music Costuming*

In this paper, I attempt to answer the problem of country music costuming. That is, how can we reconcile the practical identity associated with country music with the image of the male country singer as the "rhinestone cowboy." This is the question of how to make sense of the rural, working-class, ruggedly, and traditionally masculine persona common to the genre and seemingly endorsed by it with the elaborately embroidered, brightly colored, and highly embellished fashion of the genre. The intractability of this problem has led some to argue that the simplest solution is to just deny country music authenticity discourse altogether. I argue that by accounting for country music authenticity in terms of the genre's being a dual character concept, we can fully address the skeptic's worries. Beyond merely rendering the rhinestone encrusted "Nudie" suit compatible with country music aesthetic practice, this account also helps us make sense of the aesthetic value of country music costuming, and its potentially gender queer function.

Garrett Hartman Strpko, *Reconsidering Mood and Narrative Cinema*

This article provides a much-needed continuation of the discussion of mood in narrative cinema. Whereas the dominant accounts of mood and cinema are interested in how films and filmmakers artistically express 'mood,' and in whether these films can therefore give rise to an equivalent mood in viewers, this paper introduces the consideration of the moods spectators themselves bring to viewing experiences. I begin first with an overview of the influential accounts of mood and narrative cinema put forward by Carl Plantinga and Robert Sinnerbrink, examining their strengths and weaknesses. In the second section, drawing on insights from phenomenological approaches to mood, namely a renewed concept of 'attunement,' I offer provisional sketches of three possible complex mood negotiations unexplored in the former

accounts, with reference to sequences from specific films. In these cases, viewers can experience the aesthetically crafted moods of a film with affective, mooded investment without sharing an equivalent mood.

Alberto L. Siani, *Aesthetics as Philosophy of Art, or Hegel's Reconciliation of Kantian Dualism*

Despite the extraordinary influence of Hegel's aesthetics, the very term "aesthetics" features very seldom in his body of work. Considering both ongoing radical uncertainty as to the status of aesthetics as well as Hegel's profound and persistent influence on aesthetics, it is worth reflecting on the reasons for, and potential alternatives to, Hegel's use of the term "aesthetics." This is the goal of this paper, which combines a reconstruction of Hegel's variations on the topic with a broader perspective on what they can still teach us today. I begin by discussing Hegel's presentations of the topic of his lectures on aesthetics (Section II). In Section III, I argue that both Hegel's ambivalence towards aesthetics and his eventual identification of the latter with a philosophy of art are rooted in his confrontation with Kant's seminal, yet insufficient, attempt to surmount dualism through his theory of reflective judgment. The attempt to address Kant's unresolved dualism ultimately leads to the equivalence, both conceptual and terminological, of aesthetics and philosophy of art, and to the autonomy of art as a form of the absolute spirit (Section IV). In the concluding section, I outline the fundamental tensions left open by this equivalence as open challenges in contemporary aesthetics (Section V).

Ting Cho Lau, *Aesthetic Normies and Aesthetic Communities*

Although there has been significant work on aesthetic snobbery and its ethical implications, much less work has been done on the aesthetic normie (normie for short). The normie is someone who primarily engages with popular aesthetic items. I argue that the normie is motivated by a drive towards sociality to connect with others and to rely on them given limited resources and time. I argue that the normie who is motivated by this drive will limit their aesthetic range and depth. This makes it harder for them to access new aesthetic experiences, distorts their ability to accurately appraise others, and makes it harder for them to connect with others. Nonetheless, I argue that we can achieve the goods of sociality by being aesthetically open. Expanding our willingness to engage with new aesthetic items and to develop and share more informed aesthetic judgments allows us to access more aesthetic

values, appraise each other more accurately, and form valuable aesthetic communities.

Karim Nader, *Virtual Fictional Actions*

Virtual fictionalism is the view that virtual reality is a kind of fiction. We imagine that what we see and hear in virtual reality is real, although it is not. The problem with this view is that there are real moral concerns with our use of virtual reality, from violent video games to cases of virtual groping on social platforms. If what we do in virtual reality is just make-believe, the fictionalist cannot explain the real moral harms of our virtual actions. Call this the moral objection to virtual fictionalism. I address the objection in this paper by arguing for a new fictional account of virtual actions. Virtual fictionalists can take virtual actions to be happening within the fiction and consider users to act as characters or actors *within* the fictional world depicted in the virtual environment. Instead, I argue that virtual actions create fictional representations from outside the fiction; users act in virtual reality as an author might in their work. The alternative I present better addresses the moral objection to virtual fictionalism—it does not conflate the user with a fictional character. Our virtual actions create fictional representations, and we can morally evaluate them as such.

Ken Wilder, *The Locative Function of Situated Art*

This article proposes a locative function as a defining feature of situated art. All artworks orient their beholders, but situated art is characterized by this context-sensitive orientation entering the work's content. In so doing, it facilitates 'here'- and 'now'-thoughts, not only towards the "real" situation encountered (the work's *outer orientation*) but to the work's "virtual" or "bracketed" realm (its *inner orientation*). These orientations overlap, but do not necessarily align; indeed, situated works often construct a tension through a deliberate miscalibration of these orientations. But what is the mechanism by which such works afford indexical thought towards their worlds? Drawing upon Gareth Evans's account of demonstrative content, I contend that sensory imagination—conceived in Evans's terms as an *additional* conceptual component—plays a necessary role in negotiating demonstrative thought towards two (or more) separate spaces conceived as "here." This is something the beholder brings to the work.

Sofie Vlaad, *Texts Without Authors: Ascribing Literary Meaning in The Case of AI*

With the increasing popularity of large language models, there has been an increase in the number of AI-generated literary works. In the absence of clear authors, and assuming such works have meaning, there lies a puzzle in determining who or what fixes the meaning of such texts. I give an overview of six leading theories for ascribing meaning to literary works. These are Extreme Actual Intentionalism, Modest Actual Intentionalism (1 and 2), Conventionalism, Actual Author Hypothetical Intentionalism, and Postulated Author Hypothetical Intentionalism. I argue that only Conventionalism and Postulated Author Hypothetical Intentionalism show any promise of adjudicating how we ought to ascribe meaning in the case of AI-generated texts, and further that Postulated Author Hypothetical Intentionalism is the stronger of the two views.

Juan Carlos González, *Walking the Path of Taste: On the Kantian Roots of José Vasconcelos's Aesthetics*

I reconstruct 20th-century Mexican philosopher José Vasconcelos's answers to two important aesthetic-political questions: (1) Can aesthetic judgments bind community? and (2) Can aesthetic judgments drive political, social, and cultural change? My objectives are twofold: one, to show that Vasconcelos's responses make original contributions to an important aesthetic-political tradition that begins with Kant, and two, to offer key ideas from Vasconcelos's aesthetics to a wider audience, as an invitation to engage with his work in their research and teaching. In section I, I argue that Kant's remarks suggest that aesthetic judgments bind the community. In section II, I explain that Kant sometimes appears to suggest that aesthetic judgments promote political, social, and cultural change. Section III discusses two bridge figures—Schiller and Arendt—that help us better understand how Kantian aesthetics binds community and serves political purposes. In section IV, I argue that Vasconcelos aligns with the Kantian tradition exemplified by Schiller and Arendt when developing a plan for aesthetically-guided social and political progress. I also show that, during his time in various positions of power in the Mexican government, Vasconcelos brought ideas from the Kantian tradition to life. I conclude by reflecting on how Vasconcelos reveals new possibilities for the Kantian tradition.

Chris Atkinson, *The Aesthetic Value of Diverse Beliefs*

This article has two aims. The first is to open up a line of inquiry into whether epistemic and aesthetic values interact, at the most general level. Does an overall increase in epistemic or aesthetic value in the world have an effect on the alternative value? The second, and more specific, aim is to argue that yes, it does. In particular, I argue that an increase in epistemic value would result in a decrease in aesthetic value, across two important dimensions. First, I argue that, if beliefs universally aligned with a commonly accepted epistemic principle—namely, *doxastic correctness*—then there would be less *aesthetic diversity* in the world. And second, I argue that, if beliefs universally aligned with doxastic correctness, then there would also be less overall *aesthetic value* in the world, at least in some important respects.

Eric Bayruns García, *Black and Latinx Hermeneutical Resources, Hip Hop Music and White Supremacy*

I will argue that the diminishment of hip hop music as a hermeneutical resource for Black and Latinx persons by white supremacy promotes the ubiquity of ignorance of racial injustice in North America. To this end, I will defend what I call the *hermeneutical-diminishment thesis*. According to this thesis, white supremacy has diminished hip hop as a hermeneutical resource for Black and Latinx persons. To defend this thesis, I will substantiate two sub-theses. The first is the *prescriptive-rap sub-thesis*. According to this sub-thesis, white supremacy has caused prescriptive rap to predominate the content of hip hop in comparison to descriptive rap. The second sub-thesis is the *descriptive-rap sub-thesis*. According to this sub-thesis, if (i) hip hop can have prescriptive or descriptive content; (ii) hip hop with prescriptive content is a poorer hermeneutical resource for Black and Latinx people; and (iii) hip hop is dominated by rap music with prescriptive content; then (iv) hip hop is a poorer hermeneutical resource for Black and Latinx people. The defense that I present of the hermeneutical-diminishment thesis will take the following form. If the prescriptive-rap sub-thesis is true and the descriptive-rap sub-thesis is true, then the hermeneutical-diminishment thesis is true. I here show that both sub-theses are true, and therefore the hermeneutical-diminishment thesis is true.

Bahadir Eker, *How Not to Defend Aesthetic Autonomism*

Aesthetic autonomism is standardly defined as the view that the aesthetic value of an artwork in no way depends on its moral value, and hence that considerations about the latter are irrelevant to aesthetic evaluation. However, it has recently been argued that definitions along these lines involve certain flaws and that autonomism

should be characterized instead as the view that it is rationally permissible not to adjust one's initial aesthetic judgment about a work in light of how one evaluates it morally. This paper argues that this proposal is seriously misguided in three central respects: its focus on evaluative adjustments is objectionably narrow and ignores other forms of evaluative conduct; its appeal to rationality misconstrues the core commitments of non-autonomists; and its permissivist character results in a distortion of what is at stake in the debate about the autonomy of the aesthetic.

Tim Mahoney, *Hardcore Music Ontologies*

Hardcore increases the speed, intensity, and contradictions of punk rock. Considering prevailing theories of rock music ontologies in the light of hardcore art practices provides reasons to rethink what we thought. Hardcore shows how recording-centered ontologies, underemphasizing what goes into playback, miss the materiality of some recording artworks. Hardcore art practices also show how performance-centered ontologies force us to divorce the played music from its full, embodied performanced artwork. In both cases, I highlight hardcore art practices and how they conceive of artworks in a more multi-faceted fashion than either predominant view can fully capture.

Journal of Somaesthetics, 10, 2 (2024)
https://somaesthetics.aau.dk/index.php/JOS

Eros and Thanatos – Bodies in Dance

Eric Mullis, *Reconstruction in Dance Somaesthetics*

This essay considers the relationship between contemporary concert dance, somaesthetics and dance studies. It begins by discussing the original somaesthetics disciplinary proposal, focusing on how the methodology outlined therein pertains to work in dance studies. The second section briefly surveys existing literature on dance somaesthetics, and the third discusses two strategies that will help make such work more conversant with contemporary dance and related scholarship.

Christian Kronsted, *Still Not About Sex — Vernacular Dance, Attention, Affect, and Self-Organization*

Scientists and lay-people frequently buy into the trope that vernacular dance is primarily an evolutionary mechanism for sexual selection. I argue against the dance-as-sexual-selection hypothesis; the structure of attention, affect, and agency in dance are all geared towards experiences of the collective, not the identification of single individuals. I call into question several problematic assumptions about dance in the sexual selection literature and point to flawed experimental designs. Using dynamic systems, phenomenological evidence, and embodied cognition, I argue that vernacular dance is more fundamentally about a sense of collectivity.

Katy Oliver, *Butterflies in the Flames: Romantic Ballet and the Spectacle of the Burning Ballerina*

Some of Romantic ballet's best-remembered dancers are those who burned to death in horrific stage accidents. Emma Livry, the rising hope for the French ballet, was scorched during a rehearsal when her costume caught fire, lingering in a state of perpetual agony for eight months before dying of infection. In the United States, four sisters dancing together at Philadelphia's Continental Theatre, as well as a number of other dancers, perished when their dressing room went up in flames. The remarkable phenomenon of the burning ballerina spurred public outcry against unsafe conditions for dancers, and yet as a grisly form of visual spectacle, the image of the dancer-aflame both disturbed and excited those who watched and wrote of it. The English ballerina Clara Webster died during a performance of *The Revolt of the Harem*, inspiring author and influential early ballet critic Théophile Gautier to include a fictionalized version of her death in one of his novels. Using the histories of several nineteenth-century ballerinas who burned in stage accidents as its focal point, this article will examine how the figure of the burning ballerina is rendered—immortally—as a dual emblem of hyper-ability and disability, living virtuoso and dead angel of the dance. Onstage, her body, dancing on the brink of destruction, generates a powerful affective miasma that is perceptible to the spectator; on the page, she metamorphoses beneath the weight of the competing aesthetic configurations that ballet writers impose upon the narrative of her death, configurations of pious disembodiment and agonizing 'hyper'-embodiment (in which the body is made to carry not only the weight of its own visceral matter, but also the weight of aesthetic figuration). This article will discuss the frightening delights of looking at—and writing about—another body as it is on the cusp of decay, death, and dissolution, even at the height of its aesthetic perfection. All the while, this body possesses a powerful

and moving affect of its own, never exhaustible, never fully recoverable, but always inviting us to look again.

Xueting Luo, *Eros and Thanatos Entwined: Somaesthetic Explorations in Kunqu Dance*

This paper investigates somaesthetic principles in Kunqu opera, particularly through the classical work *The Peony Pavilion*, focusing on how dance movements convey the interplay of Eros and Thanatos. It delves into the spiritual influence of emotional commitment on Kunqu's integrated system of poetry, music, and dance, and considers how traditional Chinese aesthetics may shape the mind-body relationship. This exploration seeks to contribute to the discourse on somaesthetics by suggesting that Kunqu dance offers nuanced insights into existential themes, thereby enriching our understanding of life and death within the arts.

Pooja Sunil, Vinod Balakrishnan, *Somaesthetics and Dance: The Convergence of Bharatanatyam and Yoga in Kundalini Pattu*

This paper performs a Somaesthetic evaluation of *Kundalini Pattu: A Dance-Yoga,* a dance performance portraying the spirit of Kundalini as creation of life and life forces after death. The discussion laid out in three sections uses Shusterman's philosophy of Analytic, Pragmatic and Practical somaesthetics to evaluate the two performances of this choreography, one featuring Guru Reshmi Narayanan and the other her students. The study attempts to establish the disciplining of the soma as a necessary condition for the attainment of aesthetic perfection in Bharatanatyam, the South Indian classical dance tradition.

Pedro Salinas-Quintana, *Valentina Molina Fuentealba, Paola Rodriguez, Belén del Cid, Nietzsche and Freud: A Pandora's box of transgressive contemporary art*

Kieran Cashell defines the art of transgression as influenced by the "dark troika" (Nietzsche, Freud, and Bataille). This paper examines Nietzschean and Freudian contributions to an art detached from traditional aesthetics like form, symmetry, and beauty, referred as "de immundo" by Jean Clair. It explores Nietzsche's early work, "The Birth of Tragedy," and its concepts of the Apollonian and Dionysian, linking them to Freudian psychoanalysis. The paper concludes by discussing Nietzsche's influence on psychoanalysis and contemporary transgressive art.

Nora Hovarth, *Desire and Eroticism on the Stage of Pal Frenak*

Abstract: Since 2018, I have been a philosophical consultant for the Compagnie Pál Frenák, and recently a dramaturg. Simultaneously with my research on somaesthetics, I became familiar with Frenák's unique organic movement system, which developed from the sign system of the deaf and hard of hearing, and became a completely individual means of expression over decades. Since Frenák, the best-known choreographer of Hungarian contemporary dance, thinks of Deleuze's philosophy as a point of alignment, the Abécédaire of Deleuze and the aesthetics of Shusterman both played a role in my 2022 book about him (Horvath 2022). However, Frenák is an autonomous creator who never uses the books he reads as a concrete reference, rather he just extracts the essence of what he reads and takes inspiration from them by placing them in a totally different context. Anyone familiar with Frenák's works knows that his central theme is the libidinal energy that controls people—he researches how to express erotic radiance, repressed desire or the resonance that exists or never develops between people. Frenák opens something up to audiences, and they are either drawn in or pushed away. Frenák's native language is sign language, due to his deaf mother. In the world of the deaf and hard of hearing, only continuous and intense attention can be natural - perfect knowledge of this medium and communication system adds the most special plus to Frenák's somatic style. Frenák's work is special because since childhood he has been experimenting with a language of movement unique to him, with which generations of dancers have been able to identify in joint productions over the decades. But his art is much more than that. He was able to do what very few people do: he constantly builds and enriches the unique world in which certain themes, motifs, and emotions regularly appear. It is only the harmony between the body and the soul that is capable of representing the homogenous artistic style that has characterized Frenák's style for decades. Maybe that is partly why we feel that his pieces are the various manifestations of a homogeneous whole and are not isolated choreographies despite their fragmented nature. In my study, I examine how Frenák digs into the depths of human nature. How does it touch on the myth of marriage or love triangles? How can such a feeling be realized on stage, when two figures are not even touching, yet we know, we feel in our guts, that they belong together. Frenák is not satisfied with portraying superficial relationships, and he does not care about patterns and norms. He is a diver delving into the depths of the soul frightened of itself, a soul that has to grapple with itself to overcome its fears and its own shadows. During the investigation, the question arises whether it is possible to put into words the erotic experience that art can only partially show? "The philosopher can speak of everything

he feels. Erotic experience will commit us to silence" says Bataille in Eroticism (Bataille, 1962, p. 252.). That is the advantage that art has and that is why the feeling that the protracted saying of the word "Silence" in Frenák's pieces (e.g., in The Hidden Men) may convey. Philosophy is unable to free itself of language and, what Bataille considers the most important, "it uses language in such a way that silence never follows", the silence of that last moment where consciousness forsakes you (Ibid, p. 274.). The atmosphere of Frenák's plays can reproduce exactly those states of mind in which awareness fails, where there is nothing left but silence or madness. The question is therefore given, how to grasp passion rendered with artistic corporality from the perspective of somaesthetics.

Tomasz Gil, *Erotics in Lacan's Schema L1*

Lacanian theory of the subjective is based on the idea that Desire is a lack that arises in the subject in the process of introduction into the symbolic world of society where all interactions are mediated by language. The subject is evicted from the immediacy and intimacy of the world of the Mother and pushed into the symbolic world of the Father. The loss translates into a condition of lack and constitutes desire as a feature/faculty of the psyche. Desire resides in the unconscious where access to it is interpolated by language. Lacanian theory of the subject provides concepts allowing us to understand the mechanisms of desire and how they play out internally within the psyche as well as socially between subjects. A principal axis of these interactions is speech - connecting the individual to the social aspect of the psyche - the Big Other. Other such axes realize the function of imagination, sublimation and unconscious construction of a path of desire navigating the subject toward the Real. The Real is the lost world of the Mother, which had been once present at the time of birth, and which the subject attempts to recover. They are represented and described graphically in Lacan's Schema L where the main points of interest relate to language. The chief goal of the paper is to demonstrate how erotic experience participates in the structure of the subject and how it fits into the interactions of Schema L. Specifically, the erotic experience is found on the axis of interaction of the Real with object a (objet petit a). In order to relate erotics to performance arts (and dance specifically), we will situate the latter within Schema L as well.

Bernadett Jobbágy, *Somatic Composition and Embodied Filmmaking – a case study on practice and practitioners through the example of a Creative Lab*

How do we film from the body, and how do we embody (moving)images? How do we make film, when we invite a somatic approach into filmmaking? What do we film, when we film with and from not only our exteroception but invite as well our interoception into the process? What do we film, when we film bodies in motion or in stillness? How can we transmit the quality of space around and within the body? Among others, these questions were the starting points for the Creative Lab in Tallinn, entitled Somatic Composition and Embodied Film, which I facilitated in March 2024, in partnership with Somaatikum, center for Body Mind Centering® education in Estonia, SZOME Association for Somatic Education and Movement in Hungary, and TantsuRUUM (Estonia). The workshop and lab aimed to directly apply somatic practice – in this case Body-Mind Centering®, or BMC® – to the creative process, to inform and generate both the movement (dance) practice and the filmmaking practice. Within this one week, we dived into our somatic self, into our living bodies, while also studying contemporary and embodied film theories and examples. From these sources participants started their creative work. It's important to note, that the frame of the lab was a low-tech approach of filmmaking in a limited time. The outcomes of the lab may therefore be experimental short films - complete as they are -, or drafts for a future film. The case study examines the dance- and somatic practice that lays behind these works, the working method and the way of participation and facilitation in dialogue with each other. It includes reflection on the process and on the moving image works that were created along this process. It includes reflections not only by the author of this article, and facilitator of the Lab, but also by the participants.

Open Section

Aska Mayer, *Playful Somaesthetic Technology Practices: Characteristics, Conditions, and Frameworks across Arts, Games, and Augmentation*

This paper explores playful instances of somaesthetic technology practices. Based on a multiple case study strategy, a preliminary framework will be provided for playfulness in technology practices which are focused on somaesthetic experience, appreciation, and transformation. To illustrate the understanding of playful somaesthetic technology practices, three selected cases are introduced (Alternative Game Controllers, Medical Performance Art, Human Tail Augmentations), their playful features defined, and their conditions of practice analysed.

Journal of Visual Culture, 23, 1 (2024)
https://journals.sagepub.com/home/vcu

Dalia AlKury, *'Imagining Palestinian Liberation': reflections on the use of film props to dismantle settler colonialism*

'Imagining Palestinian Liberation' is an artistic research project which develops through film practice methods described as speculative non-fiction. The project seeks to develop a cinematic language that arises from imagining, as the title suggests, a liberated Palestine. By staging her imagined return, the author runs into ethical dilemmas, including self-censorship, the quandary of representing so-called others and the elusive role of cinematic catharsis. Her interest in staging simulated pasts, as was the focus of her earlier documentaries, and then staging speculations of futures in her current work stems from a longstanding frustration with the documentary's lack of fortitude in creating the aesthetic means for articulating and imagining a more liveable world today. Her recent short film *Levitations*, tries to overcome the limitations of the documentary method and its insistence on documenting so-called reality. *Levitations* commits to framing a visual travelogue in a fictional, liberated Palestine, thereby constructing an alternative reality. An emancipatory process starts to take shape.

The film's key 'props' such as the separation wall and the Israeli flag, a tape recorder and tree are here analysed as narrative tools to visualize the liberation. The article, or, rather, essay offers insights into their use to articulate how speculative non-fiction methods may transform diasporic Palestinian angst, daring to imagine and show a liberated homeland.

Sarah Richter, *'splinter to the heart of the world': Beverly Buchanan's shack works*

For 30 years of her art practice, the black queer land artist Beverly Buchanan (1940–2015) researched and reproduced, though aslant, subsistence housing in the South. Here, the author treats Buchanan's shack works as an expanded aesthetic project, one explicitly embedded in the forms of indebtedness and indenture extracted from the black household after Emancipation. Buchanan's shacks spanned sculpture, bric-a-brac assemblage, drawing, portraiture, writing, and oral history. The author argues that, by holding and withholding, giving and taking, building and grounding, the

shacks make several interventions in the architectural afterlife of slavery – and dwell, explicitly, with those forms of mutual aid which subsist beneath, and ultimately exceed, the propertied household.

Mieke Bal, *Long live the hyphen and the exclamation mark! On the trait-d'union as inter-ship*

This first session after the inaugural lecture establishes the concept of 'semiosphere' through a discussion of the minimal signs in the European semiosphere that facilitate understanding without knowledge of the languages concerned as well as the integration of writing with the tones of spoken language. The author also discusses the short film that makes use of such signs, *It's About Time! Reflections on Urgency*, with the exclamation mark in the title as the meaning-shifter. This film, spoken in Polish, stages the figure of Cassandra and her lover Aeneas as main characters of the mythical birth of Europe, the problematic of fictional time, the necessary skill and willingness of listening, and the idea of beginning. To make a useful distinction between identity as in-born features and identification as a willingness to affiliate, the article brings the French term *trait-d'union* to an English non-existing word, inter-ship.

Mai Corlin, *Archives for the future: the 2019 Lennon Walls of Hong Kong*

This article is concerned with the Lennon Walls of the 2019 Hong Kong protest movement as central spaces for the formation of an 'archival imagination' (Hochberg, 2021). Through producing a collection of protest icons connected directly to the movement's history, the author argues that the visual expression developed from displaying a multiplicity of voices on to displaying 'visual iconographies' for 'collective identification' (Yates McKee, 2017: 113). She shows how iconic symbols and figures developed on the basis of actual events and protest characters, and how, over time, a particular collection of these figures and symbols came to compose the iconography for the movement. In a sense, the creation of the iconography in itself became a way to archive particular events and figures in a visually recognizable image. In other words, the iconic symbols and figures seen on the protest walls came to archive the movement's history as it unfolded.

Jenny Stümer, *A time of broken futures: biopolitical temporalities, postmemory and apocalyptic affect in Larissa Sansour's In Vitro*

With a particular view to the workings of intergenerational time and postmemory within (and against) hegemonic power formations, Larissa Sansour's sci-fi short film *In Vitro* (2019) examines the biopolitics of temporality under conditions of occupation. Starting from the premise of a post-apocalyptic Palestine, the film stages postmemory as a form of inversed futurity or speculative futurism that provides insight into the enduring repercussions of political world-breaking and world-making. *In Vitro* thereby highlights the affective operations of political violence by tapping into a wider biopolitical project of feeling, but it also draws attention to the role of technological mediation though narrative, memory and visual culture in maintaining, and also resisting, specific regimes of control. Adding to a discussion about the biopolitics of feeling and temporality more broadly by introducing the notion of apocalyptic affect, the author demonstrates that the film's poignant illustration of displacement, trauma and nostalgia identifies the temporal unfolding that crafts exclusionary spaces and walled lives, while also attempting a politically vital piecing together of intergenerational time. *In Vitro*'s invocation of mnemonic futurity thus provides an emotional and temporal politics of worlding that reanimates the present as presence. Ultimately, such forms of speculative worlding provide insight into how power and violence organize space, temporality and feeling towards taken-for-granted forms of political embodiment that are central to the biopolitical project, but they also matter politically precisely because they challenge the choreography of hegemonic experience in favour of complicating configurations of imaginative futurity.

Journal of Visual Culture, 23, 2 (2024)
https://journals.sagepub.com/home/vcu

Agata Lisiak, *Notes on plant companionship: from Rosa Luxemburg's herbarium to Jumana Manna's Foragers*

In this article, the author proposes thinking of Rosa Luxemburg's herbarium as a manifestation of plant companionship, a term she uses to describe the practice of noticing plant life and acknowledging it for what it is, caring for and about it, protecting and defending it, and remaining humbly open to what we do not (yet) know about it. She traces an ecofeminist genealogy of plant companionship by gleaning connections between Luxemburg's political ecology and the work of contemporary women artists who engage with the politics of human relationships

with plants – Milena Bonilla, Marwa Arsanios and Jumana Manna – as well as John Berger's writings and drawings that highlight the epistemic and ontological openness that is required of humans in life-affirming engagements with the nonhuman. Relationally thinking about struggles from different geographies and temporalities, the author believes, can draw together the two most pressing causes of our time – human liberation and earth liberation.

Megan Wiessner, Sam Kellogg, and Nicole Starosielski, *The visual culture of 'Silicon Heartland': architecting agricultural past as infrastructural future*

This visual essay traces the mediated production of an emergent sense of place, the 'Silicon Heartland', through one of its epicenters, the growing town of New Albany, Ohio. Here, visions of midwestern pastoral heritage and industrial productivity are leveraged in support of the region's transformation into a key logistical and manufacturing hub for the global digital economy. Already home to numerous data and distribution centers, New Albany is undergoing yet another influx of capital investment and infrastructure construction as the future home of a 28-billion dollar Intel chip factory. The authors combine their own site photographs and stills from drone footage with excerpted material from promotional videos, screenshots, and planning documents to reveal how the visual culture of Silicon Heartland scaffolds these investments and transformations. By dissecting, reading, and layering these materials against one another and alongside literature on the emplacement of data centers, they show how the spatial transformation of rural Ohio is articulated through a worldview in which an idealized vision of the midwest's agricultural past harmoniously supports capitalism's digital future.

Berin Golonu, *At the crossroads: photography, ecology and heritage in Istanbul*

This article looks at three contemporary photo-based projects that reference Istanbul's visual histories and document its endangered ecologies. These works take a critical approach to cultural heritage practices in contrast to official discourses that serve state power or justify capital accumulation. Osman Bozkurt's *Scenes*, Ali Taptık's *Topographic Nostalgia*, and Cemre Yeşil and Maria Sturm's *For Birds' Sake* focus on the relationships between the human and non-human elements of urban geographies. Their projects conceive of heritage as a practice that combines ecological concerns with preserving the cultural remnants of the urban past. Whether critiquing the aesthetic conventions of the picturesque, evoking an affective

engagement with the viewer, or conjuring memories of displaced populations, these artists explore different visual approaches to embodying and remembering urban space and place. Taking a cue from their works, this article contemplates the possibility of envisioning heritage futures that can protect Istanbul's biodiversity while being inclusive of cultural difference.

Mieke Bal, *Two Inter-s: Interdisciplinarity and Internationality*

In this article I argue for a form of identity with an expectation and a promise of relationality. Europe needs such a commitment if it wants to be a union. The mode of living in what I call 'being in-between' entails a relationship with others, persons, groups, and cultures, even in cases where linguistic difference makes communication difficult. Here I continue that reflection considering different usages of that preposition inter- in its usual form derived from Latin. If there exists a metaphor that might be useful for evaluating the specific use of any concept, it could be 'elasticity'. For, that word suggests an unbreakable and a near-unlimited extensibility. This is the paradoxical status of concepts that help us live with and through the following dilemma: only practice can pronounce on theoretical validity, while without theoretical validity, no practice can be evaluated. Hence, it is in the double framework where thinkers and creators hold hands that we can continue to invent Europe in significant-creative ways.

Kamini Vellodi, *Interstitial Thinking*

This paper offers a response to Mieke Bal's 2022-2023 College de France lectures, engaging in a dialogue with her concepts, in particular the concept of the inter-, which she also calls the 'being-between' (*être-entre)*. My aim is to take Bal's concepts in directions that reflect current and emerging topics of concern, notably the question of the orientations and potentials of art in a planetary age.

Julian Stallabrass in conversation with Christian Lutz, *The photographic depiction of populism*

This interview explores the ways in which the complex phenomenon of right-wing populism in Europe was captured visually in a book and exhibition project by Christian Lutz. The dialogue includes discussion of Lutz's approach to the subject, his way of working, his relations to his subjects, and the way in which he assembled image sequences in the book and when the photographs are displayed. Questions are raised

about the interaction of people and their visual environments, whether populism can be grasped visually, and how documentary may be used to construct narrative.

Alsharif Samira Makki, *Diaries of an impasse: the video works of Basma*

This article offers a new reading of Basma Alsharif's work explored through the form of diary film. By problematizing the term 'post- Palestinian' with which Alsharif's practice has been described, the author foregrounds the limits of post-language in attending to Alsharif's treatment of home in her two short films *We Began by Measuring Distance* (2009) and *Home Movies Gaza* (2013). Lauren Berlant's theorization (see *Cruel Optimisim*, 2011) of the impasse serves as a key companion to probing the critical capacity of Alsharif's films in revisiting certain attachments to the concept of home in relation to Palestine and in exploring other affective binds that foster collective rehearsals towards liberation.

Ella Klik, *Moonshots: high-resolution aesthetics and the post-digital past*

As humanity's fascination with future cosmic voyages grows, the allure of images of outer space taken in the 20th century persists. This article examines how engineers, professionals and users rework old documentation of human and nonhuman endeavors into space. The study considers three cases of digitizing, remastering and algorithmically enhancing NASA-produced photographs and moving images: the digitization of rediscovered Lunar Orbiter satellite images that were transmitted and recorded on magnetic tapes in 1966; the digital modifications and augmentations of astronaut photography showcased in Andy Saunders' book, *Apollo Remastered* (2022); and the enhancement of 16mm footage from the Apollo missions by enthusiasts using open-source tools to synthetically generate details and frames never captured on camera. Through a critical analysis of their discourses, the author argues that the idealization of high resolution and 'seeing in detail' assumes that historical materials – and perhaps the past itself – must be continuously updated to visually fit our current media standards.

La Part de l'Œil, 39 (2025)
http://www.lapartdeloeil.be/fr/revues.php

Lire, décrire, interpréter. Louis Marin entre texte et image

Bernard Vouilloux, *L'image comme problème*

Laura Marin, *Décrire une image, écrire un regard*
Baptiste Tochon-Danguy, *De la tête coupée au lac immobile: instant, temps et éternité chez Louis Marin, entre discours et regard*
Giorgio Fichera, *Adresse queer et opacité du genre dans la peinture à Rome entre le XVIe et le XVIIe siècles*
Benoît Tane, *Schefer, Marin, Lyotard, 1969-1971. "Discours" et "figure", une concurrence sémiologique ?*
Laurent David, Lionel Maes, *Méthode*
Adnen Jdey, *Entre théorie de la représentation et histoire de l'art :une phénoménologie en trompe-l'oeil ? Marin lecteur de Husserl*
Stefano De Bosio, *"Un corps endormi". Jalons pour une anthropologie du tableau chez Louis Marin à partir de Poussin*
Vincent Debiais, *Le Moyen Âge, avec ou sans Louis Marin?*
François Herreman, *Lire Marin pour voir Titien: peinture, sculpture, signature*
Danielle Desloges, *Les nuages sombres comme figures de la peste dans l'art vénitien de la Renaissance : une illustration de la pensée de Louis Marin*
Jorge Rizo-Martinez, *Les "images sonores" dans le Pelerin de Lorette, de Louis Richeome*
Isabelle Ost, *Louis Marin et la représentation cartographique. Entre transparence et opacité, idéologie et utopie*
Cécile Massart, *Un site archivé*
Nigel Saint, *Lire Louis Marin avec Pierre Fédida : écouter, écrire, dialoguer*
Florence Dumora, *Pouvoirs du comme chez Louis Marin et La Fontaine : « Le statuaire et la statue de Jupiter »*
Jérémie Ferrer-Bartomeu, *La figure du ministre ou le troisième corps du roi. Contribution à l'histoire des représentations et des matérialités politiques (Europe, première modernité)*
Maxime Cartron, *Baroques et classicismes chez Louis Marin: vers une essence du politique*
Tom Conley, *Gloses et entreglose. Lire et voir* Des pouvoirs de l'image

Alain Cantillon, Giovanni Careri, Pierre-Antoine Fabre, *Héritage de Louis Marin | Entretien avec Alain Cantillon, Giovanni Careri et Pierre-Antoine Fabre*

Nouvelle Revue d'Esthétique, 34 (2024)
http://www.cairn.info/revue-nouvelle-revue-d-esthetique.htm

Kitsch: mondes en toc

Leo Pinguet, *Kitsch et clichés: manières et devenirs-mondes*
Lea Jusseau, *Le kitsch comme outil d'analyse des mondes culturels.Retour sur « Avant-garde et kitsch » (1939) de Clement Greenberg*
Christophe Genin, *Kitsch planétaire et mondialisation des clichés*
Suzie Colin, *Le romantique et l'amoureux kitsch. Faire de son amour une œuvre d'art?*
Francis Haselden, *La miniature kitsch*
Julien Campagma, *Le roman noir de Jack O'Connell et Jean-François Vilar : enjeux postmodernistes du kitsch*
Pascal Engel, *Le cinéma de Wes Anderson est-il kitsch?*
Marie-Reine Mouton, *Hantise du kitsch et du cliché au cinéma*
Jean-Baptiste Ghins, *Industrie culturelle cybernétique : kitsch ou cliché?*
Caroline Gondaud, *Le kitsch dans les relations internationales. Du bon usage du cliché en diplomatie*

Document

Heinrich Blücher, *Du philistinisme au totalitarisme. Fragments des Fondements d'une philosophie de l'art, Sur la compréhension de l'expérience esthétique* (1951)
Varia
Quentin Gailhac, *Les catégories esthétiques sont-elles esthétiques? Benedetto Croce et le probleme de la psychologie*

Marie Gueden, *Raymond Bayer et la grâce serpentine ralentie: contribution de l'esthetique française a l'esthétique du cinema des années 1920 aux années 1950*

Maria Tortajada, *La forme du mouvement. Entre art, science et « cinéma » (Marey, Richer, Willeme, Hildebrand)*

George Iliopoulos, *La temporalité du tatouage: un pharmakon incorporé?*

Psychology of Aesthetics, Creativity, and the Arts, 18,6 (Dec. 2024)
https://psycnet.apa.org/PsycARTICLES/journal/aca/18/6

Margherita Vincenzi, Ana Isabel Correia, Patrícia Vanzella, Ana P. Pinheiro, César F. Lima, E. Glenn Schellenberg, *Associations between music training and cognitive abilities: The special case of professional musicians*

We sought to clarify the commonly accepted link between music training and cognitive ability. Professional musicians, nonprofessionals with music training, and musically untrained individuals (N = 642) completed measures of musical ability, personality, and general cognitive ability. Professional musicians scored highest on objective and self-report measures of musical ability. On personality measures, professional musicians and musically trained participants scored similarly but higher than untrained participants on agreeableness, openness-to-experience, and the personality metatrait stability. The professionals scored higher than the other 2 groups on extraversion and the metatrait engagement. On cognitive ability, however, they were indistinguishable from untrained participants. Instead, musically trained nonprofessionals exhibited the highest cognitive ability. In short, professional musicians differed from other individuals in musical ability and personality, but not in cognitive ability. We conclude that music training predicts higher cognitive ability only among individuals who do not become professional musicians and offer possible explanations.

Young-Jin Hur, Christian Hallam-Evans, Yvette Garfen, Adam Baiza, Tabitha Backhouse Spriggs, Margareta-Theodora Mircea, Oscar Nagy, Emily Pye, I. Chris McManus, *Differentiating the visual aesthetics of the sublime and the beautiful: Selective effects of stimulus size, height, and color on sublimity and beauty ratings in photographs*

Despite the philosophical literature concerning the sublime and the beautiful, dating back to Burke (1759/2008), there is still limited empirical evidence regarding the visual aesthetics of sublimity and beauty. The present article asks whether the manner in which photographs are presented can alter the perception of the sublimity and beauty ratings of these photographs. In a set of studies, it is reported that the increase of presentation size increases sublimity more than beauty (Study 1) and that this is mainly driven by the effects of visual angle (Study 3). While increasing presentation height affects both sublimity and beauty positively and in similar degrees (Study 1), the presence of color (vs. black and white [monochrome]) is predominantly related to judgments of beauty (Study 2). Brightness and contrast levels affected neither sublimity nor beauty (Study 3). An important methodological point is that all inferential statistics use linear mixed models, which treat both participants and stimuli as random effects. In addition, each participant receives different random subsets of stimuli, increasing the size of the stimulus set. Overall, the analyses incorporate 233 photographs and 245 participants in total, which allows the generalizability of findings. Sublimity and beauty respond differentially to different presentational cues, which demonstrates the importance of simultaneously considering sublimity and beauty in empirical studies on aesthetic judgments.

Dave Miranda, *Neuroticism, musical emotion regulation, musical coping, mental health, and musicianship characteristics*

A new line of research suggests that the personality trait of neuroticism may incline young people to use maladaptive musical emotion regulation strategies that in turn mediate an increase in their internalizing symptoms. However, it is unknown if this pattern is similar depending on how much music training young people have received in their lifetime. Therefore, the primary objective of this study was to examine four moderated mediation models in which music training (years of private lessons) may moderate how four maladaptive musical emotion regulation strategies (rumination, discharging negative emotions, avoidant coping, and liking sad music), respectively, mediate the relationship between neuroticism and internalizing symptoms (depression and anxiety). The sample comprised 647 university students aged between 17 and 21 years and ranging from not being a musician to having extensive music training. General (nonmusical) emotion regulation and coping strategies were statistically controlled to isolate potential effects inherent to music listening. Results indicated that liking sad music mediated the link between neuroticism and internalizing symptoms but that this mediation effect was not significant in music

listeners who had cumulated more music training throughout their life. In this case, perhaps extensive music training was a protective factor against maladaptive musical emotion regulation. Nevertheless, across a variety of musicianship characteristics, musical emotion regulation strategies showed more similarities than differences between musicians and nonmusicians. In sum, among four musical emotion regulation mechanisms, liking sad music might be a more consistent emotional pathway from neuroticism to internalizing symptoms in young music listeners with less music training.

Vanessa M. Aeschbach, Hannah Schipperges, Marion A. Braun, Sonja Ehret, Miriam Ruess, Zeliha Sahintuerk, Roland Thomaschke, *Less is more: The effect of visiting duration on the perceived restorativeness of museums*

Museums can be restorative environments that promote recovery from directed attention fatigue. The current study investigated the effect of the time spent in a museum on the perception of the museum as restorative environment. A total of 67 participants were randomly assigned to three experimental conditions that differed in how much time participants spent in the museum: 10 min, 45 min, or 110 min. Additionally, we assessed participants' subjective experience of the duration (i.e., too short, ideal, too long). As a baseline for nonrestorative environments, we measured the perceived restorativeness of the museum lobby and compared it with the perceived restorativeness of the museum, rated after the visit. Overall, the museum was perceived as a restorative environment, and this was not significantly modulated by the objective visit duration. However, the subjective appropriateness of the visit duration significantly predicted the perceived restorativeness of the museum. Specifically, participants who perceived their visit as too long rated the restorativeness of the museum as lower compared with participants who perceived the length of their visit as either too short or ideal. Hence, it is the subjective instead of the objective visiting duration that determines the restorativeness of museums. The findings are discussed in the context of attention restoration theory.

Catrinel Tromp, Robert J. Sternberg, *How constraints impact creativity: An interaction paradigm*

Extending the recent Integrated Constraints in Creativity (IConIC) model (Tromp, 2022), we propose a paradigm for how constraints interact with creativity. After reviewing the IConIC model and its taxonomy of constraints, we highlight the interactive nature of constraints and we develop the key argument that constraints

themselves are not a main effect. We outline the sources of constraints: the person, the task, and the situation, and we illustrate how they interact. We then propose a set of processing steps that underlie individual responses to constraints: identification, appraisal or analysis, and action. We end by discussing practical applications and the implications of the proposed paradigm for creativity research.

Mihaela Taranu, Marc Malmdorf Andersen, Anders Bo Bojesen, Andreas Roepstorff, *Trust the process: The effects of iteration in children's creative processes on their creative products*

In creativity research it is often claimed that creativity pertains to persons and products as well as processes. However, most studies have focused on the creative potential of persons and their creative products in detriment of looking at the creative process itself or investigating all three facets of creativity in the same study. In this article, we report on a study that investigated children's creative potential, iterations in their creative process, and the effects of these factors on their creative products. Twenty-seven children aged 10–12 participated in a LEGO building task and were asked to build creative products in a five-step iterative process (for a total of 135 creative products). Children's creative potential was then assessed with an Alternative Uses Task. Finally, children's creative products were evaluated by six expert raters using a Consensual Assessment Technique. Results revealed statistically significant effects of iterations in the creative process on children's creative products. Specifically, iterations significantly increased originality but decreased task-appropriateness of the creative products. These results suggest that, in children, iterations in creative processes might facilitate exploration but inhibit exploitation. We found no statistically significant effects of children's creative potential on their creative products, supporting domain specificity in creativity. These findings represent some of the first empirical evidence showcasing the effects of iteration on originality and appropriateness in children's creative products, emphasizing the importance of investigating creative processes in children.

Anthony Chmiel, Andrew J. Milne, Roger T. Dean, Emery Schubert, *Increasing music preference through guided self-framing: A comparison of historical and imaginative approaches*

While accompanying or contextualizing information ("framing") is often included alongside music, prior research on the impact of framing on music preference has produced heterogeneous results. Most of these studies have examined historical

framing, although a small subset has suggested that imaginative framing may have an understudied potential to increase preference. In such studies the participants are encouraged to freely use their imagination while listening. The present work directly compared these 2 approaches to framing to examine which has greater positive impact on preference. One hundred and fifty-two participants were exposed to 5 varied music excerpts (Pop/Rock and Classical), with participants placed into 1 of 3 conditions. Those in the historical condition were supplied with initial historical framing and were encouraged to freely search online for information related to the piece while listening to it (hence guided self-framing), whereas those in the imaginative condition were encouraged to freely use their imagination while listening. Those in a third, "unrelated" control condition were encouraged to choose an online game (selected from a provided list) while listening. Bayesian modeling was used to examine preference ratings by piece and condition. Historical framing led to higher preference than the control for 4 of 5 pieces, while imaginative framing led to higher preference than the control for 2 pieces. Additionally, those receiving historical framing rated preference higher for pieces that had a greater amount of information readily available online. Thus, historical framing most benefited preference, although we discuss limitations and future directions for research on guided self-framing.

Eunsil Lee, Jae-Hwan Kang, Jun-Dong Cho, Junsuk Kim, *Touch the color change: Representation of color change using tactile grating patterns*

We proposed a method representing relative color difference using tactile grating patterns by changing 3 components (i.e., orientation, spacing, and height) and assessed the feasibility psychophysically and qualitatively. Most color expression studies for the visually impaired have focused on a 1-to-1 correspondence between color and tactile patterns. With this 1-to-1 correspondence, a long period of associative learning is necessary, and it is impossible to represent a subtle change of colors. However, the proposed method could enable the effective perception of color changes. Two different experiments were conducted with sighted participants as a preliminary study to examine this method's feasibility and effectiveness. In a psychophysical experiment, participants performed dissimilarity rating tasks to measure how sensitively they perceived orientation, spacing, and height-change of the grating. In a tactile art appreciation experiment, participants appreciated 3 different tactile artworks characterized by 3 different grating components and responded to the questionnaire. The grating's orientation and spacing changes were revealed as effective in tactile dissimilarity perception and expressing color change

within an artwork. However, the grating height-change was revealed as it was difficult to perceive the texture changes and had less effectiveness in expressing colors. Among the 3 components, orientation- and spacing-change of the grating were effective for expressing color changes. In addition to art appreciation, this method can be useful in many applications for the visually impaired where the effective expression of color change is required.

Borbála Lukács, Kata Asztalos, Emese Maróti, Tamara Farnadi, Gabriella Deszpot, Borbála Szirányi, László Norbert Nemes, Ferenc Honbolygó, *Movement-based music in the classroom: Investigating the effects of music programs incorporating body movement in primary school children*

The present studies investigated the impacts of the different implementation of body movement into classroom-based comprehensive music programs on the development of music-related and nonmusical abilities in Hungarian primary school children. In Study 1, science-focused classes received Kodály music lessons completed with teacher-directed movements or no movement activities. In Study 2, intensive music classes participated in Kodály music lessons combined either with teacher-directed or improvised movement elements. From the beginning of schooling, participants were measured three times over 1.5 years for musical abilities, sensorimotor entrainment, phonemic awareness, rapid naming, reading, executive functions, and IQ. Results revealed distinct developmental trajectories for melody discrimination, phonemic awareness, and verbal IQ in the science classes; however, the classes' comparable performance at the first and last measurements indicated that their overall growth was similar. Moreover, performance of the intense music classes was comparable at the end of the second school year even though the class with the music curriculum using teacher-directed movements showed greater improvements in rapid naming of pictures and verbal IQ. These findings suggest that in the early school years, diverse movement-based music programs provided in classroom settings supported musical, sensorimotor entrainment, early literacy, and cognitive development similarly.

Jimpei Hitsuwari, Michio Nomura, *Ambiguity and beauty: Japanese-German cross-cultural comparisons on aesthetic evaluation of haiku poetry*

In this study, ambiguity was classified into cognitive and emotional ambiguity, and their effects on the aesthetic evaluation of haiku were examined for native Japanese and German speakers. Because haiku is the shortest form of poetry in the world, it

usually contains ambiguity and makes cultural comparison easier. Overall, 450 Japanese and 373 German speakers participated in an online experiment involving the evaluation of haiku poetry. They were also asked to fill out questionnaires based on personality traits. Then, participants were asked to rate a haiku based on 10 characteristics, including the degree to which they perceived beauty, cognitive ambiguity, awe, and nostalgia. Results showed that as cognitive ambiguity increased, the aesthetic evaluation of haiku decreased. This tendency was greater among German than among Japanese speakers; this can be explained by the differences in high- and low-context societies. Regarding emotional ambiguity, this study focused on the higher-order emotions of awe and nostalgia, which encompass both positive and negative emotions. It was found that the greater the participants felt these emotions, the higher was their aesthetic evaluation of haiku. This tendency was greater among German than Japanese speakers; this may be because Westerners tend to perceive awe and nostalgia highly positively. Ambiguity, also known as "the beauty of silence," is one of the characteristics of haiku and was found to be an important factor in aesthetic evaluation; however, this relationship was also influenced by cultural differences.

Corinna M. Perchtold-Stefan, Andreas Fink, Christian Rominger, Ilona Papousek, *Social exclusion increases antisocial tendencies: Evidence from retaliatory ideation in a malevolent creativity task*

The experience of social exclusion has been shown to trigger aggressive, antisocial behavior. This outcome is particularly problematic if such retaliatory acts, in addition to being harmful, are also highly original and creative and difficult to anticipate and to defend against. For this reason, the present study investigated whether a laboratory social exclusion paradigm would increase malevolent creativity—creativity deliberately aimed at damaging others. In a sample of n = 81, male and female participants were either excluded or included by an alleged group of peers based on their personal preferences, and then generated as many original ideas as possible to take revenge on other wrongdoers (Malevolent Creativity Test, MCT). State affect was additionally assessed before and after exclusion or inclusion. Analyses revealed that social exclusion had significant effects on individuals' malevolent creativity performance, with the excluded group generating a greater number of vengeful ideas in the MCT that were also rated as more original. Greater harmfulness (malevolence) of revenge ideas was specifically observed for excluded women. While social exclusion was linked to increased anger and general negative affect, affect changes

did not mediate exclusion effects on malevolent creativity. This hints at more complex mechanisms linking social exclusion and creative antisocial behavior other than immediate emotional responses. Altogether, our findings emphasize the role of situative factors for the emergence of malevolent creativity, suggesting that anybody may resort to highly malicious ideation under threatening circumstances.

Aya Nitzan, Hod Orkibi, *The contribution of integrated arts-based groups to people with mental health conditions and community members: Processes and outcomes*

The two major challenges facing people with mental health conditions (MHCs) are stigma and discrimination. This study focused on the Amitim program's nationwide integrated arts-based groups that not only aim to impart knowledge and skills in the arts (e.g., theater, writing, music, poetry, visual art, etc.) but also reduce public and self-stigma, and promote personal recovery. This study, composed of a sample of 642 Israeli adults, examined whether people with MHCs and nonclinical community members who attended the integrated groups would report greater adaptive changes in outcomes than those who did not participate, the association of change process factors and in-group factors with these outcomes, and candidate mediators in the association between participation in the groups and the outcomes. The findings showed that change in creative self-efficacy (CSE) significantly predicted adaptive change in outcomes in people with MHCs who participated in these integrated arts-based groups. Participants with MHCs in groups facilitated by arts therapists reported significantly more positive outcomes than participants in groups with facilitators from other professional human services. Nonclinical community members in the integrated groups reported higher postprogram CSE and less desire for social distance from people with MHCs compared with the control group. Finally, change in the desire for social distance significantly mediated the relationship between group participation and change in public stigma. Overall, direct intergroup contact while engaging in arts-based activities appears to be a promising way to promote positive changes in people with MHCs and nonclinical community members. The implications and future directions are discussed.

Tugce Elver Boz, Halime Demirkan, Burcu A. Urgen, *Visual perception of the built environment in virtual reality: A systematic characterization of human aesthetic experience in spaces with curved boundaries*

Visual perception of architectural spaces and human aesthetic experience in these spaces have recently received considerable interest in cognitive science. However, it has been difficult to construe a common understanding of aesthetic experience for architectural space, since different studies use different scales to measure aesthetic experiences. In this interdisciplinary study spanning cognitive science and architecture, we aim to provide an empirically driven systematic characterization of human aesthetic experience and investigate what aspects of the architectural spaces affect aesthetic experience. To this end, we manipulated various architectural variables including the shape of the curvilinear boundaries of architectural spaces as well as their size, light, texture, and color in virtual reality. We then had people evaluate these spaces by exhausting a large list of commonly used scales in the literature and applied principal component analysis to reveal the key dimensions of aesthetic experience. Our findings suggest that human aesthetic experience can be reduced to 3 key dimensions, namely familiarity, excitement, and fascination. Each of these dimensions are differentially affected by the various architectural variables revealing their differences. In sum, our study provides a comprehensive framework to characterize human aesthetic experience in virtual architectural spaces with curved boundaries.

Dario Krpan, Wijnand A. P. van Tilburg, *The aesthetic quality model: Complexity and randomness as foundations of visual beauty by signaling quality*

Visual complexity has been identified as a fundamental property that shapes the beauty of visual images. However, its exact influence on beauty judgments, and the mechanism behind this influence, remain a conundrum. In the present article, we developed and empirically evaluated the Aesthetic Quality Model, which proposes that the link between complexity and beauty depends on another key visual property—randomness. According to the model, beauty judgements are determined by an interaction between these two properties, with more beautiful patterns featuring comparatively high complexity and low randomness. The model further posits that this configuration of complexity and randomness leads to higher beauty because it signals quality (i.e., creativity and skill). Study 1 confirmed that black and white binary patterns were judged as more beautiful when they combined high complexity with low randomness. Study 2 replicated these findings using an experimental method and with a more representative set of patterns, and it pointed to quality attribution as a candidate mechanism underlying the beauty judgements. Studies 3

and 4 confirmed these findings using experimental manipulation of the mechanism. Overall, the present research supports the aesthetic quality model, breaking new ground in understanding the fundamentals of beauty judgment.

Sonia Malvica, Letizia Palumbo, Valentina Cazzato, *"I feel like I am in that place and I would like to see more": Aesthetic and embodiment components of tourist destination image*

Photographs of places are cognitive sources that provide the observer with a first, essential impression of a potential tourist destination, before the observer visits that place. Recent evidence suggests that aesthetic qualities of a tourist destination may affect tourists' experience and satisfaction, contributing to their loyalty toward a destination and intention to return. Drawing upon the literature on sensorimotor processes of aesthetic experience of arts, here, we investigated whether embodiment and aesthetic qualities of landscape photos might play a role in people's aesthetic preference and willingness to visit a tourist destination. One-hundred twenty-one participants (Mage = 22.17, SD = 6.25) completed an online survey, which asked to evaluate a series of landscapes according to subjective ratings of presence, exploration, and completion, that is the intention to explore beyond the represented place (embodiment dimensions), as well as of symmetry. Furthermore, participants rated how much they liked each destination (Liking) and how much they would like to visit that place (Tourist judgment). Convolutional neural networks (CNN) of image features (Symmetry, Variance and Self-similarity) were also analyzed to rule out the effects of these features on the 2 types of judgment. Results showed that embodiment components predicted both Liking and Tourist judgements. In contrast, neither subjective Symmetry nor CNN measures predicted any of the 2 Liking and Tourist judgements. Overall, our findings support a novel theoretical framework of tourist aesthetic judgment, whereby sensorimotor mechanisms might play a role in tourist destination choice.

Zachary C. Irving, Catherine McGrath, Lauren Flynn, Aaron Glasser, Caitlin Mills, *The shower effect: Mind wandering facilitates creative incubation during moderately engaging activities*

People often seem to generate creative ideas during moderately engaging activities, such as showering or walking. One explanation of this shower effect is that creative idea generation requires a balance between focused, linear thinking (which limits originality) and unbounded, random associations (which are rarely useful). Activities

like walking may help us strike this balance by allowing mind wandering in an engaging environment that places some constraints on thought. Although past studies have found an inconsistent relationship between mind wandering and creative idea generation, they have two limitations. First, creativity researchers have not studied a key form of mind wandering, which is freely moving thought. Second, studies have used boring tasks that may encourage unconstrained and unproductive mind wandering. To overcome these limitations, we investigate the relationship between idea generation and freely moving mind wandering during boring versus engaging video tasks. Across two studies, we find that mind wandering leads to more creative ideas, but only during moderately engaging activities. Boring activities lead to either more ideas or more semantically distant ideas overall, but these effects were unrelated to mind wandering. Boring activities may therefore lead to ideas by affording time for focused problem solving, whereas engaging activities may do so by encouraging productive mind wandering.

Psychology of Aesthetics, Creativity, and the Arts, 19,1 (Feb. 2025)
https://psycnet.apa.org/PsycARTICLES/journal/aca/19/1

Alexander P. Christensen, Eileen R. Cardillo, Anjan Chatterjee, *Can art promote understanding? A review of the psychology and neuroscience of aesthetic cognitivism*

Aesthetic cognitivism refers to the proposition that art promotes knowledge and understanding. Despite its intuitive appeal, few empirical investigations have tested the validity of this philosophical claim. In our review, we outline prior arguments for and against aesthetic cognitivism. Then, with a focus on visual art, we discuss how empirical aesthetics and neuroscience can contribute to conversations about aesthetic cognitivism. We propose that engagement, broadly defined as the ongoing thoughts, feelings, and actions of a person in response to viewing an artwork, is necessary to acquire new knowledge and understanding, describe motivational states associated with learning, and posit who is most likely to experience these states to gain knowledge and understanding from art. Throughout the article, we discuss how, when, and what knowledge derived from engagement might be measured and modeled. By grounding aesthetic cognitivism in empirical aesthetics, researchers can generate and test hypotheses about art's role in promoting knowledge and understanding.

Nicole Heller, *Thinking outside the box: The influence of product metaphors on aesthetic judgements in design innovations*

Recently, design innovation has become a promising competitive advantage for companies. Implementing metaphors in a product's visual appearance make a novel design easier to process while still being different in its appearance and maintaining visual novelty. However, insufficient studies have been conducted to understand how consumers' process product metaphors and how the integration of metaphors facilitates comprehension, thus leading to aesthetic liking. Additionally, the role of processing fluency has not been sufficiently considered. We analyze the effects of product metaphors using four studies. These studies explore whether differences between pleasure-based and interest-based aesthetic liking can be identified and whether individual levels of need for cognition influence the effects of product metaphors. The studies examine the role of processing fluency to investigate whether initial disfluency can be reduced by experiencing an aha moment. The results reveal that metaphorical design can serve as a design innovation and help to reduce initial disfluency, which finally leads to more positive aesthetic judgements compared with designs without a metaphor in their visual appearance. As the need for cognition (NFC) and the experience of an "aha moment" in particular reinforce these positive judgements, marketers should consider this when implementing product metaphors.

Yeong Ji Hwang, Taig Youn Cho, *The role of transparency in color preferences: Sweetness expectation and preference for translucency*

According to the ecological valence theory (Palmer & Schloss, 2010), color preferences derive from the emotional valences of color-related objects. Color, translucency, and sweetness are regarded as sensory cues that aid in the identification of ripe fruit. After conducting a literature review that demonstrated humans' innate preference for sweetness and sugar, we posited that the preference for transparent and translucent colors might be associated with the identification of ripe fruits as sources of sugar. A total of 200 respondents provided preference and appetite ratings for 18 stimuli comprising six colors with three different levels of transparency. The respondents identified the tastes they expected the stimuli to have. The results were recorded for both men (29.5%) and women (70.5%). Overall, we found that the transparent and translucent color stimuli received higher average preference and appetite ratings than the opaque stimuli. Notably, our analysis showed correlations between respondents' preferences and their appetite ratings for translucent red, yellow-green, and purple, the colors the respondents associated

sweetness with. This study highlights the potential association between preferences for translucent colors and identification of sweet-tasting foods.

Hava Aldouby, Béatrice S. Hasler, Tehila Nadav, Doron Friedman, *Viewing images of jagged texture in digital artwork affects body sensations: A virtual reality study*

One of the topics recurring in contemporary aesthetics is haptic visuality—a sense of physical touching, or being touched, induced by exposure to a purely visual stimulus. In this study we attempt at an empirical evaluation of this elusive concept, and specifically address the role of visual texture in inducing bodily sensations. We carried out a virtual reality experiment in which 144 participants could see their virtual hands and use them for interaction. Inside the virtual reality experience, the participants viewed four contemporary art images that were preselected as fostering haptic visuality. After viewing each image, the participants immediately performed a simple motor task and answered a few questions. The motor task comprised picking a virtual ball and placing it in a designated place, and in half of the cases their virtual arm was threatened by a virtual chainsaw. Our main hypothesis was supported—art stimuli depicting a jagged object reduced the perceived threat to the virtual arm, indicating a decrease in ownership of the virtual body. Interactions with body awareness as trait were also revealed.

Robert M. Bilder, Joseph Mango, Kia Skrine Jeffers, Lingqi Tang, Marissa Stinnett, Angelo Constantino, Lily Zhang, Kenneth Wells, *Impact of Veteran Journeys opera on audience member attitudes related to veterans with posttraumatic stress or unstable housing*

Few studies have assessed the impact of operas on audience engagement in social issues and psychological well-being. This study evaluated a streaming opera's effects on measures of audience engagement important to Veterans' recovery from posttraumatic stress and unstable housing. Among 185 attendees, 137 completed at least part of the pre- or postopera surveys, and 45 completed both pre- and postopera surveys. Participants also shared 31 comments and 34 Zoom chat submissions. The primary outcome was change in willingness to engage in social activities, work, and family relationships with Veterans with posttraumatic stress or unstable housing. Secondary outcomes included measures of movement toward greater engagement, hope for Veterans Affairs (VA) response, positive and negative affect, arousal, and social connectedness. There was a large increase in overall

willingness to engage with Veterans who have posttraumatic stress or unstable housing (Cohen's d = .74). Similar increases were observed among those reporting personal experience with trauma or unstable housing, despite high baseline willingness to engage. Postopera movement toward engagement correlated with postopera ratings of positive affect, social connectedness, and arousal. Qualitative comments highlighted the inspirational and emotionally connected structural features of the work along with concerns about witnessing trauma and abuse. These findings suggest that opera may be an effective vehicle to promote engagement with clinical and social concerns. The results further show that increased willingness to engage is associated with psychological well-being. The qualitative results may inform creation of future presentations in both content and style to maximize beneficial impacts and community uptake.

Boris Forthmann, Philipp Doebler, *Fifty years later and still working: Rediscovering Paulus et al's (1970) automated scoring of divergent thinking tests*

Automated scoring of divergent thinking tasks is a current hot topic in creativity research. Most of the debated approaches are unsupervised machine learning approaches and researchers seemingly just started to evaluate supervised approaches. Hence, rediscovering the seminal work of Paulus et al. (1970) came as a big surprise to us. More than 50 years ago, they derived prediction formulas for an automated scoring of the Torrance Test of Creative Thinking (Torrance, 1966) that was based on a set of text mining variables (e.g., average word length, word counts, and so forth). They found quite impressive cross-validation results. This work reintroduces Paulus et al.'s (1970) approach and investigates how it performs compared with semantic distance scoring. The main contribution of Paulus et al.'s (1970) neglected masterpiece on divergent thinking assessment is echoed by the findings of this work: Creative quality of responses can be well predicted by means of simple text mining statistics. The validity was also stronger as compared with semantic distance. Importantly, using the Paulus et al. (1970) features in a state-of-the-art supervised machine learning approach does not outperform the simple stepwise regression used by Paulus et al. (1970). Yet, we found that supervised machine learning can outperform the Paulus et al. (1970) approach, when semantic distance is added to the set of prediction variables. We discuss challenges that are expected for future research that aim at combining unsupervised approaches based on word embeddings and supervised learning relying on text-mining features.

David H. Cropley, Rebecca L. Marrone, *Automated scoring of figural creativity using a convolutional neural network*

One of the abiding challenges in creativity research is assessment. Objectively scored tests of creativity such as the Torrance Tests of Creativity and the test of Creative Thinking–Drawing Production (TCT-DP; Urban & Jellen, 1996) offer high levels of reliability and validity but are slow and expensive to administer and score. As a result, many creativity researchers default to simpler and faster self-report measures of creativity and related constructs (e.g., creative self-efficacy, openness). Recent research, however, has begun to explore the use of computational approaches to address these limitations. Examples include the Divergent Association Task (Olson et al., 2021) that uses computational methods to rapidly assess the semantic distance of words, as a proxy for divergent thinking. To date, however, no research appears to have emerged that uses methods drawn from the field of artificial intelligence to assess existing objective, figural (i.e., drawing) tests of creativity. This article describes the application of machine learning, in the form of a convolutional neural network, to the assessment of a figural creativity test—the TCT-DP. The approach shows excellent accuracy and speed, eliminating traditional barriers to the use of these objective, figural creativity tests and opening new avenues for automated creativity assessment.

Ahmed M. Abdulla Alabbasi, Taylor L. Thompson, Mark A. Runco, Layya A. Alansari, Alaa Eldin A. Ayoub, *Gender differences in creative potential: A meta-analysis of mean differences and variability*

The current study examined gender differences in divergent thinking (DT) using meta-analyses of mean difference and variation. The main objective of the meta-analysis of mean difference was to resolve contradictory findings in the creativity literature regarding the prevalence of creativity among males or females in creative potential. The meta-analysis of variation aimed to test the greater male variability hypothesis (GMVH) in DT. To test gender differences in means (i.e., Hedges' g), results from 213 studies (k = 1,251; N = 115,289) were analyzed using a three-level approach. Females slightly outperformed males in DT, g = −.065, 95% CI [−.095, −.034], p = ≤ .001. Three-level multiple regression analyses showed that the mean effect size significantly varied by (a) country, (b) DT subscale, (c) type of task, and (d) ability (gifted vs. nongifted). In the second meta-analysis, the GMVH in creative potential was tested by synthesizing the results of 1,152 effect sizes from 187 studies

(k = 1,152; N = 101,328). The results confirmed the existence of greater male variability (GMV) in DT, (InVR) = 1.216, 95% CI [1.14, 1.29], p ≤ .001, indicating 21.6% GMV in DT. Multiple regression analyses explained 29.82% of variability in the mean effect (InVR) at Level-2 (within-studies variance), and 5% of the variability in the mean effect at Level-3 (between-studies variance). The mean difference findings support the gender similarity hypothesis, while variation results tend to support the gender differences hypothesis. Limitations and recommendations for future studies are discussed.

Nima Zandi, Maciej Karwowski, Boris Forthmann, Heinz Holling, *How stable is the creative self-concept? A latent state-trait analysis*

This study explores long-term stability of creative self-concept variables, which have gained attention in the past decade, but lacked specific longitudinal investigation and strong analytical decisions. We conducted two higher-order confirmatory factor analyses based on latent state-trait theory to investigate the underlying latent structure of two constructs—creative personal identity and creative self-efficacy—across 7 years. Our results demonstrated a satisfying model fit with high standardized latent state and trait loadings. Both constructs showed greater trait than state influences, and more than half of the state variance at each time point was explained by interindividual trait differences, leading to the conclusion that creative self-concept variables are relatively stable yet malleable trait-like constructs.

Michael Kimmel, Floor van Alphen, *The spectrum of distributed creativity: Tango dancing and its generative modalities*

As scholars have recently emphasized, creativity is not restricted to the individual mind; it can happen in and through interaction. To evaluate the legitimacy of claims about "distributed creativity," we propose a compare-and-contrast approach to Argentine tango. Tango is an improvisational leader–follower dance of a formally constrained kind, yet one that also allows for a range of modes of being creative together in real-time interaction. Six dance couples were filmed while improvising and subsequently interviewed. Based on video vignettes of a few seconds duration, we microgenetically reconstructed the embodied "give-and-take" between partners, from which creative trajectories emerge. The spectrum of cocreative modalities ranges from creativity realized in interaction, but bearing some mark of the individual, to creativity, in which the interaction itself becomes an operative mechanism. Cocreation can happen in forms guided by a single person, yet jointly

executed ("leader creativity"), in subordinate spaces that provide for some individual creative autonomy within a collective dynamic, in parallel or additive creative interaction forms, but also in genuinely multiplicative forms in which self-organizing interaction dynamics become a powerful causal factor that leverages creativity. To accommodate these various modalities, we argue for a dynamic-systemic account, which looks at interdependencies between micro- and macrolevels. Our framework recognizes different degrees of creative autonomy within interaction; it hereby avoids a dichotomy between individualistic accounts and interactionism with a purely collective-level focus.

Feifei Ren, Jinghuan Zhang, *Reciprocal relations between autonomous motivation and creativity: A longitudinal investigation of Chinese children and adolescents*

Research has identified the positive role of autonomous motivation in creativity. However, very few studies have sought to examine the effect of creativity on autonomous motivation or reciprocal relationships. This study attempted to explore the reciprocal associations between autonomous motivation and creativity assessed in terms of ideational fluency, flexibility, and originality. In total, 1,186 students in grades 4, 7, and 10 from three elementary schools, two junior high schools, and two senior high schools participated at two time points one year apart. The results supported a developmental perspective. Specifically, for students in Grade 4, only autonomous motivation predicted flexibility and showed a unidirectional effect. For students in grades 7 and 10, autonomous motivation and creativity were reciprocally related and showed a reciprocal effect; however, the reciprocal model occurred only in originality. These findings suggest that autonomous motivation and creativity mutually reinforce one another and this relationship differs across age groups and facets of creativity.

Wendelien van Eerde, Flora Beeftink, Christel G. Rutte, *Planning new ideas: Does time management tendency benefit daily creativity?*

We studied the relation between time management tendency and daily creativity in a diary study among 68 R&D engineers reporting on 412 workdays. The direct effect of time management tendency on daily creativity was positive, and the effect on its dispersion was negative. Theorizing that time management frees up cognitive and affective resources, we tested the mediating effect of concentration and positive affect in the relation between time management tendency and daily creativity at

work. Multilevel analyses showed some support for an indirect effect of concentration, but not for an indirect effect of positive affect. In our analyses, we controlled for innovative cognitive style. Overall, we conclude that time management tendency provides benefits for daily creativity at work.

Daniel C. Zeitlen, Paul J. Silvia, Michael J. Kane, Roger E. Beaty, *The creative mind in daily life: How cognitive and affective experiences relate to creative thinking and behavior*

Creativity has long been conceptually linked to experiences of emotion and mind wandering, yet these empirical relationships remain unclear, and few studies have explored the thoughts and emotions of creative people in daily life. To investigate how creativity relates to everyday cognitive and affective experiences, the present study (N = 159) used experience sampling to examine how creative cognition (divergent thinking ability) and creative behavior (self-reported creative activity and achievement) measured in the lab may predict thought content, affective state, and the frequency of mind wandering (i.e., task-unrelated thought) in daily life. Additionally, we assessed in-the-moment thoughts and emotions predictive of thinking about a creative project in everyday life (i.e., "creative project thought"). We found that each form of creativity was generally associated with positively-valenced experiences, such as having pleasant thoughts, enjoying one's everyday activities, and feeling motivated and inspired. We also found that positive, activating emotions (happy and energetic) were positively associated with divergent thinking ability and in-the-moment creative project thought. Furthermore, positive, deactivating emotions (relaxed and connected) negatively predicted momentary creative project thought—indicating that positive affect can be tied to less creative thinking, depending on the activation level of emotions. No relationship was found between daily-life mind wandering frequency and divergent thinking ability or creative behavior/achievement, suggesting that the overall amount of task-unrelated thought in everyday life is not related to individual creativity. Taken together, the present findings provide novel evidence on the everyday experiential correlates of creative thinking and behavior.

Jan Lenhart, Tobias Richter, *Does reading a single short story of literary fiction improve social-cognitive skills? Testing the priming hypothesis*

Reading stories is a popular leisure activity in Western societies. Several current theories agree that reading might improve social cognition. Priming, in terms of an

activation of content stored in long-term memory and facilitation of subsequent cognitive processing, has been proposed as a mechanism that leads to a temporary increase in social–cognitive task performance when reading a single story. In addition, this effect might be more pronounced given a rich prior reading experience. To test these hypotheses, we conducted two experiments in which participants either read a filler text and then a nonfiction text (nonfiction control condition), a narrative text and then a filler text (nonpriming control condition), or a filler text and then a narrative text (priming condition). The participants completed a questionnaire on demographics and an author-recognition test. As dependent variables, two social–cognitive tasks on empathy and theory of mind were administered before and after reading the text stimuli (Experiment 1) or only after reading the text stimuli (Experiment 2). We found no significant differences between conditions on self-reported empathy or theory-of-mind performance in both experiments. Moreover, equivalence testing largely confirmed that the outcomes for the experimental and control conditions were statistically equivalent. Rich prior reading experience did not increase effects of narrative exposure. Accordingly, the results challenge the assumption that a brief exposure to narratives improves social–cognitive skills.

Psychology of Aesthetics, Creativity, and the Arts, 19,2 (Apr. 2025)
https://psycnet.apa.org/PsycARTICLES/journal/aca/19/2

Julia Schwerin, Jan Lenhart, *The effects of literariness on social-cognitive skills: Examining narrative engagement, transportation, and identification as moderators*

Reading literary fiction might be more beneficial for fostering social–cognitive skills (i.e., theory of mind and empathy) than reading popular fiction. However, the superiority of literary fiction might be complex and depend on readers' narrative engagement, transportation, and identification. To answer this research question, we conducted an experiment, in which 262 adult participants read either a literary story or a popular story. Afterward participants' perception of the story (literary quality, stimulation of reflection, influence on own life and attitudes), their narrative engagement, transportation, and identification, as well as their theory-of-mind performance and self-reported empathy were assessed. We found that readers judged literary fiction to be of higher quality, to stimulate more (self-)reflection, to be of higher relevance to their lives, and to be more narratively engaging and transporting than popular fiction. Although literary and popular stories did not affect

self-reported empathy and theory-of-mind performance differentially, readers' narrative engagement, transportation, and identification moderated the effect of story condition on theory of mind. Readers of literary stories who were strongly engaged and transported into the stories and who strongly identified with its characters showed a better theory-of-mind performance than readers of popular stories. Our findings underline the importance of narrative processes for understanding social–cognitive story effects.

Carlota Batres, Alex L. Jones, Christopher P. Barlett, Aurélie Porcheron, Frédérique Morizot, Richard Russell, *Makeup works by modifying factors of facial beauty*

Makeup is known to increase female facial attractiveness, but it is unclear how. To investigate how makeup enhances beauty, we took a theoretically driven approach, borrowing from the rich literature on facial attractiveness and testing the proposal that cosmetics increase attractiveness by modifying 5 known visual factors of attractiveness: symmetry, averageness, femininity (sexual dimorphism), age, and perceived health. In 6 studies using 152 carefully controlled images of female faces with and without makeup, participants rated the faces on attractiveness and on each of the 5 factors. We analyzed the effect of makeup on these factors and analyzed whether the factors mediated the effect of makeup on attractiveness. Makeup affected all the factors. Averageness, femininity, and health individually mediated the effect of makeup on attractiveness. Finally, with all five factors as mediators in a multiple mediation model, we observed full mediation of the effect of makeup on attractiveness, almost entirely via femininity and health. These findings support a scientific understanding of how makeup works based on the manipulation of visual factors of facial beauty.

Judy Eaton, Avnee Sharma, Danielle Law, *"I may look fake but I'm real where it counts": Positivity and authenticity in the songs of Dolly Parton*

Research has shown that the emotional tone of music lyrics across genres has become less positive over time. Case studies of some individual artists, such as The Beatles and Bob Dylan, have revealed more nuanced findings about how an artist's catalogue might reflect their public persona. Thus far, however, these case studies have focused exclusively on male singer-songwriters. Dolly Parton is well known for both her extensive song catalogue and her public persona of positivity. Given Parton's enduring appeal as both an authentic and positive voice in the music industry, we

predicted that her lyrics would be similarly authentic and positive and reflect general themes in positive psychology. Using linguistic analysis software, our analysis showed that, compared to the yearly top 10 songs on Billboard's Hot Country and Pop charts, Parton's lyrics contain a higher percentage of markers of positivity and elevation and that, unlike both country and pop songs, which have significantly decreased in positivity, her use of positive linguistic markers has remained consistent for the past 50 years. These factors are aligned with well-being and social connectedness, and we suggest that they have a unifying power that might help explain her popularity in the current sociocultural environment.

Simina Pițur, Andrei C. Miu, *Poetry-elicited emotions: Reading experience and psychological mechanisms*

Poetry-elicited emotions have recently come into the focus of empirical aesthetics. However, little is known about the association between individual differences in reader characteristics and emotional responses to poetry, such as differences in reading experience and psychological differences. The latter can be conceptualized either as dispositional traits or as processes that occur during an act of reading, when evaluated in relation between reading experience and emotions. The present study aimed to investigate the role of reading experience in poetry-elicited emotions, as well as the involvement of empathy, imagery, and proneness to fantasize as potential moderators and mediators in this relation. First, participants completed an online survey, which assessed reading experience and traits such as empathy, visual imagery, movement imagery, auditory imagery, and proneness to fantasize. Second, a 30-min reading session was followed by an assessment of their emotional responses. Other questions asked were in regard to process measures of empathy, visual imagery, movement imagery and auditory imagery for words and for sounds. Results of a hierarchical multiple regression analysis showed that participants with greater reading experience, a higher level of auditory imagery control and a higher level of proneness to fantasize experienced more intense emotions while reading poetry. Furthermore, a mediation analysis revealed that empathy, visual imagery, and auditory imagery for words experienced during the reading session carry the effects of reading experience on emotion intensity. We argue that the present study is a first step in the direction of considering reader characteristics alongside text characteristics when studying poetry-elicited emotions.

Claire Reymond, Jan B. Vornhagen, Matthew Pelowski, Klaus Opwis, Elisa D. Mekler, *Images influencing images: How pictorial context affects the emotional interpretation of art photographs*

Images are never seen in isolation. Instead, they are perceived within a spatial and temporal tapestry of neighboring images. What impact do other images have on our emotional response toward a particular image? Answers to this basic question have vital implications for a range of fields—especially for visual communication and for curating art, where resources are invested in arranging images within a visual context. Previous studies have provided mixed results, suggesting that juxtaposed images may lead to contrast or assimilation processes increasing and decreasing our liking of an image. But how specific image features in neighboring images (image's ambiguity or formal similarities between images) modulate our affective interpretation of an image has almost never been explored. In Study 1, we compared the emotion perceived in art photographs ("target" images) when displayed on their own versus when displayed in juxtaposition with negatively or positively valenced nonart ("context") images. Additionally, we analyzed the influence of the artwork's perceived ambiguity. In Study 2, we examined the effect of the perceiver's expertise and the formal similarity between the images on the rated valence of the target image. Our results show that the emotion perceived in the artwork contrasted away from or assimilated toward the valence perceived in the context image depending on which evaluative dimension was activated. Moreover, the influence of negative contextual material on the target image's valence was more pronounced. We conclude by saying that the evaluative dimension is part of the pictorial context that influences the affective interpretation of an image.

Catrinel Tromp, Vlad P. Glăveanu, *A Model of Creative Aging (MOCA): Unlocking the potential of constraints for creativity in older adults*

This article is motivated by two apparent paradoxes. The first concerns the relationship between constraints and creativity: despite the pervasive myth of the freedom to create, constraints have been shown to benefit creativity. The second paradox concerns the relationship between creativity and aging: despite a general decline associated with getting older, advanced age offers key advantages for creativity, such as increased knowledge and time availability. We propose that these two paradoxes are related. An analysis of the complex role of constraints in creativity, as the first paradox invites us to develop, provides valuable insights for the second apparent paradox. Our Model of Creative Aging (MOCA) advances the idea that

creativity in older age depends on individual and sociocultural attitudes toward creativity and aging, on the framing of constraints as exclusionary (cannot do x) or focusing (should do y), and on creative expertise. The model's contributions include specific predictions as well as practical implications for promoting focusing constraints for creativity in aging adults.

Tingshu Liu, Rodica Ioana Damian, *Are androgynous people more creative than gender conforming people?*

Psychological androgyny refers to possessing both masculine and feminine characteristics. Sandra Bem (1974) proposed that androgynous people are more creative, because they are less limited by gender boundaries. This so-called androgyny-creativity effect contributes to the gender equality movement by ameliorating stereotypes about people who stepped out of gender boundaries. However, the evidentiary value of the available research testing this hypothesis has been limited by suboptimal (by current standards) methodology, such as small samples, antiquated statistical analysis, and inconsistent measurement. The current study attempted to replicate the androgyny-creativity effect in a large sample (N = 672), with both self-report and behavioral measures of creativity, and following both original and optimized statistical analyses. We found that androgynous group reported themselves to be more creative than the gender conforming group, but they did not score higher than the latter on behavioral creativity. This suggests that the androgyny-creativity effect (a) could be just a popular lay theory, (b) might only hold for certain types of creativity, and (c) might be a true effect but no longer exist due to societal changes in gender roles.

Letizia Palumbo, Neil Richard Harrison, Tobiasz Trawiński, Jason Kass, Andrea Caroline Metelmann, Rai Samar Ghulam Bari, Nicholas Donnelly, *Visual exploration mediates the influence of personal traits on responses to artworks in an art gallery setting*

The present study investigated the role of visual exploration of artworks in relation to personal traits and aesthetic responses during a visit to the TATE Liverpool gallery. Specifically, the study tested whether visual exploration mediated the influence of individual differences in personality and cognitive style on aesthetic responses. Fifty-six visitors to the gallery viewed seven artworks while their eye movements were

recorded. Participants rated their aesthetic response to the artworks and wrote their thoughts and impressions about each artwork. Written reports were analyzed in terms of word count and frequency of use of aesthetic descriptors. Participants completed individual difference measures, including Openness to Experience [OTE] and Need for Cognitive Closure [NFC] before viewing artworks. The results showed that (a) the duration of looking at artworks (dwell time) mediated the relationship between OTE, NFC, and word count as well as the frequency of use of aesthetic descriptors, and (b) the spatial distribution of fixations mediated the relationship between both OTE and NFC and the number of words used in response to viewing artworks. The results indicate that visual exploration plays a functional role in the experience of artworks in a real gallery setting, and that visual exploration is a mechanism through which OTE and NFC influence aesthetic responses.

Denis G. Dumas, Michael Doherty, Yixiao Dong, *To map or not to map: Professional actors are capable of validly connecting extremely distant verbal analogues*

Here, we used a cognitive interview methodology and a secondary-data resampling technique, to closely examine a curious finding from the recent literature: professional actors appear to be less selective than the general population in the analogies they map, and actors appear to posit higher-order connections among analogical word pairs that were written to be nonvalid. Our results suggested that valid and nonvalid analogies may be less of a categorical distinction, and more about the degree of semantic distance that separates the analogues. We found that actors were indeed capable of mapping extremely distant analogues, and to do so they drew on four key types of analogies: functional, visual, temporal, and symbolic. We also found substantial positive correlations among actors' analogical mapping ability and their divergent thinking and neuroticism; and we found significant negative correlations among the analogical mappings and actors' extraversion and openness.

Douglas A. Kowalewski, Sijia E. Song, Ronald S. Friedman, Dominique T. Vuvan, *Musical contingent self-worth moderates the association between music training and tonal working memory*

Integrating advances in music cognition, achievement motivation, and personality, we hypothesized that the positive relationship between music training and tonal working memory (WM) would be intensified among individuals whose self-worth is contingent upon musical competence. To test this proposition, we developed and

validated a new self-report measure of musical contingent self-worth (MCSW), showing that it is distinct from existing measures of contingent self-worth in nonmusical domains, as well as from measures of generalized behavioral traits and music training. We also collected evidence for the criterion validity of the new measure, demonstrating that it is associated with emotional and motivational responses to false failure feedback on an ostensible test of musical ability. Afterward, we administered the MCSW scale to participants after they completed a tonal n-back task previously found to be a sensitive measure of the association between music training and auditory WM performance. We also explored whether this effect would be more pronounced when the task was explicitly framed as diagnostic of musical ability and thereby of particular relevance to individuals high in MCSW. In line with predictions, we found that the positive association between music training and tonal WM was stronger among individuals with higher MCSW and eradicated among those with relatively low MCSW. There was no evidence for an additional effect of task framing. Altogether, these findings suggest that extramusical cognitive performance may be jointly influenced by music training as well as individual differences in the motivation to be recognized as musically competent.

Aleksandra Zielińska, Boris Forthmann, Izabela Lebuda, Maciej Karwowski, *Self-regulation for creative activity: The same or different across domains?*

To put creative ideas and insights into action, people need to overcome obstacles, monitor their processes, and effectively evaluate the steps they take. Across two studies (N = 832 and N = 843), we explored the structure, correlates, and cross-domain similarity and specificity of creative self-regulation. Both studies supported a seven-factor model of creative self-regulation, with different self-regulatory behaviors engaged in the phases of forethought (obstacle expectations, uncertainty acceptance), performance (adjusting approach, managing and reframing ambiguous goals, and emotion regulation), and self-reflection (improving approach and readiness for sharing). Across both studies, creative self-regulation was systematically correlated with creative self-concept and less systematically with personality. Additionally, in Study 2, creative self-regulation explained a unique portion of the variance in creative activity, achievement, and declared future engagement when personality and creative self-beliefs were controlled. A substantial similarity of self-regulation across different domains was observed in terms of the structure, difficulty, and residual variances (measurement invariance), yet some self-regulatory behaviors and strategies were more pronounced in certain domains than

others. We discuss the consequences of these findings along with future research directions.

Chen-Yao Kao, *Examining the attribute inheritance in Janusian thinking: An intensional study on the mechanisms of combining opposite concepts*

Janusian thinking is a creative process wherein two opposite concepts are conceived simultaneously. This research, composed of two studies, aimed to examine the attribute inheritance in Janusian thinking through an intensional approach. The first study, which recruited 50 undergraduate students, was intended to produce a list of attributes for each of the four sets of concepts and their conjunctions. The second study, which recruited a different group of 60 undergraduate students, was committed to rating the importance of attributes for each constituent and conjunction. As indicated by the findings, the rated importance of the attributes for the two opposite constituents could significantly predict the rated importance of the attributes for the two-opposite-word conjunction. Rather, the fit of the predictive equations for the two-opposite-word conjunction was poorer than that for the two-relevant-word conjunction. During Janusian thinking, the two opposite constituents did not make equal contributions to the conjunction; however, each constituent significantly contributed to the conjunction, independent of the other constituent. The phenomena of inheritance failure and noncompositionality occurred in Janusian thinking, as well as in combining relevant words. In addition, Janusian thinking did not follow the necessity and impossibility constraints completely. Discussion and implication were provided in the context of pertinent literature.

Alberto Ara, Jeison Parra-Tíjaro, Josep Marco-Pallarés, *Music-evoked pleasantness modulates theta synchronization within a fronto-temporal music-related network*

Music processing and its associated hedonic value is characterized by a complex interplay of brain activations in relevant perceptual, cognitive, and affective areas. In addition to this, theta rhythms (4–8 Hz) have been recently proposed as a means of synchronization between this network's temporal and frontal nodes in the process of giving value to music. Nonetheless, this association has not been established empirically yet. In the present experiment, fMRI and EEG signals were recorded simultaneously while participants listened to a series of music excerpts and rated the degree of experienced pleasantness on a continuous basis. Subsequently, the fMRI networks associated with music-listening were extracted and exerted to statistical

analysis to study their relation with EEG theta synchronization and how evoked pleasantness might modulate this relationship. Music-related brain function as measured with fMRI was characterized by frontal and temporal coactivations. In addition, the relation between this fMRI network and fronto-temporal/parietal theta synchronization as measured with EEG was modulated by evoked pleasantness, showing an upward trend for music that was found most pleasant, and otherwise for music that was found least pleasant. These results show that theta fronto-temporal/parietal synchronization plays an important role in music-evoked pleasantness and the brain networks that support it.

Markus Huff, Christine Jacobsen, Frank Papenmeier, *Edit blindness is not related to immersion and presence in Hollywood movies*

The concept of presence describes participants' feelings of "being there" in a mediated setting such as a virtual environment or a Hollywood movie. Consistently, it has been reported that higher levels of immersion (i.e., providing richer information) are related to higher presence levels. Immersion and presence are measured, asking participants to report their state of mind. The present study links presence to edit blindness—a concept also known as being sensitive to the richness of information (filmic cut detection is impaired for films with a soundtrack compared to films without a soundtrack). We investigated whether edit blindness might be considered a behavioral correlate of presence or immersion. Participants watched short excerpts of Hollywood movies (with vs. without a soundtrack) in 2 experimental sessions; they were asked (a) to detect filmic cuts in one session and (b) to rate experienced immersion and presence after each clip in another session. While audiovisual films elicited a reduced cut detection performance, longer cut detection times, and higher presence ratings, the behavioral measures of edit blindness were related neither with immersion nor presence ratings. We thus conclude that the self-reported and the behavioral measures of media reception are not readily equivalent.

Recherches en esthétique, 30 (2025)

https://berthetdominique.wixsite.com/site-du-cereap/n-30-le-temps

Approches du temps

Dominique Chateau, *De temps en temps, et réciproquement*

Christian Ruby, *Un feuilleté temporel labyrinthique*

Bruno Pequignot, *"Le temps ne fait rien à l'affaire"*
Michel Guerin, *L'art n'a qu'un temps*

Temps et poïetique

Alain Josephine, *Le temps à l'oeuvre: une expérience de la discontinuité dans le processus de création picturale*
Richard Conte, *Le temps a fait son oeuvre*
Jean-Ambroise Vesac, *Déplier le temps quantique dans l'expérience sonore*

Cinema, architecture, objets a l'epreuve du temps

Sébastien Rongier, *La mélancolie, ou le temps des fantômes*
Pedro Hussak, *Le symptôme Limite*
Hugues Henri, *Temps et architecture*
Laurette Celestine*, Restauration et réparation: les objets d'art et utilitaires africains à l'épreuve du temps*

Le temps dans l'art

Dominique Berthet, *Capter le temps qui s'écoule: un défi artistique*
Catherine Desprats-Pequignot, *Opalka – Du temps du vécu à la mise en oeuvre des temps*
Gisèle Grammare, *Le temps, le lieu et l'oeuvre*
André Eric Letourneau, *Moments-clés et lieux-clés: les modes de temporalité dans les performances géotransgressives de GOODW-Y-N*
Hélène SIRVEN, *Breaking News: Le Temps Motti*
Gianni Motti, Extraits D'un Entretien Avec Hélène Sirven, *Gianni Motti en temps et en heure*
Pierre Juhasz, *Figures du temps, figures de l'ins-temps*

L'art et le temps en caraïbe

Christelle Lozere, *Construire l'histoire de l'art des Antilles avant 1946. Penser les temps et les ruptures*

Scarlett Jesus, *Aéroport pôle Caraïbes. Embarquement pour un "Voyage intérieur"*

Minakshi Carien, *Tessa Alexander, une carte matriarcale dans une approche décentrée*

Selim Lander, *Gilles Rieu et la mémoire*

Christian Bracy, *Le temps du désir, d'une affirmation, et le temps d'une impuissance*

Kelly Sinnapah Mary, entretien avec Dominique Berthet, *Traverser le monde*

Res: Anthropology and Aesthetics, 81/82 (Spring-Autumn 2025)

https://www.journals.uchicago.edu/toc/res/2024/81-82

Sophie Xiaofei Lei, *Reframing the liubo game board as a kinesthetic diagram*

Timothy J. Hampshire, *A grammar of the labyrinth: Turning word to image in late antiquity and the Middle Ages*

Matthew Lopez, *Diagramming the One: Lacan with Cusa*

Cecilia Y. Zhou, *Real world, real time: Georg Hartmann's Nuremberg-Jerusalem sundial*

Eleanor Goerss, *The mirror and the knot: The soul's recursive action in early Lullian figures*

Megan E. O'Neil, *Sensing touch: Haptic experience and object manipulation in ancient Maya art*

Nathan T. Arrington, *Connecting with corpse and tomb: Greek mortuary objects as tools of haptic mediation*

Jaś Elsner, *Making, replication, and quality in late antique art*

Ünver Rüstem, *Rendering the word of God: The art of Qur'ans with interlinear Persian and Turkish translations*

Ben Pollitt, *The sympathetic cannibal: An Antipodean satire*

Caroline van Eck, *From Nineveh to Pergamon and back: Animal hybrids in German historiography of the nineteenth century*

Ancuta Mortu, *George Kubler and serial appreciation*

Juan José Lahuerta, *Against realism: The politics of Salvador Dalí's Christ of Saint John of the Cross*

Daniel Spaulding, *Fiction, time, and room-space in three pictures by Jeff Wall*

John Peffer, *Owners of their faces: Privacy, copyright, and Africa's portrait photography*

Screen, 65,4 (Winter 2024)

https://academic.oup.com/screen/issue/65/4

Nora Gilbert, *'Women with careers should be shot!': Bette Davis and the unwomaning threat of female stardom*

Sarah Street, *'All the inside "dope"': studio relay and textual analysis*

David Scott Diffrient, *A knowledge of horror or the horror of knowledge? Frightfully insightful directors' commentaries on Blu-rays and DVDs*

Laura Feijó, *Between unity and fragmentation: the highly choreographed long take*

Dossier

Lucy Bollington, Michele White, *Screening hands Introduction*

Mary Ann Doane, *Cinematic faces and hands*

Sarah Cooper, *Green fingers: Jean Genet's hands and flowers*

Bruno Cornellier, Jenny Heijun Wills, *(Don't) hold my hand: narratives of adoption and refusals in Lamb*

Lucy Bollington, *Ed Atkins's dildonic hand*

Michele Whited, *Fingernail screen theory: women nail bloggers and their hands as media producers and screens*

Screen, 66,1 (Spring 2025)

https://academic.oup.com/screen/issue/65/4

Hideaki Fujiki, *Contesting screens of energy: Gaia, the commons and infrastructure*

Min-Kyoo Kim, *(Un)moving images of the Third World War: nuclear narrative and nuclear aesthetic of Chris Marker's La Jetée*

Roberta Tabanelli, *(De)queering Elena Ferrante: the screen adaptations of Troubling Love, The Days of Abandonment and My Brilliant Friend*
Graig Uhlin, *Lifeboat films: cinematic responses to resource scarcity*

Dossier: Queer tv asia

Jamie J Zhao, *Queer TV Asia: emerging studies of queer TV in a globalising Asia*
Alvin K Wong, *Queering BL televisuality across Asia: queer polylocality across Thailand, Hong Kong and South Korea*
Charlie Yi Zhang, *Making a home (from) afar through gender and sexuality: the turn to China and Chinese diaspora in the Thai 'Boys' Love' drama*
Jamie J Zhao, *Born pink? Born queer!: The convergence of global TV formats and East Asian idol girl group cultures in contemporary China*
Kai Khiun Liew, *The transnational homoroman-tivist: charting queer televisual Asiascapes in Handsome Stewardess and Getaway*
Ting Guo, Jonathan Evans, *The informal spread of queer Asian TV in translation*
Debate: Three responses to 'bazin's third hand'
Dominic Lash, *Three responses to 'Bazin's third hand'*
Dudley Andrew, *Three responses to 'Bazin's third hand'*
Zeke Saber, *Three responses to 'Bazin's third hand'*

Word & Image, 40,4 (Winter 2024)
https://www.tandfonline.com/toc/twim20/40/4?nav=tocList

Natalie Prizel, *Biography, portraiture, and the Victorian heroics of blindness: the case of Henry Fawcett, MP*

Henry Fawcett (1833–84), though largely unknown today, was renowned in the Victorian period first as a Liberal parliamentarian and then as Postmaster General. Upon his death in 1884, he was widely celebrated as a hero. This article explores how Fawcett comes to signify a particularly Victorian notion of heroism distinct from its Romantic forbearers and Modernist followers. It is his blindness—an impairment that might seem to disqualify Fawcett from certain versions of robust heroism—that in

fact enables his heroism to be understood and emulated. Focusing on Leslie Stephen's *The Life of Henry Fawcett* (1884) and an 1872 portrait of Henry and Dame Millicent Garrett Fawcett by Ford Madox Brown, this article demonstrates how practices of biography and portraiture co-evolve in such a way as to render the blind politician an exemplary and imitable hero for his time and beyond.

Chet Van Duzer, *Shouldering the world in a different way: early modern images of people wearing maps*

Following an examination of ancient texts about people wearing images of the world, this article addresses three early modern images of people wearing map-garments. All three images are symbolic—there is no pretense that these garments existed—and also highly political. The first is Nicolas de Lorraine's manuscript map of Provence, c.1536–38, which shows a personification of Provence wearing a map-garment of the region. The second is the frontispiece of Michael Drayton's *Poly-Olbion* (1612), which shows an enthroned personification of England wearing a cartographic robe. The third is an anonymous English broadside of Louis XIV of France titled *The Usurpers Habit*, printed in 1691, which shows the king wearing cities that he has recently conquered in the Nine Years' War—some of which, however, he had recently been forced to surrender. The histories, contexts, and texts accompanying the images are given careful consideration, together with their political symbolism. The article ends by suggesting a trajectory from the ancient examples of cartographic garments as world maps representing absolute authority, to the early modern examples of national or provincial scope, full of political significance, to the banality of consumers wearing map-garments mass-produced in the twentieth and twenty-first centuries.

Niamh Bhalla, *Birth, death, and persuasive analogies: the Nativity at Eğri Taş Kilisesi, Cappadocia*

Life was unpredictable and precarious for the people of medieval Byzantium. Life expectancies were low and mortality rates high, particularly for young children and women. Securing divine protection was imperative for medieval families, particularly in the face of childbearing, illness, death, and judgement. Very often, all that remains of the cycles of existential threat, fear, and trust in God experienced by medieval people are the objects of material culture through which they sought God's protection, and often merely fragments thereof. Here, I explore what remains of the image of Christ's nativity in the tenth-century, rock-hewn church of Eğri Taş in the Peristrema Valley, near Ihlara, Cappadocia, in rural Turkey as an indexical trace of

the community that once came to secure God's protection assisted by the potent imagery there. The palpable emphasis on Christ's infancy in this funerary church, which hosted many graves, including those of women and children, through a highly unusual and extended cycle concerning His birth, along with the inclusion of powerful written elements such the elusive Sator palindrome within the nativity, will be interpreted as the employment of persuasive analogies in response to the struggles families faced in the community.

Lise Henriette Hindsberg, *Framing life in death: metapictures from Danish printed funeral sermons*

This article deals with the presence of metapictures in engravings from Danish printed funeral sermons, on the assumption that this hitherto unnoticed aspect will provide a new insight into the role of images within this literary genre. More than a mere pictorial convention of the Baroque era, the metapicture can be seen to operate as a visual strategy through its juxtaposition of life on earth with that in heaven. As a visualization of an eschatological promise, the illusionistic portrait of the deceased—an image within an image—frames life in death for those who carry Jesus in their hearts. The portrait serves a commemorative purpose, but its ontological instability also accentuates its eschatological significance, whereby the belief in the afterlife of the deceased can be seen as being coined by the illusionistic metapicture itself: dead, and yet as if alive. Finally, the article investigates the relationship between image and text and shows how the engravings and their inscriptions serve as a *mise en abyme* of the book in which they were embedded.

Word & Image, 41,1 (Spring 2025)
https://www.tandfonline.com/toc/twim20/41/1?nav=tocList

Mark Adam Wrathall, *Heidegger and van Gogh's Shoes*

Martin Heidegger's discussion of one of Vincent van Gogh's paintings of a pair of shoes plays a critical role in the development of his philosophy of art. Few passages in Heidegger's entire corpus have occasioned more controversy and commentary than his short discussion of this painting. Reception of Heidegger's philosophy of art has, to a surprising degree, been shaped by a sharply critical essay published by the art historian Meyer Schapiro in 1968, entitled 'The Still Life as a Personal Object—A Note on Heidegger and Van Gogh'. In the decades since, Schapiro's critique has set the terms of the debate over Heidegger's interpretation of van Gogh's painting. The

near consensus view seems to be that, as Jeremy Gilbert-Rolfe puts it, 'every fact enunciated by Schapiro in that attack […] is correct'. In this essay, however, I show that it is closer to the truth to say that every claim Schapiro made in his attack on Heidegger is false. Ever since, both critics and defenders of Heidegger have uncritically accepted and repeated Schapiro's basic factual errors. Once the record is corrected, this opens up space for a reappraisal of Heidegger's engagement with van Gogh's shoes, which I offer in the concluding sections of the essay.

Kallirroe Linardou, *Adam's lament and Eve's blame: performing gender on the page*

This article centres upon a richly illustrated Byzantine narrative of the mid twelfth century, Vaticanus graecus 1162, which contains a lengthy account of Mary's early life in the guise of six homilies composed by the monk Iakovos of the Kokkinobaphou Monastery. Its aim is to venture an interpretative approach to this particular illustrated narrative along the lines of the so-called 'Byzantine performative turn'. More precisely, the article demonstrates that performativity is pertinent to both constituents of the book—the verbal and the visual—based on a discussion of the visual enactment of Adam's lament. Finally, an attempt is made to recreate a hypothetical setting for the performance of the book as such.

Jacob Haubenreich, *Concrete poetry, concrete book: on the book collaborations of Eugen Gomringer and Günther Uecker*

Focusing on the collaborations of concrete poet Eugen Gomringer and Gruppe ZERO artist Günther Uecker, this article explores relationships between concrete poetry and artists' books. Gomringer's concept of the *gedichtbuch* (poem-book) serves as a lens through which to show not only how concrete poetry involved experimentation with visual/typographic form, but also how the "concreteness" of concrete poetry extended into the material form of the text/book. Both creators emphasized the abandonment of individualistic expression, the material presence of the work, the active role of the reader/viewer, and permutation—including early experiments with computer-generation—as production technique. Resonances between Gomringer's poetic constellations and Uecker's *Nagelschrift* (scripture of nails) are realized in a series of book collaborations in the 1970s. Gomringer's theory of concrete poetry illuminates text-like aspects of Uecker's nail art, while Uecker's poetics of the image highlight essential but often overlooked material–textual aspects of concrete poetry. A coda suggests that Gomringer's editioning of his own poetry expanded the notion

of the poetic constellation beyond the individual version and into its unfolding edition history.

Daniel O'Quinn, *Equiano's Ice, Akomfrah's Sea*

John Akomfrah's *Vertigo Sea* offers not only a visual meditation on the legacy of slavery and colonialism in the Black Atlantic, but also an extraordinarily rich engagement with the writings of Olaudah Equiano, whose *Interesting Narrative* is arguably the most important anti-slavery text of the eighteenth century. Equiano's avatar appears frequently in the tableaux of *Vertigo Sea* and episodes from his slave narrative inform both the visual style and filmic itinerary of the work. My analysis of Equiano's filmic avatar travels by way of a detailed discussion of Alan Ramsay's *Portrait of a Man in a Red Suit*, a picture for many years thought to be of Equiano, and an explication of Equiano's own theory of portraiture in his narrative's third chapter. This analysis operates as a prelude to a far more consequential meditation on time, sociability, and commodification. One of Akomfrah's key interventions is to separate Ramsay's figure from a non-descript ground and to place "Equiano" in the world. Both *Vertigo Sea* and Equiano's *Interesting Narrative* bring their audience to the far North to consider the links between the violence of forced migration and climate catastrophe. Equiano goes to the Arctic as part of a major scientific expedition and Akomfrah re-traces his footsteps. I too have worked as a scientist in the far North, and I use brief fragments of memoir to draw out sub-aquatic connections instantiated between *Vertigo Sea*, Equiano's writing, and Constantine Phipps's *A Voyage Towards the North Pole* (1773). This Arctic interlude in Chapter IX has received scant attention in the critical literature on Equiano, but I argue that it is crucial for unlocking a host of issues in the book's second volume. Close attention reveals that Equiano's understanding of providence is entangled with a view of the natural world that is deeply critical of both the discourse of natural history and the extractive violence of capital.

Adam Herring, *Speaking Pebble: a word–image from Huarochirí, Peru, 1608*

A Quechua-language account recorded among the Indigenous nobles of Huarochirí, Peru in 1608 records a story of ravenous eating: cap. cap., a lord of Huarochirí greedily devours a meal laid for him by the Inca king. As part of the Huarochirí Manuscript (Biblioteca Nacional de Madrid Mss. Group 3, 169), the brief episode occupies an important place within a document widely considered the national epic

of the Republic of Peru. This essay considers the tensions of language and power enunciated in those short, sharp onomatopoetic syllables.

Lina Vekeman, *A study of art crossing its borders: Walter Pater's Anders-streben and Charles Demuth's Aucassin and Nicolette and A Prince of Court Painters*

This article explores the underexamined connection between two works by American modernist artist and writer Charles Demuth, and the writings of British author Walter Pater. Demuth's 1918 watercolour illustration *A Prince of Court Painters* and his 1921 precisionist oil painting *Aucassin and Nicolette* reveal a shared aesthetic framework with Pater's nineteenth-century eponymous writings. The artworks and texts collectively explore the idea of art striving towards otherness or art crossing its boundaries, something which Pater calls an *Anders-streben*. He describes this idea in the chapter "The School of Giorgione" from his seminal work *The Renaissance: Studies in Art and Poetry* (1873). This idea of interfusing art forms shares a close similarity with modern notions of intermediality and seems more relevant than ever as immersive encounters that engage multiple senses through a fusion of diverse media and art forms are becoming an increasingly integral aspect of the art world. The analysis of how Demuth and Pater's works lend each other "new forces" not only deepens our understanding of Pater's *Anders-streben*, but also sheds light on the broader possibilities of interplay and dialogue between text and image. As will become clear, both artworks make room for an intermedial "as if" experience where the visual is synthesised with the written.

Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft, 69,2 (2024)
https://meiner.de/zeitschrift-fur-asthetik-und-allgemeine-kunstwissenschaft.html

Poetik der Phänomenologie

Nicola Zambon, *Was sich zeigt und was wir eigentlich meinen. Noch eine Kritik an der Sprache Heideggers, ausgehend von Sein und Zeit*

Der Aufsatz beschäftigt sich mit Heideggers Sprache, und zwar nicht nur im Sinne seiner Sprachverständnisse, sondern auch mit seinem eigenen Sprachgebrauch.

Dabei wird von einem close reading der Präambel von Sein und Zeit ausgegangen, dem eine exemplarische Funktion zukommt und das repräsentativ für die suggestiven Sprachspiele von Heideggers Philosophie ist, wobei der Fokus auf dem Gebrauch eines einzigen Wortes, des Adverbs ›eigentlich‹, liegt. In einem zweiten Schritt wird die substantivierte Form der Uneigentlichkeit untersucht und auf ihre Quelle hin befragt: Gezeigt wird, inwieweit Husserls Sprachverständnis zur Kontrastfolie für Heideggers eigenes Redeverständnis dient. In einem letzten Schritt wird erklärt, inwiefern Heidegger zwei exoterische Sprachen gesprochen hat und warum Sein und Zeit als ein Buch gegen die Sprache verstanden werden kann.

Anatol Heller, *»Das Posthorn tönt«. Zeit und ›Darstellung‹ bei Husserl*

Husserls Analyse des Zeitbewusstseins hat sich gleichzeitig als eine der schwierigsten und als eine der produktivsten Herausforderungen seiner Phänomenologie erwiesen. Der vorliegende Beitrag möchte weniger die darin aufscheinenden Probleme diskutieren oder lösen, als dass er sich für das besondere Beschreibungsverfahren interessiert, mit dem Husserl sich diesen nähert. Als Ansatzpunkt dient dabei der in nachgelassenen Zeitanalysen mehrfach aufgegriffene Begriff der ›Darstellung‹, mit dem Husserl das Verhältnis einer einheitlichen Auffassung temporaler Objekte zur transitorischen Natur ihrer zeitlichen Gegebenheit im Sinne eines Verhältnisses lebendiger Repräsentation zu begreifen versucht. Ist damit eine traditionell poetologisch- rhetorische Vokabel in die Analyse des Zeitbewusstseins importiert, so verweist sie auf die Möglichkeit, das eigene deskriptive Vorhaben als analog verlaufendes ›Darstellungs‹-Verfahren zu begreifen. In den Blick gerät damit eine ›Verlaufspoetik‹ Husserls, in der sich der Textfluss des deskriptiven Verfahrens dem Erlebnisstrom des temporalen Bewusstseins anzunähern versucht.

Robert Loth, *Nachdenklichkeit. Blumenbergs immanente Poetik?*

Hans Blumenbergs spätes Konzept der Nachdenklichkeit, das der Philosoph anlässlich des 1981 an ihn verliehenen Sigmund-Freud-Preis für wissenschaftliche Prosa als Dankesrede präsentierte, formuliert einen (scheinbar) schlichten Anspruch: Nachdenklichkeit bedeutet einen Abbau von Selbstverständlichkeiten, und zwar über den begrenzenden Horizont methodischer Regulierungen und Begrifflichkeit hinaus. Wie aber lässt sich abbauen, was von selbst verständlich ist? Wie ist zu beschreiben, was im ›Vorfeld‹ des Begriffs an die Lebenswelt erinnert? Der vorliegende Beitrag nimmt diese offenen Fragen auf und versucht, von ihnen ausgehend, Nachdenklichkeit als eine poietische Form des Denkens ernst zu nehmen. Deutlich

wird dabei, dass Blumenbergs Nachdenklichkeit nicht nur die (selbst-)reflexive Reaktion auf die »Sprachsituation« einer auf Eindeutigkeit verpflichteten Philosophie ist. Vielmehr setzt sie – umgekehrt – auf die philosophische Herstellung von Mehrdeutigkeit.

Bernhard Stricker, *Prousts unsichtbare Ansicht von Delft. Überlegungen mit Merleau-Ponty zu einer Phänomenologie der originären Erinnerung*

Der Aufsatz unternimmt eine Relektüre der berühmten Szene um den Tod des Schriftstellers Bergotte in Prousts Auf der Suche nach der verlorenen Zeit. Mit dem Nachweis, dass das berüchtigte ›kleine gelbe Mauerstück‹, das Bergotte in Vermeers Ansicht von Delft entdeckt haben will, in dem echten Gemälde nicht existiert, will der Artikel zeigen, dass die Szene weniger als eine autobiographische Episode gelesen werden sollte denn vielmehr als eine Reflexion über die Frage der Mimesis, d.h. über die transzendentalen Bedingungen von Wahrnehmung und Repräsentation. Auf diese Weise lässt sie sich als maßgebliche Inspirationsquelle der Neuorientierung von Maurice Merleau-Pontys Spätwerk hin zu einer neuen Ontologie begreifen. Auf Grundlage unlängst veröffentlichter Vorlesungsmanuskripte von Merleau-Ponty verortet der Aufsatz das, was den Schriftsteller und den Philosophen verbindet, in der Vorstellung von der Erinnerung nicht als einer abgeleiteten, sondern als einer originären Gegebenheitsweise.

Philippe P. Haensler, *Husserl und Hölderlin*

Aus Bernau im Schwarzwald schreibt Edmund Husserl am 10. September 1918 einen Brief an Martin Heidegger. Überraschenderweise, angekündigt nur durch »NB«, notabene, weist Husserl gegen Ende des Schreibens auf Folgendes hin: »NB. Hölderlin, den ich sehr liebe u[nd] doch wenig kenne, habe ich hier auch mit u[nd] so werden wir uns lesend in ihm berühren. / Seien Sie also gegrüßt. / Ihr / EHusserl.« Der Beitrag widmet sich dieser Stelle – der einzigen im Werk Husserls überhaupt, da der Name »Hölderlin« begegnet – in drei Anläufen, schlägt eine philologische, eine psychoanalytische und eine phänomenologische Lesart vor.

Johannes Hees-Pelikan, *Gattungscodes. Zu einem Beschreibungsmodell generischer Ambiguität*

Der Artikel geht von der Beobachtung aus, dass die literaturwissenschaftliche Forschung und Theorie die Wichtigkeit von Gattungen zwar stets betont, ihre konkrete Rolle bei der Textkonstitution jedoch oft vernachlässigt und dadurch auch

die Implikationen verpasst, welche diese Rolle für den Begriff und das Konzept der Gattung selbst hat. Aufbauend auf Roland Barthes' Begriff des ›Codes‹, wie er ihn in S/Z entwickelt, besteht das Ziel des Aufsatzes in der Entwicklung eines theoretischen Rahmens, der es ermöglicht, die komplexe Interaktion zwischen Gattungen einerseits sowie einzelnen Texten und deren Verfahren andererseits zu erfassen. Gattungen werden dabei als Codes verstanden, die die Verfahren des Erzählens bestimmen und gleichzeitig durch diese Verfahren beeinflusst werden. Dieses Modell soll helfen, die generische Ambiguität zu erklären, die nicht nur als Signum moderner Literatur schlechthin verstanden wird, sondern auch das Konzept ›Gattung‹ selbst auszeichnet.

Natalia Bosko, *The Informational Turn in Art. Walter De Maria and Other New York Artists*

Das letzte Drittel des 20. Jahrhunderts hat einen Kulturwandel zuwege gebracht, darunter die rasanten wissenschaftlichen Fortschritte und die Informatisierung, die in den 1960er Jahren begann. Künstler dieser Zeit, insbesondere die progressiven Künstler New Yorks, reagierten auf diese Entwicklungen, indem sie sich auf die digitale Dimension und eine neue wissenschaftliche Weltsicht in ihrem Werk bezogen. Solche Kunstprojekte basierten auf reinen Daten, statt auf subjektiven Ideen, und wurden in einer stark reduzierten, nicht-semiotischen Form vermittelt. Ich definiere diese Tendenz als Informationskunst, um einen Wandel von dem verbalen, visuellen oder konzeptuellen Denken hin zu einer datenorientierten Welterkenntnis zu beschreiben. Diesem entscheidenden Moment in der westlichen Geschichte wurde bisher nicht genügend wissenschaftliche Aufmerksamkeit gewidmet. Deswegen bleibt die Leistung von Walter De Maria und seinen Kollegen in der Etablierung der wissenschaftlichen Prinzipien als Grundlage der zeitgenössischen Kunst nicht vollständig anerkannt. In diesem Aufsatz möchte ich die Rolle der Informationskunst bei der Weiterentwicklung der modernen, wissenschaftlich fundierten Weltanschauung hervorheben.