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Landscape and Media

Giulia Giambrone, *The Imagination of Resemblance. Landscape and Mimesis in Contemporary Painting*

The representation of the landscape in contemporary painting calls into question a renewed figurative image. Bound to an imagery largely belonging to a reality different than the natural one, the mimetic rendering is nevertheless predominant. The landscape is characterised by the restriction of space in the framework and the relationship with the human figure inside, hiding the dissolution of the subject. Both, the natural restriction of the space and the flatness of the image as well as the mimetic elision of the subject are elements already identified by Michel Foucault in Manet's paintings and in the post-Renaissance episteme exemplified in a representation by the concept of imagination of resemblance. Manet's spatial conception traces a common thread all the way to the greatest landscape painter of the contemporary age, David Hockney.

Zoltán Somhegyi, *Encountering the Elements Horizon, Materiality and Temporal Perspectives in Contemporary Landscape Representations*

In this paper I am curious of the aesthetic investigation of some of the most elemental and essential constituents of landscape representations, that are, at the same time, also among the basic coordinates in our existence in the world. More precisely, I would like to survey some aspects of the artistic explorations of the horizon, material(ity) and time, through four contemporary artists' pieces, those by Hiroshi Sugimoto, Taiji Matsue, Levente Baranyai and Torben Eskerod. As it will be clear, their series of artworks can be considered as aesthetically captivating investigations – not only artistic but philosophical investigations – into space, matter and time. The

pieces are thus meditations on the perception of some of the fundamental elements of human condition, and the creative survey of these by the contemporary artists provide the observer with particular insights that can be gained only through works, and that would have otherwise been, most likely, undiscovered.

Elena Romagnoli, *Landscape, Images and Photography. From the Picturesque to the Performative Approach*

Fabrizio Gitto, *A Parabola on the Tuscan Landscape: New Gazes of the Amateur Photography in the 1920s*

The contribution investigates the cultural dynamics and spaces of expression that, during the 1920s, made amateur photography the most effective medium for creating and disseminating a new image of the Tuscan landscape. In this decade, landscape photography played a leading role in various publishing and exhibition projects in Tuscany, such as the magazine "Illustrazione Toscana" (1923-1945), the two editions of the Florentine *Esposizione Fotografica del paesaggio toscano* (1925, 1927), and the book *Toscana* (1927). If, at the beginning of the 1920s, the official visual panoramas of the region were constructed and transmitted by professional photographic studios, in the following years, renewed visions of Tuscany were promoted through its non-monumental aspects, mainly due to amateur photographers, such as Vittorio Alinari, Lodovico Pachò, Gino Danti, and Ermanno Biagini.

Manlio Celso Piva, Michael Guarneri, *Revisualizing Italian Silentscapes 1896-1922 (RevIS): i paesaggi italiani del primo cinema nelle scuole secondarie di II grado*

The essay describes the preliminary findings of the 2022-2025 research project *Revisualizing Italian Silentscapes 1896-1922. Landscapes and Locations of the Early Italian Cinema One Hundred Years Later*. This project has two aims: first, it studies how the films produced from 1896 to 1922 made use of Italy's landscapes to represent the nation and its various territories; second, it promotes the knowledge, the reappropriation and the reuse of the largely neglected silent cinema heritage in all areas of present-day society, starting from public schools. The essay discusses the planning, the testing and the results of the learning activities conducted at four high schools in Lombardia and Veneto throughout 2023 and 2024. As part of these

learning activities, the students explore the streets of their hometowns and revisualize by means of photos and videos the very same Italian locations featured in late-nineteenth-century and early-twentieth-century cinema; then, the students return to class and create open-access online maps highlighting the similarities and differences between past and present. By rediscovering cinematic landscapes from the silent era, the students gain a new understanding of their everyday environment and make their discoveries publicly accessible to strengthen their own – and their local community's – ties to the territory and sense of belonging to it.

Madalina Diaconu, *Miniature landscapes*

The concept of miniature landscapes is used in this paper for human-made, three-dimensional landscape at reduced scale. Their diversity ranges from Japanese gardens to indoor habitats and from scientific and artistic dioramas to mini-railroad-systems and snow globes. Many of them employ mixed media and combine natural with artificial items. Depending on their genre, context and addressee, micro-landscapes critically reflect on the naturalization of vision in science, replicate cosmogenesis at small scale, satisfy biophilia, fascinate for their skillful reproduction of details and nostalgically recall childhood pleasures. The enjoyment of making and watching them can be explained in terms of functional beauty and interplay of scales; moreover, miniature landscapes "trap" the outer world in capsules, creating a domestic sublime, and activate attention and imagination.

Tommaso Morawski, *La scoperta del paesaggio terrestre. Note sulla rivoluzione spaziale astronautica del paesaggio*

The most important event in cosmonautical exploration was not the reaching of distant lunar territory, but the fact that the Earth for the first time had the opportunity to see itself, to meet itself. Two photographs in particular have imposed themselves as a true visiotype of our planetary imagination, establishing the birth of a new landscape consciousness of the cosmos: *Earthrise* (1968) and *The Blue Marble* (1972). This article analyses the landscaping operation from which the new astronautical worldview originated: that "altered image of the Earth" that represents the most important and lasting legacy of the 'astronautical spatial revolution', the last great global spatial revolution in the air age.

Alberto L. Siani, *Faustian Polarity and Colourful Mediations: Goethe's Experimental Landscapes*

Valeria Costanza D'Agata, *La simbiosi di arte e natura in una concezione estetica del paesaggio: l'opera di Manrique a Lanzarote*

This paper aims to highlight the way in which César Manrique managed to create a correspondence between anthropic and natural elements, between nature and culture and to apply art to life through the mediation of ecological and sustainable architectures, capable of enhancing the morphological and geological uniqueness of the Canarian landscape. Through the analysis of his most important works, made on the island of Lanzarote between 1968 and 1990, we will focus on the importance of the ethical imperative that led to his aesthetic ideal in a process in which man and nature cooperate symbiotically, in order to perceive – even in the magmatic flow of the destructive force of lava streams – alternative ways of living in the world and of establishing an affective resonance with the environment.

Rita Messori, *Il gesto del pittore tra esperienza e figurazione del paesaggio. Henri Maldiney e l'arte di tal-coat*

Valeria Maggiore, *Thomas et le Voyageur: Gilles Clément, the landscape, and the planetary garden*

The philosophical novel *Thomas et le Voyageur: Esquisse du jardin planétaire*, written in 1996 by the French landscape architect and agronomist Gilles Clément, is an essential medium for understanding the aesthetic reflections of its author centred on the delicate relationship between environment and landscape, but also (and above all) between landscape "perceived" and "co-created" by human beings. Here, Clément proposes the idea of a garden in motion, qualified as a "laboratory of human-nature relationship", where the gardener participates in the vital flux of the territory and defends biodiversity without forcing nature but letting it evolve according to the biological cycles. In the garden in motion, the landscape, rather than being "managed" or exploited, is thus observed and accompanied by a kind dialogue. Starting from these premises, Clément promotes, without any internal theoretical contradiction, the idea of the Planetary Garden that, operating an "enlargement of scale", proposes a responsible approach to the Earth.

Katia Botta, *Il Cervino. Mediazioni di una Gestalt montana*

The mountain presents itself as a particular case study through which to investigate the aesthetic category of the landscape and the related mediation processes. From the travel observations included by Horace-Bénédict de Saussure in his *Voyages dans les Alpes* up to 1865, the year the group led by the English alpinist Edward Whymper reached the summit, the pyramidal morphology of the Cervino (Matterhorn) has aroused the interest of travellers, naturalists but also reflections of an aesthetic, artistic and literary nature which find ample explanation in the multifaceted figure of the Englishman John Ruskin. Towards the middle of the XIX century, the form of the Matterhorn became a preferential object for contemporary pictorial representations, protagonists of a process of mediation partly still close to a contemplative approach (from an aesthetic-sensitive point of view) and mimetic (from an aesthetic-artistic point of view) but which, at the same time, anticipates that dimension of abstraction of the mountain corpus. Moreover, the Matterhorn, in the wake of Thomas George Bonney's geological considerations and Guido Rey's literary text, is not only the privileged object of mediating formulas of experience, but qualifies even earlier as a work of art of nature.

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Il fare tassonomico e lo statuto epistemologico della semiotica

Alessandra Falzone, Antonino Pennisi, *Scienze cognitive e Semiotica: epistemologie e prospettive a confronto*

In this paper we want to compare on a methodological level two of the most important, and apparently divisive, paradigms in the history of contemporary epistemology: semiotics and cognitive science. Starting from a brief analysis of the epistemological phases of cognitive science, from computationalism to the current embodied paradigm, we will demonstrate that the two paradigms are not in opposition and that, on the contrary, it is possible to adopt a perspective of transdisciplinary integration based on the definition of cognition constrained by the body in interaction with the environment. The embodied proposal seems to allow a theoretical convergence between humanistic-social studies and natural-scientific

studies, and the current perspectives of semiotics and cognitive science represent an example of this effort to unify knowledge.

Diego Femia, *Oltre l'orizzonte verbale: dalle tassonomie paralinguistiche alla multimodalità*

This paper explores the foundations of multimodal theories in linguistics and semiotics, highlighting how non-verbal phenomena – initially deemed peripheral or merely auxiliary to traditional linguistic descriptions – have become essential to a broader understanding of communicative acts. After providing an overview of pioneering research on paralinguistics, the discussion shifts to more recent theoretical proposals that emphasize the need to classify and taxonomize the various semiotic resources, as well as to articulate the expressive plane. These perspectives underscore the urgency of a metalanguage capable of integrating material, cultural, and cognitive aspects, thereby accounting for the syncretic and dynamic nature of meaning-making.

Riccardo Finocchi, *Come possono le opere d'arte avere significato? Le tassonomie nei linguaggi artistici*

This article aims to answer the question: how can works of art have meaning? We will demonstrate that taxonomic action allows us to apply categories of analysis to the observed object, in our case, an artistic object that, in the examples, we limit to cinematographic works of art. The categories of analysis make it possible to identify effects of meaning through which the process of signification moves. Therefore, the attribution of meaning to works of art (the initial question) passes through a taxonomic approach that allows the expressive matter to be organized into codes (or categories) on which both the (internal) discourse of the work of art, of the film to stay with our examples, and the (external) discourse on the work of art, film criticism in this case. Therefore, works of art can have a meaning because discourses on art are organized into recognized and shared categories and classified in a taxonomic way.

Raffaella Petrilli, *L'enunciazione visiva e la classificazione dei linguaggi*

The essay argues that the concept of enunciation, developed in the field of language studies, is also valid for non-verbal semiotics, and particularly for visual languages. This extension concerns all the parameters that constitute the general conditions of enunciation identified by Émile Benveniste (the cadre figuratif, i.e. enunciator,

addressee, internal reference) taking into account that every form of expressivity – every semiotics– actualizes them in texts in a specific way. From this premise, the essay examines Meyer Schapiro's application of enunciation to visual semiotics.

Francesco Garbelli, *Sul tricktext. Con una nota su Niebla di Miguel de Unamuno*

In this article, I advance the theoretical proposal of making a metalinguistic use of the notion of the trickster in order to address certain issues concerning the taxonomy of literary genres. A trickster is a type of mythical figure endowed with the capacity to cross cultural boundaries and recreate new ones by reversing any element into its opposite. It is a liminal character, fundamental to the establishment, maintenance, and renewal of any system of pertinence and values, as well as a comic figure who mocks any attempt to grasp the nature of its movements. Since we are no longer dealing with an actor but with a text, the hybrid resulting from applying the characteristics of the trickster to the definition of a class within the taxonomy of literary genres will be referred to by the made-up term *tricktext*. The discussion of the *tricktext* will run parallel to an exemplifying description of the literary work Niebla by Miguel de Unamuno.

Mariacristina Falco, *Il principio di arbitrarietà tra semiologia e linguistica. Attraverso alcuni contributi demauriani*

The aim of this contribution is to examine the principle of arbitrariness as a foundational concept, a prius, in both Saussurean and Demaurian linguistic theory (CLG/D). Arbitrariness, in fact, functions as a taxonomic principle that defines semiotic systems (CLG/D and CLG/E). Beginning with the relationship between semiology and linguistics, the paper investigates the role of arbitrariness in selected contributions by Tullio De Mauro. The objective is to demonstrate how arbitrariness constitutes both the point of departure and the defining feature of languages and sign systems, while also serving as an epistemological criterion shared by both disciplines.

Grazia Basile, *Charles Bally e il sujet entendant. Per una semiologia linguistica dell'altro*

This essay aims to reconstruct on a historical-theoretical level how the centrality of the receiver was defined and consolidated in 20th century linguistics. An important

milestone is Ferdinand de Saussure, who – inspired in particular by Wundt, Paul, Bréal and Ribot – formulated the role of the speaking subject as an indispensable component of his linguistic system. In Saussure's framework, the speaking subject alternates between the roles of Monsieur A (the speaker) and Monsieur B (the receiver), as can be observed in the so-called circuit de la parole. The latter not only takes on decoding tasks but also has an active and creative role. With Charles Bally, however, Monsieur B receives a specific designation (that of the *sujet entendant* in its double function as perceiver and interpreter/hermeneut) and becomes the cornerstone of a more general theoretical construction. Without the *sujet entendant* there is neither a perceptive-sensory activity nor a semiotic-cognitive activity. Thus, the *sujet entendant* becomes the site of the existence and legitimization of language and its continuous interpragmatic confirmation at the level of understanding.

Nicolò Pioli, *One or Several Trees? Visual Metaphors and Taxonomies*

This paper addresses Umberto Eco's critique of how traditional semantic models employ the metaphor of the tree to describe the taxonomic structure of language. Eco's theory of unlimited semiosis is based on the comparison between two conceptions of the organization of semantic knowledge, the dictionary and the encyclopaedia. They are considered not only two distinct methods of storing information but also approaches to text interpretation. The dictionary is a closed system structured like a hierarchical tree of knowledge that organises lexemes in genera and species, which derives from Porphyry's tree, while the encyclopaedia is a multidimensional network in which the connection between lexemes is not predetermined. Starting from these two models Eco elaborates a theory of metaphor that contrasts with the traditional view of substitution and supports the idea of metaphor as a "condensation" whose goal is to extend the already existing categorizations, rather than confirming them. My aim is to point out how Eco uses the "semantic tension" of metaphors as the basis for a critique of the taxonomic tree and to sketch a new form of organization of semantic structures. Nevertheless, the metaphor of the tree is not completely abandoned by Eco. It is reinterpreted as a provisional map to build a tentative categorization to find orientation in the labyrinth of all possible text interpretations.

Grieta Dzergaca, *Fair play tra giochi permessi e vietati: azzardo e sport*

This essay investigates the evolving notion of fair play through the lens of game classification, with a focus on the boundary between permitted and forbidden games.

Building on Wittgenstein's concept of language games and Roger Caillois's taxonomy, the analysis adopts a socio-semiotic and philosophical-linguistic perspective to show how this boundary reflects cultural negotiations and power relations rather than objective criteria. Gambling and sports are explored as emblematic domains where fairness is undermined by manipulative designs, market-driven narratives, and shifting ideological frameworks. The legalization of gambling, despite promoting fairness and transparency, often conceals systems of cognitive asymmetry and predatory logic. In the sporting arena, the rise of a Machiavellian "winning mindset" – exemplified by Nike's *Winning Isn't for Everyone* campaign and the *Enhanced Games'* push for legal doping – signals a cultural shift that challenges traditional ideals of fair play and ethical competition. The essay contends that fair play is not a stable norm but a symbolic and ideological battleground where the meaning of fairness is constantly renegotiated across social, economic, and linguistic domains. By analyzing how semiotic strategies, inclusive rhetoric, and technological enhancements reshape public ethics and the figure of the player, the essay underscores the urgency of rethinking fairness in the age of performance, spectacle, and digital capitalism.

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Lo stato dell'arte

Danilo Eccher, *Appunti per un testo sull'arte contemporanea*

The text contains some reflections on a methodology for a possible history of contemporary art. A series of ideas for an analysis of the changes in the art system are also presented. An analysis of the role of the artist and the curator leads the author to rediscover the centrality of the theme of identity: what is in crisis, in contemporary times, is the uniqueness of the subject 'artist', his/her exceptionality compared to other figures of communication.

Gabriele Perretta, *Nuove corrispondenze inter-mediali*

In the age of technological development, the horizon of AI is the place where artistic experimentation and curatorial procedures meet. In the reversed perspectives of post-Dadaism, technique and editing are going to become curatorialism, just like the

AI procedures, that elevates mathematical knowledge from pure quantitative data to a post-artistic and post-retinal care formula. This power, which is both technique and mediamorphosis, is currently in the hands of the curator, replacing the artist. Today, it is possible to measure its scope and contradiction through laboratory practices.

Marco Donnarumma, *Cultural immediacy: On mediation and sense making in contemporary media art*

Immediacy is a contemporary global north's addiction. The experience of art online and in real life is often akin to squashing difference into lumps of everything-everywhere-at-once. Positing aesthetics as a political act of sensing and making sense, this essay analyses how the cultural immediacy affects the fruition of art as well as its making. It then discusses two media art projects that counter immediacy with the aesthetic engagement of territories and communities in a slow and unexpected process of sense making.

Riccardo Venturi, *Allunaggio come Land art. Robert Smithson e il nonsite*

The historical development of Earth or Land art is contemporaneous with the Apollo 11 space mission that brought the first men to the Moon. The concomitance between the development of Land art and the moon landing has often gone unnoticed, but it is valuable when we consider the unexpected and unenthusiastic response that some artists have shown. Emblematic is the case of Robert Smithson, as shown by several records. Could Land art, anchored to the ground, have resisted any cosmic momentum?

Antonio Manfreda, *Arte ed esperienza*

The text – which reproduces with some small variations a conference held in Malaga in 2017 – intends to consider some aspects of contemporary art considered from the point of view of the problem of experience. In Western societies, starting from the end of the nineteenth century, experience has undergone profound transformations to the extent of suffering from a sort of 'crisis'. Contemporary art, in some of its most conscious representatives, tries to respond to this crisis, and to propose itself as an alternative place in which a new experience is possible.

Gianpaolo Cacciottolo, *Paradigma e istituzione: l'archivio e l'arte contemporanea in Italia*

This paper aims to identify and analyze the places, spaces and situations in which the trajectories of contemporary art in Italy have crossed and continue to cross the archive intended as place and concept, paradigm and institution: in particular the critical-curatorial experiences of Germano Celant and Marco Scotini; the centrality that the acquisitions of archival funds by large Italian museum institutions have assumed in recent years; those cases of artists who have adopted archival procedures in their work, both as a trigger for practice and as a formal and exhibition possibility.

Saggi

Giorgio Astone, *In the Outer Space. L'extraterrestre come Altro a partire dall'esosociologia*

The success of television series such as Alien Worlds and 3 Body Problem shows, in new and meaningful ways, the key role which the extraterrestrial plays for the human imagination. In this article we move from the 'alien', through the variety witnessed in science-fiction, to the Alien as a philosophical character, the absolute Other than human. Andreas Anton and Michael Schetsche, German sociologists, include the conceptual figure of the extraterrestrial in their *Exosociology*. How the human species will be represented in a 'first contact' scenario? And which mechanisms of terrestrial representation explains the extraterrestrial absolute foreignness?

Perniola's Studies

Matteo Maria Paolucci, *A Missed Encounter. Mario Perniola and Jean-Luc Nancy on Sex, Body, Writing*

This essay explores the intricate interplay of sex, body, and writing in the philosophical frameworks of Mario Perniola and Jean-Luc Nancy. It examines the 'sex appeal of the inorganic' as a practice of rewriting the significance of sexual relationships and the body. Within Nancy's ontology, we introduce the concept of a "phrasing body", which articulates the emergence of sense in existence. This leads us to propose a "sexual staging ontology", where sex is coextensive with the occurrence of sexual relations, manifesting as a singular plurality of occasions. This

framework resonates with Perniola's notion of infinite division, highlighting how the complexities of desire are refracted through the interplay of sex, body, and writing. This analysis reveals a previously unexamined connection between Perniola and Nancy, suggesting new avenues for understanding sexuality in contemporary thought.

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Nature – Aesthetics – Society. What Landscape for the Green Economy?

Philosophy and History of the Landscape

Francesco Valagussa, *Painting the Landscape. The Landscape that Makes Us Think*

The article aims to show how landscape is not a natural datum but a typically modern cultural product, particularly linked to the importance that the subject's point of view has managed to gain over the last few centuries. Using examples taken from Dante, Vico, Cézanne, Simmel and Merleau-Ponty, the article shows how the construction of landscape depends on the presence of a mental image. Such an image, already previously acquired through arts such as painting or poetry, has the effect of gathering and collecting a series of elements, giving them that unity without which it is not possible to speak of landscape. After showing how important the cultural dimension is for the creation of landscape, the second part of the article shows how landscape can in turn become a model for art. From this reciprocal interaction between the two levels, it is possible to rethink the relationship between landscape and environment.

Francesco Restuccia, *Pilgrimage and the Prehistory of Landscape*

According to Joachim Ritter, aesthetic sensitivity to landscape arose in the modern age as a response to and a remedy for the objectivation of nature and its alienation from subjectivity. The appreciation of a landscape would compensate for the loss of the holistic relationship with nature that characterized the ancient theoretical worldview. Although Ritter's theory allows us to account for both elements of continuity and discontinuity in the transformation of our relationship with nature, the

way he refers to an indeterminate conception of the totality of the Universe, valid from Antiquity to the Middle Ages, is questionable. This article suggests that, prior to modernity, a non-instrumental approach to nature could be found in the practice of Christian pilgrimage, thanks to its experiential dimension. The origin of landscape could be identified in the secularization of the Franciscan experience of nature as a figure of heaven.

Gianluca Gemmani, *Sulla morte del paesaggio. Dalla natura all'ecologia*

The paper aims to elucidate the critical issues that arise from the overlapping of the concepts of environment and landscape. Initially, it contrasts two opposing perspectives: the view held by some scholars, particularly in France, who emphasize the importance of distinguishing the theoretical domain of landscape from other disciplines, such as geography and ecology, and the perspective of those, like A. Carlson, who have proposed the Natural Environmental Model as a means to provide a robust foundation for aesthetic appreciation of nature. The discussion will first demonstrate how the concept of environment is intrinsically linked to a notion of nature that reduces it to its objective and measurable aspects. Subsequently, it will be revealed how this concept is itself a product of landscape aesthetic culture. Finally, the paper will suggest how landscape and ecology intersect in defining the boundary that simultaneously unites and separates nature and culture.

Andrea Gentili, *Landscape and Time: Retracing an Italian Theory of Landscape Through the Work of Rosario Assunto*

The paper reconstructs the multifaceted concept of landscape by tracing its historical development and examining the engagement of Italian aesthetologist Rosario Assunto with this notion in the 1970s, a period when the notion of landscape had been largely overlooked by both philosophical and political movements focused on ecology and the environment. Assunto reconfigures landscape as an aesthetic category that transcends its traditional association with art, extending it into a phenomenological and historical framework. Central to his analysis is the temporality of landscape, particularly as manifested in the organic movement of the animal. This approach challenges rigid conservationist paradigms and provides a dynamic conceptual model that remains highly relevant for contemporary discussions on landscape regeneration and restoration.

Mariaenrica Giannuzzi, *From the Sublime to the Cosmic. Walter Benjamin's Planetarium*

This contribution surveys the presence of Walter Benjamin's philosophy in the environmental humanities. As I argue, Benjamin's philosophy emerged in the debate on the temporality of climate change and instantiated a cosmic predicament. To clarify the meaning of the cosmic predicament, first, I reconstruct the terms of the debate; second, I analyze Benjamin's aphorism *To the Planetarium* that concludes the experimental prose collection *One-Way Street* (1928). By reading the aphorism closely, I emphasize Benjamin's quite explicit critique of Kantian modernity, which is defined as domination over nature, as Benjamin's text posits. Through the scientific formulation of natural laws, morality, and the feeling of the sublime, according to Benjamin, modernity has relinquished a performative approach to nature, which, in turn, can reconfigure nature as an experience of cosmic trance (*Rausch*).

Guido Boffi, *Il profilo delle nuvole. A Letter to Gianni Celati*

The aim is to show that the landscape is a fiction (of course not a reverie). If it is permissible to speak of landscape in the singular, prescinding for a moment from its places, then it must be understood as a kind of both collective thought and affection in which one is immersed. Landscapes belong to their real effects, which orient their views. They belong to the affective perceptions and mental images of those who pass through them. They belong to local communities, their histories and their industriousness, which cannot be brought back into the abstraction of objective data, good anywhere, under any sky. If a landscape is understood in the manner of a physical or patrimonial entity, then it has no chance, its only survival will have to be guaranteed by (green?) profit: Luigi Ghirri and Gianni Celati's *Il profilo delle nuvole* invites us to think so.

Landscape, Environment, Technologies

Mariagrazia Portera, *Landscape, Environment, Technologies. "Far from the Shallow"? Aesthetics in Conservation Biology*

What role, if any, does aesthetics play in the development of biological conservation strategies? Should we consider beauty – and, more broadly, the aesthetic dimension of human experience – as a source of bias that risks distorting scientific judgments (and, therefore, something to be carefully managed or even eliminated in the pursuit

of objective scientific truth)? Or, conversely, might beauty be seen as a legitimate and powerful motivator – an emotional and perceptual force capable of promoting conservation efforts? The interplay between aesthetics, beauty, and scientific inquiry has long been a subject of relevant debate within the philosophy of science. In this paper, I aim to investigate the role that aesthetic values and perceptions play in the context of conservation biology – particularly in light of a growing and renewed interest among conservationists in the aesthetic aspects of nature and environmental engagement. The argument I will make is that eliminativist approaches – which frame the aesthetic mostly and primarily as a source of potential distortion – are based on an overly simplistic and impoverished conception of what "aesthetic" means.

Paolo Furia, *Solar Landscapes. Aesthetics in the Energy Transition*

This essay explores the aesthetics of solar landscapes in the framework of a broader investigation about the concept of landscape and its semantic richness. The article consists of four paragraphs. In the first, the terms territory and landscape are introduced to properly distinguish between disputes over land use and landscape perception. The second paragraph reflects on energy landscapes as particular cases of cultural landscapes that are typical of modernity and are generally not associated with positive aesthetic values. After a brief examination of the aesthetic issues related to energy landscapes in general, the third paragraph deals specifically with solar landscapes and offers a philosophical commentary on part of today's literature, which is mainly drawn from the fields of energy economics and landscape planning. Finally, in the fourth paragraph, I will show that energy and solar landscapes also deserve attention from an aesthetic point of view: Although they are unavoidable from a territorial point of view, they still need to be socially and aesthetically accepted to be fully realised as full-fledged landscapes.

Anna Calise, Maria Raffa, *Sustainable Digital Landscapes of Experience: The Unesco Memory of the World Programme*

The aim of this paper is to address the importance of sustainability standards in the creation of heritage digital landscapes, which are essential to ensure the longevity and meaningful impact of cultural heritage in the digital era. The present research stresses how the concept of sustainability should be addressed in its multifaceted nature, accounting not only for ecological but also social, economic and cultural perspectives, and that it should be taken into consideration in all the phases of digitization, ensuring a comprehensively sustainable process. In order to shed light

on these issues, this paper introduces the current state of the art of the matter; examines the challenges of digitizing cultural heritage; argues for a broader perspective on sustainability and presents the case study of the UNESCO Memory of the World Programme to evaluate the sustainability of digitization efforts within the creation of an international and cross cultural experiential field.

Antonio Ianniello, David Habets, *Seeing Differently: Infinity Pool as a Prototypical Exploration of Perceptual Field Reconfiguration Processes*

In this article, drawing on an ecological-enactive approach to human cognition, we introduce Infinity Pool, a work-in-progress performance that will serve as a platform for conducting phenomenological and cognitive-behavioral research, ultimately culminating in the development of a 4E Performative Lab. The lab will integrate artistic performance with phenomenological research into a unified event, aiming to establish a unique, real-life instance of collective imagination. Its purpose is to study how we intersubjectively reconfigure the individual perceptual fields during participatory performances. By approaching embodiment not merely as an object of study but as a practical investigation of our bodily engagements with the environment, Infinity Pool, when performed in polluted areas, could prompt us to confront the climate crisis by rendering invisible threats into monstrous forms

Paola Lamberti, *Screening Nature: The Landscape in the Age of Instagram*

This paper explores the complex and dynamic relationship between digital media, screens and nature, proposing a reinterpretation of landscape in the age of Instagram: this should not be appreciated both as an immutable natural entity and as a touristic commodity object, but as an aesthetic assemblage reshaped and renegotiated through digital practices and experiences. Starting from the Schellingian conception of nature as a work of art in the making, landscape is not a static reality, but an aesthetic form in continuous transformation and entangled with phenomenologies and technologies, with bodies, technical cultures and scopic regimes, with cultural positionings and pragmatic attitudes. In contrast to ecocriticism and with an unilateral negative and nondialectical perspective, sometimes all too pronounced and explicit, which denounces the reduction of landscape to mere anthropocentric, socio-economic and cultural, aesthetization, the paper – through a specific analysis of three instagram profiles – aims to show how social media foster the rediscovery of nature – both as intact beauty or as terrific wasted land – through participatory and interactive narratives. The role of digital

media in the aesthetic renegotiation of landscape is explored, emphasising the mix of image, text and social interaction. Finally, future perspectives are sketched, because digital visual culture can transform and re-activate the landscape as a dynamic archive of memories, identities and ecological awareness.

Varia

Sergio Casado-Chamizo, *Erotic Leonardo: Eroticism in Leonardo da Vinci's Sketches*

Though dissected under countless lenses, Leonardo Da Vinci's art continues to pulse with enigmatic work. This study ventures beyond familiar territory, unearthing potential erotic undercurrents within his sketches, anatomical studies, and paintings. It employs a multifaceted lens, weaving together threads of philosophy, aesthetics, and psychoanalysis to illuminate the subtle interplay of form and hidden psychology embedded within his works. More than mere discovery, this analysis seeks a critical revaluation. By incorporating gender-critical perspectives, it challenges established interpretations, offering a fresh and nuanced understanding of the master's enduring legacy. This approach not only delves into underexplored territory but also invites broader conversations about representation, power, and the very nature of artistic expression.

Alessandro Carrieri, *Forgetting Orpheus: Toward a Politics of Awakening*

This brief essay, based on a Kracauerian consideration of the surface level as the result of both a specific dominant economic and political rationality and the struggle between conflicting social instincts and drives, aims to highlight how this surface has never stopped to affect and shape, in turn, specific individual and social behaviours. The convergence between the offer of innumerable forms of unreality adorned with illusory promises of salvation and the inexhaustible demand resulting from the absence of reality itself, which present society compensates for with surrogate and consolatory expedients, produces a rarefied and narcotizing atmosphere, what Günther Anders called an eschatological calm. If it ensnares all criticism and every action, even and especially in the face of catastrophic events threatening the very survival of humanity, the decoding of its dreamlike images can still unveil its phantasmagorical essence and open our eyes to the world in which we really live.

Annalaura Ferrara, *Videodrome, a Ghost Story*

The following article offers an analysis of the movie Videodrome. It provides an analysis from a phantasmal point of view. We try to highlight two aspects: the phantasmal content of visual products and the psychic phantasms that they are able to arouse. This conceptual apparatus will be the basis for an analysis of the use and construction of images in photojournalistic contexts.

Carte d'artista

Pino Musi, *Urban Bodies*

Surrealism and Walter Benjamin

Ricardo Ibarlucía, *The Crisis of Painting: Benjamin, Aragon, and the Challenge of Photography*

This essay explores Walter Benjamin's engagement with Louis Aragon's intellectual activity throughout the 1930s, with a particular focus on his 1936 essay *Pariser Brief [II]. Malerei und Photographie*. It examines Benjamin's commentaries on Aragon's writings within the context of the aesthetic debates surrounding Socialist Realism after the First Congress of Soviet Writers in 1934. The essay is structured in four sections. First, it discusses the decline in painting's social and political function and how Aragon and Benjamin interpreted Gisèle Freund's sociological analysis of the evolution of photography as an art form. The second section traces the development of collage, from Cubism to Dadaism and Surrealism, as discussed by Aragon. The third section focuses on Aragon and Benjamin's observations on John Heartfield's antifacist photomontages. Finally, the essay analyzes Benjamin's interest in Antoine Wiertz's views on painting and photography, the response of Argentine artist Antonio Berni to Aragon's survey *Où va la peinture?*, and the influence of photographic techniques on Latin American muralism, particularly in the work of Mexican artist David Alfaro Siqueiros, who viewed painting as an instrument of revolutionary agitation and propaganda.

Andrea Mecacci, *Dreamlike Objects. Surrealistic Kitsch in Benjamin and Buñuel*

Benjamin's reflection on kitsch fits with strong traits of originality into the more overall focus on this category developing in Germany in the first thirty years of the twentieth century. This survey will be summarily divided into three steps. Initially, an analysis of the essay *Traumkitsch* (Dream Kitsch), an inevitable starting point; an analysis that is not textual but aimed at emphasizing certain perspective points and taking into account the observations on kitsch contained in the Passages. This part will be followed by the consideration of a possible placement of Benjamin's kitsch within the debate of the time, and finally, the connection with Surrealism will be explored not by relating Benjamin's theses to Breton's canonical texts but rather to some of Buñuel's reflections on the psychology of the inanimate, a dimension that not coincidentally serves as a critical undercurrent in Benjamin's kitsch as well.

Marina Montanelli, *The Disenchantment of Urban Space. Some Remarks on the Arcades Project*

In the *Arcades Project* many important pages are devoted by Walter Benjamin to the emergence of the labyrinthine exteriority of the modern metropolis, to its peculiar phantasmagorias and to the problem of the critical awakening or disenchantment of urban space itself. According to Benjamin's method of dialectical thought by «polarity», the metropolis is presented, at the same time, as hell and as a space, material and cognitive, of revolution. This article aims to explore the dialectical image of this specific awakening: the barricade. What is more, the intention is to delve into the connections between such an idea of disenchantment and the problem of art (which begins in this century to become reproducible and to confront itself with the laws of the capitalist market), between this dialectical image and the principle of montage, between political revolution and revolution of sensibility.

Aut Aut, 406 (2025)
http://autaut.ilsaggiatore.com/

Il nostro lavoro culturale

Ilaria Papandrea, *Sempre da capo*
Nicola Gaiarin, *La fine dell'archivio e il discorso dell'intellettuale*
Antonello Sciacchitano, *Que sera sera*

Discussioni

Luca Negrogno, *Demonumentalizzare Basaglia*
Federico Zappino, *L'omosessualità in Kafka*

Deleuze e la pittura

Claudio D'Aurizio, *Pittura, filosofia, creazione. L'inizio del mondo nelle lezioni di Deleuze*
Damiano Cantone, *Scrittura/pittura, terra/acqua*
Luigi Azzariti-Fumaroli, *Il "punto grigio" di Paul Klee nello sguardo di Gilles Deleuze*
Filippo Domenicali, *Che cosa la filosofia può aspettarsi dalla pittura?*

Aut Aut, 407 (2025)
http://autaut.ilsaggiatore.com/

Digito ergo sum. Indagini sul capitalismo digitale

Edoardo Greblo, *Il capitalismo digitale. Uno sguardo d'insieme*
Juan Carlos De Martin, *Sulla computerizzazione del mondo*
Federico Chicchi, *Soggettività impreviste. Normatività situata e computazione degli ignoti*
Gabriele Giacomini, *Contro un'interpretazione ecumenica dello sviluppo digitale*
Daniela Tafani, *Governi privati e intelligenza artificiale*
Marco Pacini, *Capitalismo millenarista*

Il nostro lavoro culturale

Interventi

Chiasmi International, 26 (2024)
https://www.pdcnet.org/chiasmi/Chiasmi-International

Exploring the "Dividual", Rethinking the Matter

In my intervention, I want to reopen the question of the dividual, not only taking it into other cultural spheres and listening to their speakers, but also linking it to different epistemological insights and to concerns of resource distribution and cultural-economic considerations. I would like to show that the epistemological potentiality of dividuation has yet to be discovered. By so doing, I want to speak out against contemporary state policies that, from France to Germany to China and around the world, focus on strengthening the individual nation state while simultaneously engaging in the exploitation of earthly resources in other parts of the world.

Jacopo Bodini, *Dividuation d'artiste. Déconstruction écho-logique d'un mode de subjectivation moderne*

Based on a analysis of Bon Iver's pop-folk song 715-CRΣΣKS, this paper critically deconstructs the figure of the artist as one of modernity's own modes of individual subjectivation, taken up and radicalized in postmodernity. A mode of subjectivation that on the one hand heroically consecrates the individual through his creative potential, but on the other builds him around a sense of anguish, as well as anxiety, in the face of the aesthetico-affective shocks of (post)modern life, which lost its "tragic" dimension, in the classical sense of the word. By studying the technical and creative processes involved in the production of this piece of music, we can identify, in Bon Iver's artistic practice, veritable "dividual machines" (Raunig) that could help us deconstruct such a modern understanding of the figure of the artist as a mode of subjectivation. Taking up the definition of "dividual" that Deleuze elaborates in relation to cinematic images as well as the vocal lines of operatic characters, we will extend this same notion of the work of art to the artist himself, proposing to think of the artist's dividuation as a critical and potentially therapeutic modality of non-individual subjectivation. To do so, we will understand dividuation as a modular aesthetic-affective phenomenon, conceptualized on the basis of the sonic and "echo-logical" mechanism of resonance. The sonic figure of Echo, as an emblematic modality of resonance, will be central to the conception of a non-individual, non-dominant subjectivity, inseparable from its environment. A modality not limited to artists, of course, but which still finds privileged expressions in these liminal figures. The artist's dividuation thus presents itself both as a creative practice of expression and subjectivation, but also as a potentially therapeutic practice in relation to the aesthetic-affective and existential shocks of (post)modernity, and the anxiety that affects it.

Ana Minozzo, *Collectives, Commons and Mental Health: Free Clinics as a Machine to Treat In-dividuality*

The mode of alienation experienced in the infinity of divisions that characterise what Deleuze astutely called 'societies of control' resonates in the complex field of mental health, where the rise of categories of diagnoses in the last four decades is met with an increased identification with universalising codes. In such landscape, I propose a study of contemporary free psychoanalytic clinics, which have boomed internationally, and mainly in Latin America, as a site of collectivity where dividuals can not-just-speak, but entangle in common nets of togetherness. This piece draws

on current psychosocial ethnographic fieldwork of autonomous free clinics in Brazil to stretch imaginative potentialities in the many forms of collectivity that cross current social, ecological and political troubles. Expanding Oury's (2005) notion of the 'collective', we will think together about horizons of commons beyond abysses of dividuality in the context of free clinics and the fugitive potency in political alliances, as well as in symptomatic productions and creative spaces for their elaboration beyond pre-established codes and onto the poetics of the encounter.

Francesco Striano, *Towards a Transindividual Ethics for the Dividual Condition: A Program*

This paper delves into a philosophical exploration of the concept of "dividuality" in the context of contemporary media technologies and proposes an ethical framework capable of accounting for human and non-human agency, with the aim of providing direction for the transindividual structuring of a systemic collective. The paper is divided into four sections. The first section discusses the concept of *divisum*, introduced by Günther Anders. It highlights the impact of media technologies on human identity and the commodification of consumer products. The second section introduces the concept of the "dividual" as a more accurate representation of the human condition in the digital age. More than this, the basic thesis is that individuality is an abstraction and that the dividual condition has always been more appropriate to describe the human condition. In the digital age, however, the dividual condition produces anxieties that demand an ethical response. The two final sections propose a transindividual ethical framework. They focus on collective growth and the integration of human, environmental, and technological interactions. In conclusion, the paper advocate for a society that values collective and emphasize the need for a systemic approach to address the challenges posed by digital technologies.

Mark B.N. Hansen, "*Societies for Possibility Intensification", or Technology as Dividuation Machine*

The aim of this paper is to theorize human-technical assemblages as what I call "societies for possibility intensification" (SPI). My thesis is that SPIs constitute a form of human-technology entanglement that doesn't begin from their separation but that is rooted in the concrete process that brings them into being, from atomic moment to atomic moment, as "real togetherness." I develop the term "society for possibility intensification" on the basis of my understanding of Alfred North Whitehead's process philosophy. For Whitehead, "society" is the generic name for enduring, experiential

entities. Atoms, humans, and geological processes are all equally societies on Whitehead's account. Societies are ongoing compositions of punctual, "perpetually-perishing" "actual entities," which on Whitehead's metaphysics, are the really real things and thus the only reasons. "Possibility intensification" builds on Whitehead's conception of how process operates, namely through the mobilization of the potentiality of the actualities composing the immediately preceding past world. This potentiality – what could have been but wasn't – remains "available" as a margin of indeterminacy involved in the determination of future process. Possibility intensification designates a way of channeling this potentiality in order to capitalize on the force of the entangled actualities that a society brings together and gives form to across time. Building on my prior description of SPIs ("Prosthesis for Feeling"), in this paper I seek to connect my conception to recent scholarship on the topic of "dividuation." Dividuation provides a way to understand the force of the actualities composing a SPI without subordinating them to any prior unity. I conceive of the power of technology in terms of this capacity to mobilize the actual elements of reality in this piecemeal, dividual manner. This power can be deployed, as it predominately is in contemporary informational capitalism, to abstract instrumentally from process for narrow ends. Or it can be deployed in the service of possibility intensification where what is at issue is precisely the mobilization of potentiality in an open framework in which what determines the datum for new process is not an extrinsic value imposed on it (e.g., profit or control) but rather the sheer coming-together of dividuals or what Whitehead calls "superjects." It is in this sense that SPIs are "dividuation machines."

Gerald Raunig, *Vers la révolution codividuelle*

The revolutionary multiplicity of the text machines emerges in modes of enunciation, usages, and instituent practices that do not conceive micro-socialities, social struggles, and social movements as outside, nor the text as an instrument for their analysis or for strategic prescription and instruction. Connecting and appending, producing proximities even at a distance, text conjoins with social struggle. Three conceptual machinations are proposed that – together with others we don't present here – are by no means finely delineated units, their outlines neatly drawn and separated from one another, but rather overlapping, interlocking, mutually approximating components of a fraying and unruly conceptual assemblage. Components, composing levers, wheels, and edges of a composition that care for their surrounds, conceptual surrounds that in turn oscillate and resonate and

machinate with the surrounds of social machines and their technical as well as political compositions.

Matérialismes Merleau-Pontiens – Merleau-Pontian Materialisms – Materialismi Merleau-Pontiani

David Morris, *Wild Structure and Melting Time: On Quantum Mechanics and Matter as Change in Merleau-Ponty's Temporal Ontology*

Merleau-Ponty's early work on structure sought to grasp sense as arising within nature, but couldn't reconcile structure with nature as conceived by physics. This turned him, instead, to perception and his later ontology. This paper suggests show how quantum mechanical systems behave in ways that echo structures and can be understood as generating differential conditions for sense in being. This suggestion hinges on conceptualizing them as structuring or forming visible, determinate time-orders in the first place, from a wilder sort of invisible, indeterminate change that would not yet have a manifest order, which Merleau-Ponty seems to be thinking about in an unpublished note that speaks of a melting or molten time, *temps fondant*. Visible time, in other words, expresses invisible change. This is illustrated in terms of recently discovered quantum mechanical 'time crystals' (so called), which in Merelau-Ponty's terms would be understood as wild structures, involving invisible continuous change, that spontaneously manifest discontinuous, steadily paced, visible, pulsing changes. Conversely, with regard to matter, this would mean that visible matter is not a 'material stuff'; rather, the 'stuff of matter' ultimately draws on invisible change.

Nicola Turrini, *Geometrie percettive. Sull'istituzione non trascendentale delle verità geometriche*

The aim of this article is to discuss some possible relations between Merleau-Ponty's thought and (the philosophy of) mathematics, a field of reflection not particularly adressed by Merleau-Ponty studies. Retracing the French philosopher's analysis of demonstration and geometric construction in Phenomenology of Perception, the aim of the article will be to show how not only Merleau-Ponty was able to analyse in depth the perceptual grounding of mathematical practice, but also how he implicitly proposed an original way of understanding the problem of its foundations.

Roberta Lanfredini, *Physical Intentionality as the Mark of the Material: Merleau-Ponty's Phenomenological Materialism*

The phenomenological analysis of the concept of matter marks one of the fundamental differences between Husserl's and Merleau-Ponty's approach. It is around this concept that some characteristic notions such as intentionality, essence, material a priori, and reality revolve. Starting from the relationship between Husserl and Merleau-Ponty, the article aims to compare Merleau-Ponty's concept of matter with the notion of physical intentionality as it has been addressed in the contemporary debate on the notion of power. The focus of the argument will be on the distinction between categorical and dispositional approaches. The result will be the possibility of adhering to a radical form of materialism and realism without contradicting the basic assumptions of the phenomenological approach, proposing a reconceptualization of the notion of matter within phenomenological description.

Claudia Francesca Martiriggiano, *La positività del negativo: Sulla cosmologia del visibile di Merleau-Ponty*

This article focuses on some essential elements required in an investigation of Merleau-Ponty's phenomenology from a cosmological perspective. After contexualizing the close link between the interrogations of the world, the dialectic and the negative, and tracing the novelty introduced by the phenomenological approach in this problematic horizon, we seek the roots of the cosmological theme in Merleau-Ponty. This path allows us to highlight the 1955-56 courses on Dialectical Philosophy. In the course of the argument, their importance is twofold: on the one hand, they allow us to highlight the dialectical inspiration of Merleau-Ponty's philosophy as well as the operation of renewal and radicalization of the Husserlian trajectory that follows. On the other hand, the preparatory notes for these courses offer many ways to give a new centrality to the worldly phenomenon and for detaching appearance from the primacy of transcendental subjectivity. We therefore look at the rewriting of the concepts of subjectivity, thing and world that takes place in this phase of Merleau-Pontian thought, with the aim of allowing an essential underlying operation to emerge: a new thought of the "negative" and its modes of being given. It is in this movement that we then perceive the roots of what will be defined, in late Merleau-Pontian reflection, a "cosmology of the visible" which does not decree the abandonment of a phenomenological perspective, but rather represents its most radical expression. On the other hand, this will imply allowing a

certain distance to emerge from the architecture of Husserlian philosophy, by restoring to Merleau-Pontian flesh its properly gestaltic face.

Pietro Pasquinucci, *L'incorporeità dell'essere o il materialismo impossibile: Una lettura dell'ontologia Merleau-Pontyana alla luce della dottrina stoica degli incorporei*

Through an analysis of the Stoic doctrine of incorporeals, this article intends to provide an interpretation of Merleau-Ponty's ontology as an "impossible materialism," where attention to corporeality is combined with an equally essential interest in the incorporeality of movement, in the immateriality of expression and meaning. Referring to the several places where Merleau-Ponty mentions the incorporeality of being, which are as surprising as they are significant to his ontology of the flesh, we outline in this article a path by which a similarity to Stoic philosophy becomes ever more evident. Starting from the problem of signification and meaning, we will show above all that the Stoic concept of *lekton* (the first type of incorporeal) has many points in common with the Husserlian concept of *Bedeutung* (§1). From this similarity, it will be possible to show how we find, in the Stoics as in Merleau-Ponty, a conception of perception that overturns Husserlian discourse from within, by emancipating meaning from its reclusion within the domain of intentional consciousness (§2). We will then show how in both cases this reversal opens the doors to a philosophy of nature totally incompatible with the Husserlian project (§3); a philosophy of nature that will allow us to expose, in the conclusion, a particular interpretation of the concept of "flesh" understood as the keystone of Merleau-Ponty's impossible materialism.

De Musica, 28, 1 (2024)
http://riviste.unimi.it/index.php/demusica

Christian Rovatti, *Mimesi e ritmicità come prerequisiti del linguaggio verbale*

La scoperta dei neuroni specchio ha stimolato una serie di nuove ricerche sull'origine del linguaggio, le quali hanno condotto, in modo sempre più stringente, ad avvalorare l'ipotesi che essa vada ricercata nell'evoluzione di sistemi comunicativi gestuali, piuttosto che vocali. In questo contributo passiamo in rassegna alcune ragioni che confermerebbero tale teoria, soffermandoci su due caratteristiche prettamente umane che potrebbero avere influito in modo determinante sullo sviluppo del

linguaggio verbale: la mimesi, ovvero la capacità di comprendere, interpretare e rappresentare intenzionalmente gli oggetti e gli enti animati che ci circondano, nonché le azioni con cui noi e i nostri simili ci relazioniamo a essi, e la ritmicità, ossia la facoltà di riconoscere e individuare un'organizzazione temporale ordinata e prevedibile negli eventi sensoriali e negli atti motori. Cercheremo di mostrare come mimesi e ritmicità siano facoltà psico-corporee correlate tra loro e come possano considerarsi prerequisiti indispensabili per la nascita di sistemi comunicativi referenziali e ricorsivi, tra cui in primis il linguaggio verbale.

Ilia Mihaylov, *Il Grande Libro della Musica di Al Farabi - Un modello medievale per la ricerca musicologica*

Il Grande Libro della Musica (*Kitab al-Musiqa al-Kabir*), scritto dal filosofo islamico dell'età dell'oro Al-Farabi, è un trattato sulla musica in arabo risalente al X secolo. Si compone di due parti: la prima è un'introduzione in cui vengono discussi la definizione di melodia e le sue suddivisioni, l'origine della musica e alcuni problemi acustici. La seconda parte è dedicata alle specificità degli strumenti musicali popolari tra gli arabi, alla varietà dei ritmi e alla composizione delle melodie. Influenzato dalla teoria delle relazioni armoniche di Pitagora, Farabi ci fornisce una definizione dettagliata della musica, ne rivela le categorie e descrive gli elementi che compongono un'opera musicale. L'autore spiega in modo sistematico e sovversivo l'importanza dell'induzione e sostiene con enfasi la sua teoria con prove concrete, affermando che molti dei principi da lui derivati sono acquisiti attraverso l'esperienza sensoriale, come nell'astronomia, nell'ottica, nella medicina e in altre scienze.

Davide Ciprandi, *Fare satira su Wagner parodiando Offenbach: l'Orfee in vioron di Cletto Arrighi*

L'operetta-parodia *Orfee in vioron* di Cletto Arrighi, pur prendendo le mosse dall'*Orphée aux Enfers* di Jacques Offenbach, non si limita a reinterpretare l'originale francese, ma diventa un veicolo di satira contro la cosiddetta musica dell'avvenire, in particolare quella wagneriana. Attraverso un'analisi delle fonti giornalistiche dell'epoca e dei manoscritti autografi del libretto, questo contributo tenta di ricostruire il contesto di produzione dell'opera e la sua ricezione, evidenziando i motivi del suo clamoroso insuccesso. Il pubblico e la critica accolsero infatti negativamente lo spettacolo, sottolineandone la mancanza di originalità e la scarsa qualità dell'esecuzione musicale. Il lavoro di Arrighi, in ogni caso, si inserisce in una tradizione più ampia di teatro satirico milanese, che sfrutta riferimenti alla cultura

popolare e al dibattito estetico-musicale dell'epoca. L'analisi della struttura drammaturgica e musicale dell'*Orfee in vioron* rivela il complesso rapporto tra tradizione operettistica francese e cultura musicale italiana, ponendo interrogativi sulla ricezione della musica tedesca in Italia. L'insuccesso dell'opera non impedisce, tuttavia, di riconoscerne il valore come documento storico e specchio delle tensioni artistiche del tempo.

Giovanni Lipardi, *Ripensare l'unità. Una lettura polifonica della Sonata in La bemolle maggiore op. 110 di Beethoven*

Tra il 2003 e il 2004 in un dibattito su «Music Analysis» due opposte posizioni teorico-analitiche, formalista ed ermeneutica, si incontrano nella comune esigenza di definire una idea di unità della composizione che non comporti l'annullamento del valore del 'particolare'. In questo contesto, Jonathan D. Kramer avanza un concetto potenzialmente fecondo, quello di «coerenza», che tuttavia resta privo di precisi connotati estetici. Il presente lavoro sviluppa tale concetto a partire dalla concezione di 'polifonia' come intesa dal critico letterario Michail Bachtin. Per fare ciò, tenendo conto del già suggerito rapporto (Hatten, 1994; Steyer, 1995; Cook, 2003) tra specifici aspetti dell'opera tarda beethoveniana e la prospettiva bachtiniana, si elabora una lettura 'polifonica' della Sonata per pianoforte in La bemolle maggiore op. 110, in cui l'eterogeneità di materiale viene pensata in una dimensione temporale multipla, che permetta di intendere i rimandi latenti della composizione come segni di un intimo dialogare tra i diversi movimenti.

Allegra Costantini, *«Bello perché vero». Il ritorno al principio nella musica di Béla Bartók*

La musica di Béla Bartók non cessa di suggestionare l'ascoltatore, anche a un secolo di distanza. Mente curiosa, egli trasse dal cuore delle campagne la linfa del folklore musicale: dai ritmi asimmetrici alla modalità, si lasciò permeare dalle sue movenze non convenzionali, conducendo una ricerca che costituì un'autentica lezione di metodo per la nascente Etnomusicologia. Nel contempo, il compositore ungherese fu sempre sensibile alla voce intima della natura, che tentò di mettere per iscritto sondando le sue leggi matematiche. Ne scaturì un'estetica originalissima, che l'autore perseguì per il resto della vita con ammirevole coerenza. Questo articolo si propone di indagare gli aspetti salienti di tale linguaggio e di coglierne il significato ultimo, che si esplica in quello che viene qui denominato "ritorno al principio", attraverso un'analisi della Musica per archi, percussioni e celesta, opera

particolarmente sperimentale eseguita per la prima volta nel 1937. Ne emerge una poetica originalissima, con interessanti punti di contatto con quella di un pittore coevo, Piet Mondrian. Degna di nota è la costanza nelle proporzioni, tanto nel complesso quanto nel dettaglio; ad essa si lega il controverso impiego nelle opere bartókiane di principi aurei, questione a cui si è tentato di offrire una chiave di lettura.

Engramma. La tradizione classica nella memoria occidentale, 228
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Museo, costruzione e allestimenti

Elisabetta Pallottino, *Le navi di Nemi e la nave di Teseo*

The absence of the wrecks of the Roman imperial ships in a museum specifically built to house them cannot leave anyone indifferent. It would therefore be desirable to re-propose the original museum-ship complex, designed and built by Vittorio Morpurgo in 1940 and destroyed by fire in 1944. The famous paradox of Theseus' ship is here invoked and discussed in the light of certain authenticity paradigms, in order to encourage, from a theoretical and methodological point of view, a study of a philological reconstruction of at least one of the two hulls, thereby reclaiming the architectural, historical, technical, and memorial significance of the Nemi Ship Museum.

Daniela De Angelis, Andrea Mandara, *Verso il nuovo allestimento del Museo delle Navi romane di Nemi*

In this article, the authors share the restoration and renewal programme of the Museo delle Navi romane in Nemi, which addresses both the preservation of Vittorio Ballio Morpurgo's building and the redefinition of its cultural mission. The works involve structural consolidation, the modernisation of facilities, and the creation of new exhibition layouts and multimedia systems to enhance accessibility and visitor engagement. Coordinated by the Museum's Direction, this complex process balances maintenance, innovation, and public access, while also fostering collaborations with institutions and universities. The renewed Museum thus emerges not only as a custodian of the past but as a dynamic cultural hub for contemporary society.

Tullia Iori, *Il cemento armato e il Museo delle Navi romane di Nemi*

This article investigates the recovery of Caligula's ships from Lake Nemi and the construction of the museum (1926-1940) through the lens of engineering history. Drawing on archival sources, it reconstructs the technical challenges of draining the lake, salvaging the vessels, and erecting a reinforced-concrete structure on unstable terrain. The study highlights the close interplay between engineering, archaeology, and politics under Fascism, showing how technical decisions were shaped not only by material constraints but also by propaganda.

Agostina Incutti, Paola Porretta, *Architettura e allestimenti del Museo delle Navi romane di Nemi (1940-2000)*

The paper retraces the architectural and museographic evolution of the project of the Museum of Roman Ships in Nemi designed by Vittorio Morpurgo – from its initial conception in 1930s to its most recent transformations following the 1944 fire. It focuses on how the relationship between the building, its landscape and its exhibition design has got weaker over time. Previously unexplored archival sources have allowed for a significant integration of existing literature and provided the basis for a series of new graphic reconstructions – plans, sections, diagrams, and 3D models – produced by the authors with Ilaria Battilocchi and Federica Casata. The article gives a critical overview of the museum's development between 1940 and 2000, highlighting how each phase reinterpreted the balance between architectural design, material and immaterial acient context, and the museographic aspects. The resulting materials would be intended to inform and, hopefully, support current and future restoration work and exhibition planning.

Ilaria Grippa, *Christian Toson, Interiorizzare la rovina (1948-1953)*

This essay examines the reconstruction of the Museo delle Navi romane at Nemi between 1953 and 1962, based on a critical review of both published and unpublished documents. Through letters, project notes, and technical materials related to the museum's reconstruction, the analysis highlights the symbolic, operational, and political tensions that shaped the postwar recovery efforts following the 1944 fire. One section focuses on the sequence shot inside the museum by Elio Petri in his film *L'assassino* (1961), interpreted as a visual reflection on memory, ruin, and representation. Finally, the case of Nemi is situated within the broader context of postwar museum reconstruction in Italy, of which it represents a distinctive exception.

Massimo Capulli, *Allestimenti navali a confronto. Spunti di riflessione*

The categories of museums that host shipwrecks are different: traditional naval museums, science and technology museums, as well as archaeological, ethnographic, maritime, and thematic institutions. This paper presents a series of personal reflections on these exhibition approaches, viewed primarily through the perspective of an underwater archaeologist rather than that of a museologist. It highlights the importance of considering the original context of a shipwreck – often submerged – and, where possible, of respecting its transformed nature, in accordance with the principles of the UNESCO Convention that promotes in situ preservation. A wreck, the result of a traumatic or intentional event, undergoes a profound transformation in the transition from an underwater environment to a museum setting. This process necessitates complex and costly conservation interventions, particularly for wooden remains, and exhibition design must account not only for the object's scale but also for the potential fragility of this unique category of macro-artifact. The discussion is framed around selected examples of best practices: some distinguished by their interactive and educational value, others by their adherence to scientific rigor. It concludes with an examination of recent museological approaches employing advanced technologies to digitally recreate and disseminate data without the need for physical removal of the wrecks – an innovative model that, in several respects, may represent the future of archaeological display in museums.

Ricerche sul territorio

Maddalena Bassani, *Le acque nel contesto nemorense. Spunti per una ricerca*

Despite the considerable amount of studies and research on ancient and post-ancient times dedicated to the Nemorense context, there is currently a lack of research aimed at investigating the characterisation and role of water in the dynamics underlying the development of settlements and human presence in ancient times around the ‘mirror of Diana’. Based on the importance of the lake and its springs since protohistoric times and then from the 6th century BC to the 5th century AD, this contribution aims to offer some reflections on the census and use of spring sources and lake waters, which in some cases are closely connected to archaeological remains and infrastructure for management and use in public and private buildings. The analysis will offer the possibility to glimpse the role of water in the development of mythical events and in the performance of cults in and around the lake, or rather to

foreshadow the persistence of the water element in religiosity between Antiquity and the Middle Ages.

Fantina Madricardo, Antonio Petrizzo, Christian Toson et all., *Il lago di Nemi e le sue rive. Indagini non invasive e prospettive di ricerca*

As part of the Implementation Agreement for Collaboration "Documentation and Study Centre of the Museum of Roman Ships of Nemi (Rome) – Non-invasive investigations in Lake Nemi', the CNR-ISMAR carried out a campaign of non-invasive geophysical surveys to map the bottom of Lake Nemi in order to highlight the possible presence of structures of archaeological interest emerging from the bottom or buried. To this end, between September and October 2024, state-of-the-art equipment was used, namely a high-resolution multibeam echo sounder for morphobathymetric surveys of the lake bed (mebs) to obtain a new high-resolution bathymetry of the lake. This paper summarises the non-invasive methodologies used and provides an initial cartographic representation of the lake bed and a preliminary analysis of the data acquired. These data form the basis of a new historical-archaeological and geomorphological-sedimentological investigation to acquire new data on both the ways in which the lake surface was interfered with in ancient times and the morphological and environmental dynamics that have occurred over time. The new mapping of the lake basin has revealed the presence of several submerged landslides and has also made it possible to document the submerged remains of the shipbuilding yard and to hypothesise the exact position of the ships.

Maddalena Bresolin, Beatrice Colombaro, Eva Dal Bello, *Percorsi della memoria*

This article examines the sacred landscapes of the sanctuaries of Diana Nemorensis at Lake Nemi and Jupiter Latiaris on Monte Cavo, two major cult sites of ancient Latium. Through archaeological, historical, and topographical analysis, it traces the development of these sanctuaries from their origins as sacred groves to their monumentalisation during the Republican and Imperial periods. Particular emphasis is placed on the interplay between architecture, myth, and the natural environment, as well as on the cultural and political significance of the sanctuaries within the broader framework of Roman religion. The study brings together the results of three distinct Master’s theses: Beatrice Colombaro, on the sanctuary of Diana Nemorensis; Maddalena Bresolin, on imperial contexts and the villas of Albano and Nemi; and Eva Dal Bello, on the history and memory of the Roman ships of Nemi. Building on these

contributions, the article also proposes a new archaeological and naturalistic itinerary linking Albano and Nemi, designed to reconnect these sacred sites and enhance their historical and cultural value.

Fonti e documentazione

Ilaria Grippa, Paola Redemagni, *I film di Guido Ucelli. Film, fotografie e documenti*

Le osservazioni qui presentate derivano da un'indagine archivistica in corso condotta dalle autrici sul Fondo Carla e Guido Ucelli di Nemi, conservato presso l'Archivio del Museo Nazionale della Scienza e Tecnologia Leonardo da Vinci di Milano. In particolare, si segnala che il paragrafo introduttivo Guido Ucelli tra tecnica, immagini e memoria storica è frutto del lavoro congiunto delle autrici. Il paragrafo Documentare l'impresa, costruire la memoria. Il Fondo Carla e Guido Ucelli di Nemi e il Fondo Navi di Nemi è attribuito a Paola Redemagni, mentre il paragrafo Propaganda, educazione e divulgazione. L'uso dei film di Guido Ucelli è attribuito a Ilaria Grippa. Infine, le Conclusioni, a cura delle autrici, raccolgono le riflessioni emerse dall'indagine e le ipotesi discusse nel contributo, con l'auspicio di proseguire la ricerca e approfondire ulteriormente il tema.

Daniela De Angelis, *Nuovi documenti sul riallestimento del Museo delle Navi romane di Nemi (1928-1953)*

This article presents some recent acquisitions of the Museum of Roman Ships at Nemi, consisting of highly significant documents, photographs, and artefacts. Particular attention is devoted to the 2022 donation by Francesco Meschini, grandson of Colonel of the Naval Engineers Luigi Tursini, who in 1949 was entrusted with the reconstruction of the 1:5 scale models of Caligula's ships, exhibited at the reopening of the Museum in 1953. The donated materials include photographs of the reconstruction and installation of the models, their transport to Nemi, and the reinstallation of the finds, together with a set of plans and drawings (1949–1959) which provide a detailed record of Tursini's museographic projects, from the first layouts to later, but unrealised, extensions. The article also discusses further donations, such as that of the Neri family, which includes documents by engineer Biagini, photographs of the recovery operations, and a bronze copy of a wolf-headed beam terminal. Taken together, these materials offer new perspectives on the history

of the ships, the post-war reorganisation of the Museum, and the exhibition strategies adopted.

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La figura di Elena nel mondo antico: fascino, persuasione, responsabilità

Lowell Edmunds, *Envoi*

Most of the articles surveyed in this Envoi discuss Helen in the fifth (tragedy, Gorgias) and fourth (Isocrates) centuries. Homer's and Sappho's Helens are also discussed and, in Roman literature, the Helens of Virgil, Ovid and Seneca. Old themes of scholarship on Helen, such as her beauty and her guilt, are newly considered. She is a somewhat less familiar figure Isocrates, worshipped with Menelaus in a Spartan cult. She becomes a deceitful character in Seneca's *Troades*, in which she prepares the unknowing Polyxena for sacrifice to the ghost of Achilles, who has made it the condition of the Greeks' sailing from Troy.

Giacomo Scavello, *La contemplazione di Elena: passione, responsabilità e perdono nell'"Iliade"*

Helen represents one of the most elusive, complex, and at the same time fascinating figures in Homer. In the first section of the essay, the theme of passion and emotional bonds will be explored. The second part will examine the conceptual pair of guilt-responsibility, with regard to the theme of moral accountability and the burden of the past, through a comparison with the theories of Simone Weil, Rachel Bespaloff, Paul Ricœur and Bernard Williams. In the third and final section, an original interpretation of the heroine will be proposed, based on the last episode in which Helen appears in the "Iliad" (24. 761-75), the funeral lament for Hector, aiming to demonstrate the importance of the conceptual pair forgiveness-action in Homer.

Sotera Fornaro, *L'insostenibile leggerezza dell'amore: Elena nel fr. 16 di Saffo*

This paper examines Sappho's fragment 16, one of the most celebrated compositions of archaic Greek lyric poetry, beginning with the "priamel"-like question posed at its opening: what is the most beautiful thing on the dark earth? The poetic voice does not offer a subjective or original response, but rather invokes a truth already known

and universally accepted: what one loves. To illustrate this maxim, the figure of Helen is evoked – she who abandons daughter, parents, and husband to follow Paris. Yet the example is not immediately transparent: the object of desire is not Helen, but Paris, whose irresistible beauty compels Helen's action. Helen thus becomes a paradigmatic figure of the mobility of desire. The paper argues that the notion of "kalliston" is embedded within an epic system of shared values and imagery, and does not articulate a distinctly «feminine» ethic (love) in opposition to a «masculine» one (war and arms). Through the paradigm of Helen, Sappho develops a poetics of movement: beauty and love are figured as what recedes, disappears, and leaves a void. A comparative reading of the "Iliad" and the first stasimon of Aeschylus' "Agamemnon" shows how love and war share structural features – suddenness, violence, and destructive power. Ultimately, the paper underscores that beauty – whether embodied in armies or in beloved individuals – is inseparable from its fleeting nature. What is beautiful is also what is lost. The «unbearable lightness of love» thus consists in the awareness of desire's transience: poetry becomes the space where absence takes form, and where what is most beautiful coincides with what, in vanishing, leaves an irreparable void.

Anna Beltrametti, *Elena, chiunque tu sia. La bellezza, il desiderio, l'illusione, il conflitto*

This study begins with Hecuba's enigmatic prayer to Zeus at the start of the third episode of Euripides' "Trojan Women", on the eve of her confrontation with Helene. Who is Zeus? A necessity of nature, or a mental construct (νοῦς βροτῶν, v. 886), an image shaped by human minds? And who is Helene, who traverses Greek poetry and thought, both aesthetic and political, only to reappear in modernity? To the elderly Trojan notables of the "Teichoskopia" ("Iliad" 3.154-165), Helene appears «like a goddess», a divine epiphany imagined rather than experienced. In Aeschylus' "Oresteia", she becomes a figure of danger, seductive and destructive. In Euripides' theater and in Plato's "Republic", she is the εἴδωλον, the simulacrum, and ultimately a kitsch icon that replaces beauty. Who is Helene for Camus, Seferis, Ritsos? A woman or an idea? A person, or Greece itself? An object of desire, or a projection of our desires and fears? And what links the beautiful Helene to Alcibiades, the most beautiful man in history?

Roberta Ioli, *Gorgia e il ritratto impossibile: Elena dalla «bellezza pari a una dea»*

My paper focuses on the figure of Helen as presented by Gorgias in his "Encomium", through an analysis of the third and fourth causes introduced to justify her leaving for Troy. Gorgias' Helen is a powerful expression of beauty, despite the «absence of portrait». The bewitching power of persuasive speech and physical beauty is never directly associated with her by the sophist. Neither Helen's voice nor the charm of her body is explicitly described, as it might be expected. Instead, the mythical Helen is portrayed through a game of reversals and mirroring as a victim rather than a perpetrator. By introducing the invincible effects of "logos" and sight, Helen is returned to a position of vulnerability and absolved of blame. Viewed through a physiological theory of perception, Helen becomes the focal point of the interplay between passions, sense-perception, and personal responsibility.

Silvia Gastaldi, *L'"Encomio di Elena" di Isocrate: la potenza della bellezza*

This article examines Isocrates' "Encomium of Helen" with the aim of elucidating the rhetorical strategies employed by Isocrates in presenting a radical reinterpretation of Helen's character. Indeed, he challenges the conventional view that Helen was culpable of the actions traditionally ascribed to her. Isocrates' speech is centered on the concept of Helen's beauty, which is presented as a gift from her father, Zeus. Isocrates portrays Helen's beauty as having possessed exceptional power and beneficial effects on those who admired and loved her. The article focuses on Isocrates' account of the heroic deeds of Theseus, who first loved Helen as a child, and on the sequence of events concerning Paris, whose character is completely reassessed. Finally, the article emphasizes that, at the conclusion of Isocrates' speech, Helen, who had previously played a passive role in relation to the gazes and desires of others, attains immortality, thereby demonstrating her own power.

Evita Calabrese, *"Facies invisa, vultus subdolus": Elena nella letteratura latina*

The article aims to show how, among the recurring themes of Helen's characterization in Virgil's "Aeneid", Ovid's "Heroides", and Seneca's "Troades", are those of beauty and simulation, and how they are often intertwined with a reflection on responsibility. The analysis of the variations impressed by the three authors on these motifs aims to highlight not only the specificity of their treatment of the character, but also how this specificity reflects their personal poetics and vision of the world.

Musica, suono, natura, ambiente. Una prospettiva estetico-etica

Clementina Cantillo, *Suono e musica tra visioni antiche e scenari contemporanei. Per una introduzione*

Sergio Bonanzinga, *Suoni, ambienti, linguaggi*

The three terms mentioned in the title refer to a stratification of interrelated issues. It is through language that knowledge of the world and its forms is constructed. However, language is already a formalised sound intended to express thought by creating links, certainly between individuals, but also between a community and its environment. Anthropological and ethnomusicological studies have shown that different «phonospheres» have a decisive influence on the way human groups choose their acoustic means of expression, bending the sound continuum to meet very different functional needs: from ritual to work, from the management of everyday life to entertainment. I will try to highlight these aspects using three examples from cultures spread over different areas of the planet: the BaMbuti Pygmies (Central Africa), the Kaluli of Bosavi (Papua New Guinea) and the Australian Aborigines. Finally, I will try to hypothesise a framework of possible phylogenetic recurrences, albeit within the limits of a concise exposition.

Giorgio Biancorosso, *Musica – Microcosmo senza margini?*

Taking a cue from select passages of Dante's "Divine Comedy", the article explores the analogy between the listening experience and that of inhabiting a microcosm. Various iterations of the microcosm analogy are explored with an eye toward highlighting a central paradox of modern musical aesthetics: the microcosm depends for its existence on the denial of the macrocosm that nurtures it. Notwithstanding the lack of references to music in her philosophy, Hanna Arendt offers a way out of this conceptual impasse. Arendt's definition of the world as intrinsically social points toward a new understanding of music as a relation between different actors underpinned by the purposeful attention.

Doriana Masucci, *Paesaggi sonori digitali tra Italia e Germania. Le esperienze del MOMEM di Francoforte e della Casa del Suono di Parma*

This paper discusses the concept of digital soundscape in relation to two specific case studies, illustrating the interconnections between the theoretical-philosophical

debate following Murray Schafer's speculation and the experiences of sound musealization of the Museum of Modern Electronic Music in Frankfurt and the Casa del Suono in Parma. The investigation of electronic music and its instruments through dedicated museums represents an expanding cultural phenomenon, reflecting the technological and creative evolution of music in the contemporary context as case studies to redefine the soundscape as a «digital» phenomenon in constant transformation. The presence of electronic music in museums fosters a dialogue between past and present, creating a connection to the future. Both institutions use new technologies to enrich the sound heritage and encourage cultural and theoretical reflection.

Ilaria De Sanctis, *Tra sonorità, spazio e archivi*

Starting from contemporary artistic sound experiences and their theoretical context, acoustics can be interpreted as an effective "medium" for highlighting new relational frameworks and shaping processes of collective and identity-based recognition. Observing the sound spectrum as a critical tool or device, therefore, allows for the revelation of multiple layers of the same system, opening the aesthetic paradigm of sound to a plurality of social and political ecologies. In this scenario, archiving and cataloguing practices allow us to re-establish a new form of knowledge that extends beyond privileged norms.

Jacobo López Villalba, *Music as a Cultural Object from a Phenomenological Perspective*

The aim of this paper is to address music as a cultural object from a phenomenological perspective, which allows us to expand the traditional definition of music as a Husserlian ideal object that some proposals have privileged from Husserl's first disciples to the present. We will focus on the Husserlian distinction between naturalistic and personalistic attitudes in "Ideas" II in order to point out keys of study that allow us to access the musical object as a cultural object in contrast to the approach of naturalism that phenomenology from its origins tried to battle also in the aesthetic field. After a review of some concepts that appear in "The Origin of Geometry" (1936) that may be useful for a philosophy of music, we propose a vision of musical performance as a reactivation of the original meaning sedimented in the musical work of art.

Constance Frei, *Musica e Acqua: riflessi ed echi nella musica strumentale*

This article is intended to examine the presence of the three states of water – liquid, solid and gaseous – in the instrumental repertoire, and in particular the translation of the emotions of water sounds into music. The aim is to observe the diversity, or similarity, of perspectives offered by the artist's vision of the element. How does water manifest itself through this medium? What are the sound characteristics of the water that have caught the attention of composers? How do composers describe their «experience» of water? Based on a series of case studies from 18th to 20th century, we try to shed light on these «instrumental waters» verblessness.

Luca Aversano, *Echi boeziani in "2001: Odissea nello spazio" di Stanley Kubrick*

The article investigates the relationship between sound, space, music and time in the film "2001: A Space Odyssey" (1968), while at the same time seeking some influences of Severino Boezio in an equally «philosophical» director such as Stanley Kubrick. The essay shows how Kubrick uses the soundtrack as a structuring element of the narration, building an audio visual universe in which the idea of sound as a static acoustic element, expressed by Ligeti's avant-garde aesthetics, and music as a traditional language, represented by the works of the Strauss, become symbolic vehicles of different meanings.

Varia

Lidia Palumbo, *"Agalmata". Statue visibili e statue invisibili nell'antica Grecia*

If "agalma", which is representation, indicates two things as apparently different as poetry and sculpture, by holding them together under the single name of statue, this is because poetry is regarded as a sound statue and sculpture is regarded as a marble poem. United by their purpose, which is to honour a god or a hero, poetry and sculpture often came into competition. This is what the lyricists tell us, but it is philosophy, as is always the case, that explains the reason for this assimilation between sculpture, creator of visible statues, and poetry, creator of invisible statues.

Paolo Godani, *La vita statica. Romanzo e pittura*

In an article published in 1936, G. Lukacs claimed that the «realism» of novel, in the second half of the 19th century, was due to a waiver of the historical action.

Obviously, the main exemple of this is the fiction of Flaubert. Thirty years later, an Art Historian, S. Alpers, makes use of the same choice between narrate and describe, in order to characterize the novelty of the Dutch pictorial realism compared to narrative style of the Italian Renaissance painting. The aim of this essay is to make explicit the political and philosophical reasons for this choice.

Martina Sanković Ivančić, *From Albatross to Bird Wisdom. Dialogue between Baudelairian and Nietzschian Metaphors*

In this essay we will analyse the meeting points, as well as the points of division, between Charles Baudelaire and Friedrich Nietzsche, while also passing through the work of the one who, at least intellectually, was the link between the two: Richard Wagner. In the first part, I will briefly outline the question concerning the chronology of Nietzsche's Baudelairian readings. In the second part, I will highlight the role that Richard Wagner played in the intellectual bond between the two thinkers, as an emblem of a new way of feeling and the spirit of the nineteenth century. In the third part, I will analyse the Baudelairian motifs in relation to Thus Spoke Zarathustra and in relation to art, beauty, time, death, gold and the metaphor of birds. Despite their assonance in feeling, the solutions of the two thinkers are placed at the antipodes: Baudelaire invokes the Christian redemption, while Nietzsche suggests *amor fati.* Depending on when Nietzsche read the French poet, which remains uncertain, the Baudelairian references in the Nietzschean text can be interpreted either as echoes and resonances, or as representative of a common feeling and a specific sensitivity in the understanding of their epoch.

Silvano Tagliagambe, *Dialogando con Merleau-Ponty*

Luca Taddioi's «ideal» dialogue with Merleau-Ponty in his book dedicated to analysing his thinking allows us to focus on the epistemological obstacles, the traps that prevent us from grasping the distortions of the usual definition of environment. In particular, they do not allow us to consider that the situation of contemporary biology is not exactly that of Darwin's times, and that there is obvious confusion between the correct assertion that there is a physical world outside of an organism that would continue to exist in the absence of the species, and the incorrect claim that environments exist without species. Consequently, it is necessary to distinguish «the environment» in the sense of the real total state of the entire universe – which, of course, is not caused by the genes or the developmental mechanisms of any individual – from «the environment» in the sense of those particular aspects of the

world that are rendered developmentally mentally relevant by the evolved design of an organism's developmental adaptations. It is this developmentally relevant environment – the environment as interacted with by the organism – that, in a meaningful sense, can be said to be the product of evolution, evolving in tandem with the organism's organized response to it. The confusion of these two quite distinct senses of «environment» has obscured the fact that the recurrent organization of the environment contributes a biological inheritance parallel to that of the genes, which acts in a similar way to them from an evolutionary point of view.

Focus - Su "Migrations of Concepts. From Philosophical Text to Scene" di Rosario Diana

Manuela Sanna, Luisa Simonutti, *"Migrations of Concepts" in "SoPhIHAS"*
Francesco Piro, *Che cosa è una «migrazione di concetti»? A proposito del cantiere filosofico di Rosario Diana*
Manuel Bertolini, *Musica di voci e anfibolia dell'essere. L'esperienza dell'alterità in età moderna e contemporanea*
Sarah Di Bella, *Nuovi territori per la vita filosofica contemporanea. La «ricerca-creazione» nell'opera di Rosario Diana*
Giancarlo Turaccio, *Metamorfosi e spazi dell'ascolto*
Rosario Diana, *Riflessioni su alcuni spunti offerti dai contributi precedenti*

Fata Morgana, 55 (2025)
https://www.fatamorganaquadrimestrale.it/tempo/

Tempo

Roberto Revello, *The Time Crystals of Hikāyat in Kiarostami's Cinema*
This essay analyzes Iranian filmmaker Abbas Kiarostami's poetics through the lens of *hikāyat*, a Persian spiritual-narrative device intertwining reality and fiction, earthly and celestial time. Drawing on Mazdean cosmology, Shi'ite gnosis, and Islamic mysticism, Kiarostami's cinema becomes a site for questioning the status of the image, where time is fragmented and participatory, and the viewer becomes a co-

creator. His films do not represent but enact experience, revealing effects of the real within the image.

Aurore Dupaquier, *The Shadow and the Kairos. Forms of Sacrifice in "Post-Historical" Japanese Cinema*

Starting from the fracture opened by Kojève's reading of snobbery as a figure of post-historicity, three forms of sacrifice are traced to navigate emblematic strands of Japanese cinema from the postwar period to the present. The suspension of the face, the communal ritual, and the traversal of the sacrificed body open up an eccentric temporality, where fractures between modesty and violence, marginal history and embodied memory are reactivated.

Mattia Cinquegrani, *Memories from the Future: Images of Time Exploded in Contemporary Cinema*

The story of a character reliving an episode that has already occurred to him in a previous time, though marginal, represents a well-established narrative strategy in contemporary cinema. It reflects an attempt to transcend traditional causal sequencing, favouring instead an inextricable interweaving of past and future. This interpenetration appears to merge the principles of post-Newtonian physics with the cyclical or spiral-like repetition of events and practices typical of archaic cultures. By analysing selected sequences from films produced over the past decade and examining their recurring motifs and implications, this contribution explores the narrative and iconographic dimensions of this unconventional temporal structure.

Federico Giordano, *The Disappearance of Time. 24/7 Media,* Crunch*, Content Indifferentiation*

Digital capitalism aims to conquer time as a resource. Media industries turn users' time into value, driving them to compulsive and undifferentiated consumption of content. What these contents are is irrelevant: only the saturation of the audience attention matters. At the same time, digital capitalism subjects workers to unsustainable production rhythms (crunch) in order to produce the same content that they will have to enjoy in their free time. Possible forms of resistance within such a totalizing system are still emerging, and can be found in sleep, bodily limits, and union struggles.

Stella Scabelli, *Scene Photographs: Ephemeral Traces of the Cinematic Experience*

The essay investigates still photography as a theoretical object, with particular attention to its relationship with the temporal dimension. The analysis compares set stills with cinematic frames, highlights their paradoxical vocation in conveying temporality, and finally broadens the focus to their memorial and testimonial functions—both in the proper sense of still photography ("fotografia di scena") and in the sense of behind-the-scenes shot ("fotografia di set"). The study thus explores the connections of the object with the film, the viewer's experience, and more broadly with the cinematic sphere, consistently taking into account the material component of the image.

Cosetta Saba, *Temporal Coemergences, Layerings and Time Passages: Pierre Huyghe's* Variants and Liminal

This essay analyzes how Pierre Huyghe reconsiders the experience of image and time, experimenting with "non-human" modalities and self-generative processes in his projects, in particular *Variants* (2021-ongoing) and *Liminal* (2024-ongoing). Adopting the concepts of ecosystem, quasi-object and hyperobject, the text highlights how Huyghe's environmental creations bring technological, biological and human dimensions into dialogue. A temporal multiplicity emerges that ranges from environmental rhythms to computational dynamics, up to including long-lasting (geological) phenomena: time appears non-linear, stratified and subject to unpredictable interactions. The image, in this context, is not a fixed entity but an open and relational process, in continuous change. Elements such as artificial intelligence or specific cell lines connect with visitors and the physical space, delineating complex environments that deconstruct anthropocentric hierarchies.

Anna Calise, *The Time of Cinema in the Time of the Museum*

The essay explores the relationship between cinema and the museum through their temporal identities. It examines three dimensions of time: structural, tied to the ontology of both media; experiential, related to the duration of viewing and visiting; and generative, activating reflections on becoming and memory. After analyzing these in the context of the digital ecosystem, the essay investigates how film temporality is remediated in the museum, focusing on the case of ACMI in Melbourne.

Marco Rovelli, Inland Empire: *Time and Knowledge of One*

Inland Empire can be read as a spiritual itinerary in the tradition of *Advaita Vedanta*. The film appears as a path that from the suffering associated to the illusion of the temporal succession of causes and effects, leads, through the reconnection of multiplicity, to the knowledge of the One, that is, to the understanding that time is but the mode in which the One presents itself. This reading resonates with the concept of *image-time* of Gilles Deleuze, who operates a similar movement of reconnecting appearances by breaking the chain of causality and of understanding the co-presence of times apparently distinct.

Felice Cimatti, *Time in Time:* Lucanian Magic *by Di Gianni*

In the crisis of worldly temporal experience we suddenly glimpse the relativity of human times. In this crisis in chronological time, the same for all observers and all clocks, we suddenly see the radical and unbearable relativity of all human time. In what we believed to be a familiar time, the time of our world, we see another time, which in reality has nothing temporal about it. This time that is not a time is shown in the documentary *Lucanian Magic* (1958) by Luigi Di Gianni. Beyond its anthropological and documentary content in *Lucanian Magic* we actually see what is actually invisible, that is, we see the possibility of the collapse of human temporality.

Virginia Gerlero, *The "Abstract" Dimension of Photographic Time: Mulas'* Verification 3

The essay introduces the concept of "photographic time" by analysing Ugo Mulas' *Verifica 3*. *Il tempo fotografico. A Jannis Kounellis, 1970*, realized during the exhibition "Vitality of the Negative" in Rome (1969–1970). It is a contact sheet consisting of thirty-six almost identical frames. The only changes are the numbers running under each frame, which constitute "not a sequence of convenience, but a reality of language". According to the photographer, time in photography "acquires an abstract dimension" through the repeated image: "On the same sheet, at the same instant, different times coexist, outside of any real ascertainment".

Maria Teresa Soldani, *City of Amber. The Deep and Plural Time*

Between 1997 and 1999 Jem Cohen made the film/video *Amber City*, a portrait of the city of Pisa that is part of a body of works he made in Europe. The article explores the temporal dimension of the work, a layered and non-teleological dimension that defines an alternative cultural strategy with respect to the dominant political-

economic and productive system (cf. Estremo, Giordano, Soldani 2024). Above all, the essay explores its media archaeological approach, in relation to the concepts of «deep time» (Zielinski 2006) and «poetics of obsolescence» (Elsaesser 2018).

Federico Selvini, *Time, Memory, and Vision in* Enter the Void *by Noé*

The term *near-death experience* refers to a wide range of phenomena reported by individuals during episodes of clinical death. Among its most striking features is a radically altered experience of time – no longer perceived as linear or sequential. *Enter the Void* explores this liminal state, in which time unfolds as a multidirectional space, navigable rather than progressive. By disrupting conventional perception, the film aligns with Todd McGowan's concept of *atemporal cinema*, offering a radical exploration of the relationship between subjectivity and temporal structure.

Vincenzo Altobelli, Indifference From Seasons: Another Year *by Mike Leigh*

The paper examines the concept of temporal indifference in Leigh's film, verifying its action both as a device narrative and as an existential dividend. Time determines the structure of the narrative, which is punctuated by the sequence of seasons as an order coerced from which neither the film nor the characters can escape.

Stefano Oddi, The Tree of Life: *Terrence Malick's Infinite Present*

By focusing on *The Tree of Life* (2011), this article aims to define the key features of Terrence Malick's time philosophy, highlighting its affinity with Henri Bergson's theory of "pure duration" while also illustrating the director's attempt to transcend the French philosopher's views. Indeed, in *The Tree of Life*, Malick seems to embrace the paradoxical idea of an "infinite" present, intended as a mental structure capable of encompassing, besides the human dimensions of the present, past and future, the timeless realms of the individual dream and the collective unconscious.

Nicolò Pioli, *Aesthetics and Memory Technologies:* Photographic Memory

Photographic Memory (2011) by Ross McElwee is an autobiographical documentary that reflects on the generational relationship between the filmmaker and his son. The film can be understood as a reflection on the failure of the technical exteriorization of memory, which compels the self to undertake the effort of narrative construction. The article argues that the sense of photographic testimony is structured through a confrontation with the biography of the other, in a play of identity and difference that

can be conceptualized through the concept of *transindividual* developed by Gilbert Simondon.

Simone Evangelista, *"It's like it's always right now". The Notion of Duration in Linklater's* Boyhood

The essay analyzes Richard Linklater's *Boyhood* (2014) through Bergson's notion of duration, understood as the psychological experience of time and the internal transformation that shapes identity. Shot over twelve years, the film incorporates duration into the very material of its images, making visible the action of time on the actors' bodies, and gradually integrating experiences, memories, and reflections drawn from the personal experiences of the actors and director into the narrative. Mason's growth, from child to adolescent, embodies the evolution of consciousness and the construction of identity as a continuous, fluid process, in which past and present interpenetrate.

Gabriele Guerrieri*,* Radiograph of a Family: *Archive and Authentication of the Self*

The essay analyzes *Radiograph of a Family* by Firouzeh Khosrovani, an autobiographical found footage film in which the interplay of the time of life, of the image and of the archive enables the authentication of the self. Intermedial montage emerges as an ethical device through which personal memory and collective history refract, redefining the relationship between image, identity, and testimony.

Virginia Evi, È Noite na América: *When Day Melts into Night*

This essay explores Ana Vaz's documentary É *Noite na América*, a 16mm experimental eco-horror that employs the *Day-for-Night* technique to evoke a liminal, spectral threshold. In this manipulated darkness, wild animals reclaim the streets of Brasília – modernist utopia and contemporary dystopia. Through expired film stock, the Brazilian director foregrounds ecological vulnerability while questioning cinematic modes of seeing. The *Day-for-Night* technique acts as a visual and political dispositif, revealing layered temporalities and bringing the animal gaze and the Earth's time back into focus.

Roberto De Gaetano, The Chimera *or the Imperishable*

There is something special that transfigures Alice Rohrwacher's cinema, making it pass from presumed instances of cinema of the real towards something else, which

we can define as a novelistic form. What is this form? And what relationship does it establish with time? *The Chimera* shows us with unparalleled radicality and poetics what lies at the heart of Rohrwacher's inspiration, that is, imaginatively renewing the present and the experience we have of it, dissolving forms and stories of civilization and the ideologies that substantiate them. To do this, we must rearticulate the space-time in which our experience materializes.

Fata Morgana, 56 (2025)
https://www.fatamorganaquadrimestrale.it/atmosfera/

Atmosfera

Denis Brotto, *Cloud Atlas: The Atmosphere of Contemporary Cinema*

Since when did clouds begin to embody the image of the contemporary? Since when did clouds begin to determine the atmosphere of the present? In his essay *Theorie du nuage* (*A Theory of Cloud*, 1972), Hubert Damisch sought in clouds a form of revelation, of discovery. The images of contemporary cinema, on the other hand, create, from the reference to clouds, the testimony of an increasingly uncertain reality, made of restless flashes, sudden shadows, processes of erosion and fragmentation of the present. Clouds that reveal tensions related to the environment, social relations, economic dynamics, ultimately urging us to look beyond, to identify possible solutions.

Giorgio Bottini, *Paris, Metro, Cinema: The Cinematic Invention of Parisian Atmosphere*

What defines that atmosphere universally perceived as "Parisian"? As with Deleuzian fabrication of ideas, the construction of aesthetic atmospheres also depends on the singularity of the techniques specific to each artistic medium. Alongside a literary, pictorial, photographic and musical Paris, there is a cinematographic Paris whose vector of atmospheric effusion is identified with the metro. This article aims to define what this cinematic atmosphere consists of, to establish how and to what extent this representation integrates and transcends those developed by other artistic languages, and to focus on how and why Paris has found its fatal object in the imagery of the métro.

Chiara Renna, *Designing Affective Tones: The Aesthetic Work of Cinema*

Filmmaking involves a set of practices designed to elicit specific affective responses in viewers. In the debate initiated within Gernot Böhme's New Aesthetics, such responses are understood as the subject's perception of an atmosphere, which, in the case of artworks, results from an aesthetic work. This article, approaching the question from the perspective of the organizational mechanisms of the objectual pole, examines the strategies through which cinema generates the potential for atmospheric perception.

Francesco Iezzi and Lorenzo Ratto, *Entheogenic Atmosphere. Ecstasy of Light and a Cinematic Experience*

The atmospheric potential of expanded states of consciousness (Youngblood), whether induced by psychedelic alterations or ecstatic visions, has been explored in various ways by cinema. In different phases of its history, cinema has been able to translate the pre-rational dimension into chromoluministic, immersive and engaging forms. This essay draws upon the concepts developed in the field of neo-phenomenological reflection (Schmitz, Böhme, Griffero) to analyse how the filmic device, from the experiments of the 1960s (Anger, Belson, but also Kubrick) to the present day (Noé, Patiño), has rendered the atmospheric "numinous" visible. The essay demonstrates how this has transformed the filmic space into an entheogenic experience with participatory as well as narrative implications.

Margherita Fontana, *Atmospheric Bubbles: The Imagery of the Geodesic Dome*

The paper explores the cultural imagery of the geodesic dome as an "atmospheric bubble" situated on the border between utopia and dystopia, an architectural and ideological response to the atmospheric threats of the twentieth century. Through three examples from American cinema, *Silent Running* (Trumbull, 1971), *Bio-Dome* (Bloom, 1996), and *Biosphere* (Eslyn, 2022), the paper traces the evolution of the ecological debate from post- 1968 to the present day, highlighting how this architecture, and above all the atmosphere within it, becomes a narrative device for reflecting on ecology, affectivity and identity in times of crisis.

Mattia Gritti, *Atmospheres of Technology*

Through an examination of Heidegger's concepts of Stimmung and disposedness (Mit-befindlichkeit), the essay critically engages with the neo-phenomenological

notion of atmosphere and with the distinction between Leib and Körper, within which lies the risk of a 'technicization' of the corporeal. In this direction, starting from a triadic conception of atmosphere (emotional, ethical-practical, and linguistic) and drawing from Rancière's notion of aesthetic regime, technical images offer an opportunity to rethink the experiential horizon.

Annalisa Pellino, *Sound as Atmosphere. Toward an Acoustemology of Media Atmospheres*

This essay examines the concept of atmosphere as a fundamental category of experience, with a particular focus on its aural manifestations. Specifically, it develops an alternative genealogy of atmosphere through an analysis that integrates media and sound studies, philosophy, and artistic practices—treating artworks as theoretical sites. It thereby seeks to establish an *acoustemology of media atmospheres*, emphasising the heuristic value of sound as atmosphere, as well as of listening as a field and object of inquiry, critical methodology, and cognitive paradigm.

Steffen Hven, Jamie Lee Moser, Alexander Wiese, *Arborescent Atmospheres: A Foray into the Cinematic Forest*

"In the reign of our imagination, there is no young forest," writes Bachelard recalling the ambivalent, enigmatic and paradoxical nature of the forest in cultural imagination as a quintessential 'limitless' or 'avolumetric' (Schmitz) atmospheric space preceding, enabling, and endangered by human civilization (Harrison). As a setting of countless films, the cinematic forest presents itself as a heterogeneous, yet forceful affective ecology—offering horror or tranquility; exposure or shelter; a place to be protected from and one itself needing protection; a site of ancient mythology and folktales and of brute ecological disaster—making it ripe for an atmospheric study. By offering such our contribution demonstrates how cinema presents the forest as a mediating environment in which the ecological, political, social and historical; the human and the nonhuman; matter and life; and nature and technology are inextricably bound together.

Alessandro Canadè, Collateral *and The Atmosphere of Noir*

The essay proposes a reading of *Collateral* (2004) by Michael Mann considered as a paradigmatic example of the idea of noir as a place in which a pause in the narrative finds its perfect embodiment, an overcoming of the logic of action of American cinema

and in which what becomes central are not solutions and dramaturgical but a set of situations (lighting, chromatic, scenographic, sound) not attributable to a genre structure but at the same time immediately recognizable because they are vehicles of emotional states. Ultimately, in noir a dimension that could define the atmosphere is primarily highlighted.

Gianni Crippa, *Meteorological Ecstasies:* Good Morning *by Ozu*

If Ozu can be considered the most Japanese of Japanese directors, it is certainly by virtue of his atmospheres and their specific cultural, historical, and sociological connotations. Starting from an analysis of his depiction of domestic atmospheres, what emerges is how, due to a profound conflict between a conservative society and the individual's demands for change, the search for different atmospheric purchasers prevails. Through an analysis of the final scene of *Good Morning* (1959), we can understand the formal dynamics behind this and how, thanks to the particular role attributed to the wind in this regard, the spectator is profoundly involved.

Michelangelo Cardinaletti, *The Soundscape of* Twin Peaks*. Badalamenti and The Aesthetic Sensation of Music*

The article analyzes the role of Angelo Badalamenti's music in David Lynch's TV series *Twin Peaks* (1990–1991) as an atmospheric device capable of shaping perception. Far from being a mere narrative accompaniment, the themes composed by Badalamenti act on a pre-reflective level, transforming audiovisual space into an affective and sensorial environment that orients the spectator's disposition. Through a comparison with the theory of atmospheres and sound studies, the aim is therefore to demonstrate how sound produces embodied moods, defines a field of emotional forces, and contributes to constituting a distinctive trait of Lynch's poetics.

Maya Rebecca Fidelia Gargiulo, *The Atmospheric Sense of Loss. Notes on Angelopoulos's Cinema*

The affective density emanated from the atmosphere permeates the entirety of Theodoros Angelopoulos' body of work, functioning as an op- tic, haptic and perceptual device capable of shaping and simultaneously partaking in the reprocessing of Greek history and of the individual and collective past of the country. In particular, it is in *Landscape in the Mist* (1988) and *Eternity and a Day* (1998), two specular musings on the theme of impermanence, that the atmosphere conveys

the resurfacing of a memory interwoven in the environment, conversing with the characters' own physical and emotional landscape.

Marianna Di Lucia, *Entering the "Emotionally Toned Space":* The Blair Witch Project

The essay analyses *The Blair Witch Project* (1999) under the lens of Gernot Böhome's atmospheric theory and the concept of postmodernism. By highlighting the complex classification of mockumentaries and found footage, as well as their hybridisation, it identifies the codification, in the textual and peritextual dimensions, of an "emotionally toned space". The peritextual apparatus and the corporealisation of the camera encourage the viewer's emotional participation, whose perception is incorporated into the filmic experience, blurring the lines between media and physical reality.

Letizia Granata, *Body, Atmosphere and Metamorphosis in* Les Garçons Sauvages

The article examines the role of atmosphere in *Les Garçons Sauvages* (2017) by Bertrand Mandico, shifting the focus from spectators to characters, upon whom atmosphere acts as a metamorphic agent. The island, a living and sensual organism, shapes bodies and identities within an erotic continuum with the environment. Through material and visionary aesthetic strategies, Mandico constructs a radical sensory experience in which atmosphere de- taches itself from a merely narrative function to assert itself as an object of autonomous aesthetic appreciation.

Raffaello Alberti, *Ghosts That Protect. The Rhetoric of Appearances in* Phantom Thread

Combining the atmospheric analysis with the immunitary paradigm theorized by Roberto Esposito, this essay offers a reading that seeks to highlight the symbolic and allegorical elements of Paul Thomas Anderson's film *Phantom Thread* (2017). The examination of the atmospheric qualities radiating from the house-atelier in which the protagonist lives conveys a sense of an aseptic, cold, and muffled climate, reflecting the character of a man who seeks to subject everything to the rule of form. From this perspective, the film's hero embodies the figure of the decadent aesthete, one who shields himself from the shocks of life through form and the creation of forms. The female character, by contrast, plays the role of a conscious agent of a pedagogical-initiatory mission, forcing the man to confront the limits of his own

existence in both time and space. The argument is further refined in light of Gernot Böhme's distinction between physical reality and factual reality, which allows Anderson's film to be interpreted as a reflection on the relationship – relevant to both cinema and fashion – between essence and appearance, nature and artifice, between the dream of a separate sphere of appearances and the constant emergence of a material reality subject to the corruption of time.

Davide Persico, *Atmosphere and Wandering in* Trenque Lauquen *by Laura Citarella*

The paper investigates the ways in which the atmospheric element emerges in cinema within narrative structures characterized by the dimension of wandering.
How does atmospheric construction contribute to the representation and understanding of the experience of wandering, particularly in relation to the interplay between nature and culture, and to the concept of environment?
The theoretical framework draws on Michael Tawa's positions on atmosphere in cinema and Elena Casetta's reflections on the environment, integrating them with Foucault's notion of heterotopias, Derrida's concept of the trace, and Griffero's explorations of the relationships between sign and atmosphere.

Lucrezia Lauteri, *The Sound Atmosphere in* The Zone of Interest*: The Soundscape as an Ethical Device*

In *The Zone of Interest* (2023), Jonathan Glazer uses soundscape as a fundamental tool to represent the Holocaust. Off-screen sound becomes an invisible testimony of trauma, creating a disjunction between vision and listening that challenges traditional modes of representation. The film shows how sound can transcend the material boundaries of Auschwitz, transforming itself into an ethical device that reveals the horror hidden behind the apparent tranquility of everyday life, opening a space for reflection on the relationship between memory, vision, and listening.

Bernadette Piccolo, *Coming Into The World:* Vermiglio *by Delpero*

My essay aims to study the atmospheric *nuances* which spread throughout the world of *Vermiglio* (Maura Delpero, 2024), especially focusing on some specific directorial choices. Indeed, the text examines the soundscape, the climate and seasonal changes of a stunning and challenging pro-filmic and the carefully designed body language that is able to characterize both the single personalities and the lifestyle of the whole community.

Lorenzo Donghi, *Seeing Haptics, Feeling Thermals.* Pseudocolor *in* Aggro Dr1ft

In contemporary visual culture, thermal imaging has emerged as both a unique artistic opportunity and a crucial tool for exploring the status of images. This essay examines the distinctive qualities of *Aggro Dr1ft* (2023). By bringing the vision closer to a "thermal feeling", Korine's movie creates a surprising perceptual and cognitive experience. On one hand, it encourages viewers to break free from habitual ways of seeing, leading to a melancholic decentralisation of the gaze. On the other hand, it introduces a multisensory expressiveness that engages not only sight and sound but also challenges our sense of touch, fostering a synesthetic rediscovery of the cinematic experience.

Andrea D'Ammando, *Atmosphere and Spontaneity: An Aesthetic Perspective on Performative Spectatorship*

Starting from two particularly significant works (Alejandro Iñárritu's *Carne y Arena* and Tino Sehgal's *This Variation*), this article aims to explore the connection between the concept of "atmospheres", the notion of spontaneity, and the nature of the performative spectacularity characteristic of much contemporary art. "Spontaneity" is a key term in modern aesthetic reflection, useful for designating the peculiar freedom that characterizes the judgment of taste (and aesthetic experience in general). In many participatory, interactive, and immersive artistic practices, the attempt to (ideally) eliminate the gap between representation and reality and actively engage the viewer is aimed at achieving an "effect of spontaneity" that comes precisely from the creation of atmospheres understood in an aesthetic sense.

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https://riviste.unimi.it/index.php/itinera/index

Aesthetics of biodiversity

Aesthetics of Biodiversity. I. Radici e modelli teorici dell'estetica della biodiversità

Endre Szécsényi, *Biodiversity and Aesthetics: some historical remarks*

This article explores the historical roots of the aesthetic experience of biodiversity, focusing on a formative period of modern aesthetics between the mid-17th and late 18th centuries. Drawing on the works of Balthasar Gracián, Joseph Addison, and Johann Wolfgang von Goethe, the paper argues that the diversity and multitude of living species – what we now call biodiversity – were already central to proto-aesthetic and early aesthetic reflections on nature. Although lacking modern ecological awareness, these authors attributed profound emotional, philosophical, and symbolic value to the variety of life. Gracián's concept of the innocent gaze, Addison's aesthetic of novelty and fullness of being, and Goethe's morphological insights into metamorphosis each exemplify a distinct mode of aesthetically engaging with biodiversity. The study concludes with critical reflections on the limits of linking aesthetic appreciation to ethical responsibility in contemporary debates on conservation, warning against instrumental or scientistic appropriations of aesthetic experience.

Alessio Martino, *Percezione e biodiversità. Riflessioni fenomenologiche per un modello relazionale*

Negli ultimi decenni, il concetto di biodiversità, sin dalla sua formulazione iniziale nel 1986, è diventato centrale sia nel dibattito accademico che in quello pubblico come strumento per valutare l'impatto umano sul benessere degli ambienti naturali. Di fronte alle sfide poste dal cambiamento climatico, questo concetto sottolinea le conseguenze delle azioni umane e promuove una migliore pratica di gestione del problema. Questo articolo propone una riflessione critica sulle premesse filosofiche alla base del concetto di biodiversità, evidenziandone i limiti e avanzando una proposta alternativa. Piuttosto che adottare un criterio di valutazione incentrato sugli individui, suggerisce di considerare i processi e le relazioni tra gli esseri viventi, adottando una prospettiva estetica, intesa come lo studio della percezione e dell'interazione con il mondo. Attraverso un'analisi della fenomenologia di Merleau-Ponty, viene proposto un nuovo modello teorico che concepisce la biodiversità come un sistema di relazioni, ridefinendo così anche l'identità degli esseri viventi. Questo approccio relazionale offre una visione più dinamica della biodiversità, con implicazioni significative per la comprensione e la gestione delle crisi ambientali contemporanee.

Domenico Licciardi, *"La forma quanto l'essere". Un'estetica alla base della diversità biologica*

Questo articolo propone un'ipotesi estetica sulla diversità e la differenziazione biologica, basandosi su una lettura congiunta dell'epigenesi della razionalità di Catherine Malabou e dell'eterogenesi differenziale di Alessandro Sarti, Giovanna Citti e David Piotrowski. Nonostante la loro distanza teorica, entrambe queste prospettive indagano l'emergere di nuove forme biologiche e nuove morfologie sottostanti. Sosteniamo che entrambe puntano implicitamente verso un'aisthesis del vivente, in cui la differenza e la differenziazione precedono la determinazione funzionale dei processi morfogenetici.

Mariagrazia Portera, *Charisma in conservation biology. Preliminary notes to an aesthetic-philosophical approach*

The aim of this paper is to explore the notion of charisma in conservation biology. In recent years, this notion has become very popular among conservationists, for example in the expression "charismatic megafauna." In general, in conservation biology, species are described as "charismatic" when they exert a non-ordinary impact on humans – specifically in their capacity to capture attention, engage the imagination, and evoke memorable emotional responses. Despite its widespread usage, the notion of charisma has, with few exceptions, received limited critical scrutiny so far from a conceptual and philosophical standpoint within the conservation sciences. This paper sets out to begin that task, by returning to the Weberian origin of the concept and putting forward an interpretation of non-human charisma as an emergent, relational, context-dependent, and ecologically collective phenomenon.

Valeria Maggiore, *The Sublime Experience of Biodiversity. Rethinking Kantian Sublime in the Age of Ecological Crisis*

This paper investigates the relationship between biodiversity and aesthetic experience, proposing an *unconventional approach* to understand the biological diversity in philosophical terms. The most widely shared perspective in contemporary Environmental Aesthetics emphasises the importance of preserving biological diversity, considering the aesthetic value of beauty one of the pillars for the defence of the diversity of life forms on our planet. The perspective proposed here distances itself from this approach. In fact, this article questions whether we can imagine an aesthetic experience of biodiversity that surpasses the mere appreciation of the

beauty of individual animal and plant species; instead, it encourages a focus on the *grandeur of biodiversity* itself, highlighting its s*ublime nature*. In the first part of this article, we will examine the idea of aesthetic experiences related to biodiversity, outlining the theoretical standpoint that informs our argument (paragraph 1); then we will briefly analyze the different aesthetic relationship that beauty and the sublime establish with natural entities (paragraph 2). Particular attention will be given to the historical interpretation of the sublime given by Immanuel Kant in the *Critique of Judgement*, especially in the section dedicated to the *Analytic of Sublime* (paragraph 3). In the second part of the article, we will finally discuss the significance of the sublime in the context of the current ecological crisis and in relation to the global loss of biodiversity. We believe that an appreciation of the aesthetics of the sublime can improve our commitment to preserving biological diversity, not only by evoking feelings of wonder and respect for nature but also by revealing the complexity and fragility of the living networks of which we are part.

Aesthetics of Biodiversity. II. Estetica, scienza ed ecologia: nuovi paradigmi

Elisabetta Di Stefano, *Biodiversity and the art of living. Food as an aesthetic and environmental experience*

This essay explores the relationship between biodiversity and the art of living through the lens of food, understood as both an aesthetic and environmental experience. It begins by examining the current biodiversity crisis and the proliferation of industrial food systems, which contribute to unsustainable and unhealthy lifestyles. The aesthetic dimension of eating is then analyzed in light of "aesthetic capitalism" (Böhme) and the greenwashing practices it often entails. Within the theoretical framework of Everyday Aesthetics (Berleant, Saito), the essay proposes an alternative food culture and experience grounded in the concepts of engagement and care. Drawing on the Greek notion of diaita — understood not simply as a dietary regimen but as a harmonious and mindful way of life —the essay reinterprets gastronomic experience as an embodied and situated aesthetic practice, capable of integrating sensoriality, ethics, and sustainability. In this sense, nourishment is no longer reduced to a consumable object but is redefined as a form of aisthesis: a mode of sensitive knowledge that respects and fosters both natural and cultural biodiversity.

Enrico Comes, *Estetica della zona critica: ecologia, scienza, politica*

Prendendo le mosse dal concetto di biodiversità, questo contributo esplora l'intersezione tra estetica e scienze ambientali, proponendo una co-implicazione metodologicamente ecologica. Il pensiero di Bruno Latour – qui reinterpretato attraverso una lente estetico-ecologica – svolge un ruolo chiave nella decostruzione del dualismo ontologico moderno che sta alla base sia di alcuni filoni dell'estetica ambientale sia della nozione stessa di biodiversità. Ciò apre la strada a un'estetica relazionale e atmosferica attenta alla compresenza di attori umani e non umani, arricchita da una scienza culturalmente situata. Tale approccio trova espressione concreta nel concetto di Zona Critica, inteso come paradigma compositivo in cui la bellezza emerge come equilibrio instabile di elementi estetici, cognitivi e politici.

Dario La Mendola, *Le soglie del sé: una comparazione vegetale*

L'articolo, prendendo le mosse da una citazione satirica tratta da una commedia di Aristofane che offre uno spunto alla riflessione, analizza il concetto di sensazione di sé nel corso della storia della filosofia, espone le diverse posizioni offerte dai numerosi autori che lo hanno trattato con diverse teorie e offre un confronto con le piante (le rose), ipotizzando che l'incompatibilità riproduttiva possa essere una sorta di sensazione di sé abbozzata che ha permesso la biodiversità della specie. Il motivo che ha portato a considerare valido il paragone vegetale è il seguente. L'assenza di un sistema nervoso nelle piante non ha affatto negato loro una qualche forma di "cognizione". E se questa assenza "rivelasse" o fosse in qualche modo un buon punto di partenza per chiarire la questione del sé?

Tebaldo Vinciguerra, *Bellezza, biodiversità e sostenibilità: spunti dagli insegnamenti di Papa Francesco*

Questa ricerca mira a individuare gli elementi direttamente correlati al tema della bellezza contenuti negli insegnamenti di Papa Francesco che possono contribuire alla protezione della biodiversità, da lui definita la «rete della vita» donataci da Dio. Il fatto che i suoi insegnamenti abbiano il potenziale di guidare le azioni dei credenti cattolici rende pertinente uno studio del loro contenuto. Dal 2013, Papa Francesco è a capo di una struttura in cui le dichiarazioni – in particolare i testi più autorevoli come le encicliche – vengono promosse, commentate, trasposte e adattate culturalmente a vari contesti e livelli, da quello nazionale a quello locale, senza dimenticare le numerose reti tematiche transnazionali e le congregazioni religiose. Ciò garantisce una diffusione molto ampia e capillare di documenti come la famosa

enciclica Laudato si' del 2015 sulla cura della casa comune. Il nesso tra bellezza e biodiversità (più in generale la cura del creato) è stato ovviamente già menzionato in numerosi articoli e saggi; tuttavia, si tratta di un argomento finora relativamente poco esplorato e che merita maggiore attenzione. La prima parte del presente articolo analizza il nesso tra bellezza e protezione della biodiversità nei discorsi e negli scritti di Papa Francesco. La seconda parte presenta alcune linee d'azione, concentrandosi in particolare sull'educazione e sulla dimensione integrale.

Aesthetics of Biodiversity. III. Pratiche artistiche e immaginari ecologici

Diego Mantoan, *Re-mediation and remedies: positioning ecological art of the 21st century in the quest for biodiverse future*

The paper addresses the development of ecological art or Eco Art movements since the inception of the new millennium, focussing on the re-mediation of artistic practices towards sustainable futures and the emerging remedies in the quest for biodiversity consciousness. Starting with an analysis of engagement as a peculiar legacy of the 20thcentury Avant-Gardes, the paper discusses the shift in the 21st century with regard to the environmental awareness of artists engaged in sustainability. The paper argues that practitioners and practices have evolved in a twofold direction: on the one side towards a manifest way of positioning themselves in relation to sustainability issues, while on the other side exploring a set of postmodernist devices as societal remedies in the frame of biodiversity topics.

Annalena Schlüchter, *Beyond curated nature: the garden's potential in contemporary art*

This essay explores the potential of the garden in contemporary art through a range of examples. Specifically, it examines three different ways in which the garden appears in contemporary art: as an exhibition space, an artistic product, and as a strategy. The discussion of these areas is framed by the context of the ecological crisis, which has fostered diverse engagements with issues such as biodiversity and sustainability. The selected artistic positions demonstrate various ways of addressing the ecological crisis and its associated questions, both on a conceptual level and through materiality.

Giulia Crisci, *Verso un'estetica umida. Attraversamenti artistici alla foce del fiume Oreto*

Il presente saggio esplora il concetto di estetica umida come forma situata di esperienza estetica e politica che emerge dall'interazione tra arte, ecologia e tecnologie ambientali. Attraverso un'analisi del progetto U-DATInos, creato dagli artisti Salvatore Iaconesi e Oriana Persico per l'Ecomuseo Mare Memoria Viva di Palermo, il testo indaga come l'acqua – nelle sue configurazioni materiali e simboliche – possa diventare un mezzo epistemologico e affettivo in grado di attivare forme di sensibilità post-antropocentriche. Attingendo agli strumenti metodologici delle Blue Humanities, delle wet ontologies e al pensiero di studiosi come Astrida Neimanis, Karen Barad e Donna Haraway, il saggio propone una lettura della pratica artistica alla foce del fiume Oreto come dispositivo per attivare un'estetica umida che consenta la riconfigurazione sensoriale, l'intra-azione multispecie e la cittadinanza ecologica. U-DATInos, attraverso l'uso partecipativo dei dati ambientali, modella un'esperienza immersiva che ricollega i corpi umani e più-che-umani al fiume, promuovendo una forma relazionale di custodia che sfida i confini tra natura e cultura, tra dati e affetti. L'estetica umida, come qui delineata, emerge quindi come una pratica sensibile e trasformativa che traduce la porosità del vivente in esperienza incarnata, aprendo nuove forme di alleanza tra acqua, tecnologia e comunità.

Isha Bansal, Shambavi Shivani, *Submerged aesthetics, emerging policies: the role of eco-art in marine conservation through* The House of Fish *project*

This article explores how eco-art can meaningfully contribute to marine conservation by integrating aesthetic expression with ecological restoration and community engagement. Focusing on The House of Fish—an underwater sculpture park off the coast of Tuscany initiated by fisherman Paolo Fanciulli—the study examines how Carrara marble sculptures function as artificial reefs, deterrents to illegal trawling, and catalysts for sustainable tourism through practices such as pescaturismo. The project is situated within Italy's broader tradition of environmentally engaged art, drawing on influences from Arte Povera and relational aesthetics to consider how artistic interventions can sup-port ecological regeneration. In doing so, the paper highlights eco-art's capacity to shift environmental narratives from abstract policy to tangible, place-based experience. It also assesses how such initiatives align with national and international policy frameworks, including Italy's National Biodiversity Strategy, the EU Marine Strategy Framework Directive, and the Sustainable Development Goals. Ultimately, the article argues that eco-art is more than

symbolic—it offers a compelling model for integrating cultural practice into environmental governance. To promote eco-art as a policy-supported practice, the article proposes a set of recommendations for adoption at both national and international levels.

Aesthetics of Biodiversity. IV. Cultura, design e comunicazione

Dana Svorova, *Poetiche estetiche ed ecologiche del biophilic design. Il potere rigenerativo della natura nelle aree urbane*

La preoccupante situazione attuale che riguarda la compromissione della vita sul pianeta Terra ci pone di fronte al pericolo, previsto già alcuni decenni fa, di una sesta estinzione di massa. La grave crisi ambientale e della biodiversità richiede azioni decisive e urgenti per garantire un futuro possibile. Al di là di un impegno alla sostenibilità programmato dalle organizzazioni internazionali, è necessario recuperare il rapporto con la natura risvegliando l'autentico rapporto originario chiamato "biofilia". Quest'ultima consiste nel legame biologico innato dell'umanità con la natura, capace di condurre a una consapevolezza ecologica, che includa la conservazione della vita. Uno dei modi più efficaci per risvegliare tale legame emotivo ancestrale con l'ambiente e le altre forme di vita e, allo stesso tempo, migliorare l'ambiente urbano e favorire l'aumento della biodiversità nelle aree urbane è un concetto innovativo di architettura basato sul biophilic design. Le aree urbane progettate sulla base di tale approccio aiutano l'uomo a migliorare la qualità della vita, le relazioni interpersonali, la salute generale e a promuovere il rispetto della vita. Le città che contengono elementi naturali sono difatti caratterizzate da una connessione positiva tra l'uomo, l'ambiente e le altre forme di vita. L'acquisizione di una consapevolezza ecologica che sviluppi la bioetica e l'intelligenza naturalistica è il primo passo per cercare di salvaguardare la vita sulla Terra.

Ivana Randazzo, *Verso una moda ecologica: la lezione di Eugen Fink e i nuovi tessuti cruelty-free*

La moda viene paragonata da Eugen Fink ai fiori di ciliegio giapponesi, che, sebbene belli e luminosi, vengono rapidamente spazzati via dal vento: tradizionalmente considerata effimera e fugace, la moda è un fenomeno culturale da prendere sul serio. La sfida etica nella moda odierna è quella di salvaguardare il pianeta e rispettare l'ambiente. La rivoluzione verde nel settore della moda tende a sostituire i prodotti chimici con quelli naturali, tra cui i materiali vegani rivestono particolare

importanza. Il saggio mostra come l'uso di tessuti eco-compatibili non riduca in alcun modo il valore estetico dei capi di moda e che i nuovi materiali riciclati, basati sull'economia circolare, consentano comunque di ottenere prodotti di alta qualità.

Carolina Fernández-Castrillo, *Artivismo transmedia I4 en el ecosistema mediático: remediación, reapropiacionismo y viralización en la era del produso*

Al igual que las especies se adaptan, coexisten y se extinguen, los medios de comunicación evolucionan según el contexto del momento. La investigación gira en torno al papel protagonista del productor en los procesos de ecoalfabeti-zación para promover la defensa de la biodiversidad. El desarrollo de estrategias innovadoras — desde una perspectiva estética y educomunicativa, basada en el ecosistema (post)digital— puede contribuir a generar expresiones sociocul-turales de vanguardia, al tiempo que se establece un entorno seguro para acceder a información que, por lo general, resulta incomprensible, ineficaz o incluso inaccesible a través de los circuitos comunicativos, culturales y pedagógicos tradicionales. El estudio presenta una nueva metodología denominada «Transmedia Artivism i4», resultado de la convergencia de la difusión de la investigación, la innovación en la educomunicación y el artivismo mediático. En el caso de la promoción de la participación ciudadana para la conservación de la diversidad biológica, las prácticas de hibri-dación y la evolución de los medios contribuyen a reforzar la función metacomunicativa de las expresiones artísticas y socioculturales en entornos híbridos, resultado de la combinación de acciones en espacios físicos e interconectivos. La propuesta actual aboga por el potencial empoderador de las estrategias experienciales multiplataforma basadas en la reapropiación y la cocreación para informar, sensibilizar y generar acciones en defensa de la biodiversidad. A partir de la observación de la influencia del ciberactivismo junto con el culture jamming, el arte performativo, inmersivo y guerrillero, comprenderemos en qué consiste esta subcategoría del artivismo mediático.

Disinterest Reconsidered

Giorgio Granata, *Scoprire il disinteresse estetico; attualità e critiche di un concetto filosofico*

Il concetto di disinteresse è ancora oggi centrale nel dibattito estetico, poiché nel corso della storia ha assunto caratteristiche molto diverse e persino ambigue.

Ripercorrendo le origini di questo concetto, il mio obiettivo è quello di interpretare il disinteresse alla luce di una prospettiva che sta guadagnando terreno nell'estetica contemporanea, che considera centrale la dimensione agenziale. L'interpretazione di Kant è di particolare interesse perché, pur conservando alcuni tratti passivi delle formulazioni precedenti, presenta i giudizi estetici come una risposta, introducendo al contempo alcuni aspetti pratici iniziali. L'ambiguità del disinteresse kantiano ci permette di sostenere, attingendo a una riflessione più contemporanea come quella di Alcaraz León (2019), l'importanza di riconoscere una dimensione pratica inerente al gusto. Essa sostiene che l'attenzione disinteressata, lungi dall'essere distaccata o inerte, consente uno spazio di novità, apertura ed esemplarità estetica. Questa riformulazione posiziona il gusto non come una semplice risposta passiva, ma come una pratica situata e normativa che partecipa alla formazione di un significato condiviso attraverso l'esempio piuttosto che la regola.

Francesca Camilla Mattioli, *The Agential Dimension of Disinteredness*

The notion of disinterestedness is still central to the aesthetic debate today, as it has taken on very different and even ambiguous features throughout history. By tracing the roots of this concept, my aim is to read disinterestedness in the light of a perspective that is gaining ground in contemporary aesthetics, which sees the *agential dimension* as central. Kant's interpretation is of particular interest because while it retains some of the passive traits from previous formulations, presenting the aesthetic judgments as a *response*, at the same time introducing some initial practical aspects. The ambiguity of Kantian disinterestedness allows us to argue, drawing from a more contemporary reflection such as that of Alcaraz León (2019), for the importance of recognizing a practical dimension inherent in taste. It contends that disinterested attention, far from being detached or inert, allows for a space of novelty, openness, and aesthetic exemplarity. This reframing positions taste not as a mere passive response but as a situated, normative practice that participates in the formation of shared meaning through example rather than rule.

Nicolò Pioli, *Tecniche di disinteresse. Piacere estetico e azioni orientate allo scopo da Kant a Simondon*

L'estetica kantiana è stata spesso interpretata come un tentativo di fondare sul piacere disinteressato la differenza tra l'esperienza estetica dell'opera d'arte e l'azione orientata allo scopo, che può al massimo essere combinata con il piacere interessato. Sia George Dickie che Thomas Hilgers, sebbene partendo da letture

diverse, concordano sul fatto che il disinteresse esclude l'attività pratica. Intendo dimostrare che un'estetica che prende spunto da Kant può considerare gli esempi di attività pratica come casi in cui si verifica il piacere disinteressato. Ciò accade nei casi in cui l'esperienza è legata all'interesse degli esseri umani nel trovare un accordo tra natura e libertà. Il fatto che Kant utilizzi la tecnica come esempio per spiegare alcune caratteristiche del giudizio estetico dimostra che la differenza kantiana tra tecnica e arte è meno netta di quanto possa sembrare. Sulla base del rapporto tra tecnica e arte, è possibile riflettere su casi in cui il piacere estetico non è puro e quindi è consentito un rapporto tra interesse e disinteresse. Sottolineerò che la tecnoestetica di Gilbert Simondon approfondisce ulteriormente il legame tra interesse e disinteresse. Questo legame appare in modo esemplare quando l'operazione tecnica è accompagnata da un piacere che non può essere ridotto al semplice meccanismo delle impressioni, ma richiede un ripensamento dell'estetica come riflessione sulle condizioni di possibilità della nostra operazione.

Varia

Anda Pleniceanu, *Aesthetics of Control and Absence in the Vajont Disaster and Giovanni Michelucci's Chiesa Monumentale di Santa Maria Immacolata*

This article examines the intersection of aesthetics, memory, and technopolitics through a critical analysis of the Vajont disaster and Giovanni Michelucci's Chiesa Monumentale di Santa Maria Immacolata in Longarone. It explores how Michelucci's controversial project, built on the site of a village church destroyed by the 1963 Vajont disaster, responds to the physical, environmental, and symbolic violence of the nearby Vajont dam, an emblem of the Italian technosphere and extractivist modernity. The disaster, caused by the collapse of Monte Toc into the dam's reservoir, represents a catastrophic failure rooted in the technocratic disregard for local and environmental semiotics in favor of technological abstraction. Drawing on the works of Marco Armiero, Peter K. Haff, and Gilles Deleuze, the article analyzes two competing semio-epistemic regimes: one grounded in dominance and blindness to natural and local signs; the other, in contemplative attention to presence and absence. The latter regime, exemplified by Michelucci's church, represents a new aesthetic paradigm for post-disaster remembrance through architecture. Accordingly, the article proposes a radical alternative to the aesthetics of epistemic control, reimagining community as a shared openness to loss rather than as a monument that recreates a fixed past.

Audrius Pocius, *Beyond Capacity: Exakte Phantasie and the Reconfiguration of Educational Normativity*

This article argues for rethinking education in the Anthropocene as a site for reconfiguring subjectivity, rather than a reactive response to crisis. Framing the climate crisis as an aesthetic and phenomenological challenge, following Scott Hamilton and Dipesh Chakrabarty, it explores how ontological insecurity undermines the imagination of alternative futures. Drawing on Gayatri Chakravorty Spivak's concept of planetarity, the article proposes an ethical and epistemological shift beyond universalizing frameworks, foregrounding alterity and contingency as central to educational thought. The argument develops through Theodor W. Adorno's negative dialectics and his notion of education after Auschwitz, offering a model of negative normativity grounded in critical reflection on historical rupture and epistemic limits. Central to this is Adorno's concept of *exakte Phantasie*, reimagined here as a pedagogical practice of receptive and speculative imagination. As a form of *ars inveniendi*, it fosters critical hope and imaginative agency within conditions of ecological and ontological uncertainty. Adorno's critical and material reconceptualization of imagination, I argue, offers a new – performative – interpretation of aesthetic education, which is attuned to address contemporary socioeconomical and ecological challenges.

Alexandra Voutzouraki, *The Female Archetypes of Greek Aestheticism in Theater*

Aestheticism was a movement that had a significant impact on early 20th-century Greek drama, as elements of it can be discerned in certain plays by some of the most prominent Greek playwrights of the period, such as Nikos Kazantzakis, Petros Nirvanas, and Konstantinos Christomanos. The movement's female archetypes - the fatal, sensual, and dangerous woman who seduces and destroys the man, and the psychologically and physically frail and vulnerable woman - also appear in Greek theatrical works influenced by aestheticism. The present study aims to present and analyze the representation of female figures in some of these plays, as well as their reception by contemporary critics, who were strongly influenced both by feminism, socialism, and Nietzschean philosophy- dominant social and philosophical currents of the time- and by realism and ethnography, which prevailed in literary and theatrical circles.

Valeria Maggiore, *Ecology as Aesthetic Practice Emotions and Relationality in Arne Næss's Deep Ecology*

This article explores the pivotal role of aesthetic experience, emotions, and relationality in Arne Næss's philosophy of Deep Ecology. Challenging the traditional dualism between reason and emotion, the paper argues that ecological awareness and ethical commitment emerge from an embodied, aesthetic mode of engagement with the world. Drawing on phenomenological insights and Gestalt theory, it highlights how perceiving the environment as an interconnected whole transforms the subject's sense of self and fosters a joyful, affective connection with nature. For Næss, reconnecting with these essential relationships involves a deep understanding that our very identities are intricately shaped by the ecological contexts in which we dwell. The fresh air we breathe, the nourishing food we consume, and the diverse environments we inhabit each contribute to the essence of who we are as individuals. This vision resonates powerfully with the Stoic concept of oikeiosis, which emphasises the importance of growing familiar with and emotionally attuned to the world around us, fostering a sense of belonging within it. Within this rich framework, emotions play a crucial role. Central to this argument is the concept of hilaritas – the joyous recognition of belonging to the broader ecological community, which grounds ecological responsibility and sustained environmental action. By situating Næss's ecosophy within a wider philosophical lineage that includes Spinoza and contemporary theories of atmosphere and affect, the article proposes an ecological aesthetics that is simultaneously a practice of ethical relationality and embodied joy. This approach offers new perspectives on how aesthetic sensibility can catalyse deeper environmental engagement in the Anthropocene.

Gregorio Fiori Carones, *Una singola definizione di lusso? Verso una lussuologia*

Il lusso è spesso descritto come un fenomeno diffuso in tutte le società ed è intrinsecamente legato a varie forme di disuguaglianza. Tuttavia, una definizione universalmente accettata rimane difficile da individuare, soprattutto a causa della scarsa attenzione che la filosofia ha dedicato all'argomento. Ciononostante, numerosi filosofi di fama hanno affrontato il tema del lusso, sia direttamente che attraverso valutazioni delle sue caratteristiche intrinseche. Questo articolo si propone di proporre più di tre definizioni di lusso, ciascuna particolarmente rilevante in un ambito specifico: filosofia morale, estetica ed economia. L'argomentazione finale è che una

definizione completa, come quella ricercata dalla luxuologia, deve integrare le intuizioni provenienti da tutti questi campi.

Manuel Mazzucchini, M*usic as the finest disgust? A Kantian take on cacophony in the* Critique of Judgement

The Kantian system of the fine arts notoriously places music at the bottom of the ladder; to be precise, it looks almost like it does not even deserve a place in the classification insofar as music, according to Kant, ought to be considered more an agreeable than a fine art. The aim of our paper is to inquire whether the peculiar status Kant ascribes to music can provide unique access to some issues of negative aesthetics that can be found in the *Critique of Judgement*: specifically, questions concerning the problem of the form of music as art in relation to its ability to cause unappealing as well as unwholesome feelings. Only those musical forms that preserve the formal purity of the instrument's Ton seem to foreshadow the possibility of a music that claims for itself to be deemed more than just agreeable.

Claudia Francesca Martiriggiano, *Cose, oggetti e ultra-cose. Il contenuto della percezione tra fenomenologia e psicologia*

Questo articolo esplora il problema della percezione e i paradossi che la caratterizzano da un punto di vista fenomenologico. Mentre l'oggetto appare sempre da un punto di vista soggettivo, la cosa nel suo insieme supera di gran lunga la comprensione di qualsiasi singola prospettiva. La questione della trascendenza del percepito viene quindi analizzata dalle formulazioni husserliane fino alle posizioni di Aron Gurwitsch e Maurice Merleau-Ponty. Entrambi i filosofi propongono una revisione della fenomenologia husserliana che la libera dal pregiudizio morfogenetico che ancora la sottende. Considerando il contenuto della percezione come una forma in senso gestaltico, Gurwitsch e Merleau-Ponty sembrano in grado di riabilitare la presenza del tutto all'interno di ciascuna delle sue parti. Tuttavia, mentre Gurwitsch colloca questo argomento su un piano ideale e ipotetico, senza conseguenze reali per la nostra esperienza concreta e prospettica, Merleau-Ponty lo prende come spunto per ripensare la trascendenza e la generalità come inseparabili dal loro dispiegarsi sensibile. Trasformando il concetto di costituzione in quello di comunione e sostituendo l'ideale di completa adeguatezza con quello di evidenza percettiva, Merleau-Ponty cerca di spiegare il nostro rapporto concreto con l'oggetto come corrispondenza corporea alle cose sullo sfondo attivo di un mondo condiviso. In un primo momento, l'articolo si sofferma sulla Fenomenologia della percezione e sul

capitolo La cosa e il mondo naturale, oggetto di critica da parte di Gurwitsch. In seguito, l'attenzione si rivolge alle lezioni tenute da Merleau-Ponty alla Sorbona. L'obiettivo è quello di evidenziare una certa convergenza tra la percezione infantile e la visione filosofica. Viene esaminato il riferimento di Merleau-Ponty al concetto di ultra-chose, mutuato da Henri Wallon, e la sua successiva affermazione secondo cui «tutte le cose sono ultra-cose». Infine, l'articolo esplora le possibili connessioni tra la teoria della percezione di Merleau-Ponty e gli studi di Donald Winnicott sullo sviluppo infantile, al fine di sottolineare una relazione di comunione con gli oggetti e un orizzonte personale che nasce proprio attraverso il pieno contatto con le cose e le persone che popolano il proprio mondo.

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Varia

Iacopo Chiaravalli, *The problem of art: technique in Benjamin's early aesthetics*

Walter Benjamin's reflection on technology and its impact on aesthetics is undoubtedly one of the most influential. Benjamin has shown us the enormous change that art is undergoing thanks to or because of new forms of artistic production such as photography and cinema. The purpose of this article is to show how Benjamin's confrontation with the technical and technological component of works of art does not actually begin with his engagement with new media. In an attempt to pursue this objective, it will be shown how the technical element and the associated crisis of traditional aesthetic values are of central importance from his earliest writings on literary criticism and philosophy of art. This will be possible by highlighting the extreme relevance of the theoretical category of "problem" in the young Benjamin, which will allow us to place him within that problem-solving culture that represents one of the most important theoretical strands of modern philosophy.

Francesca Fava, *Il simbolo e le religioni orientali: un confronto delle lezioni universitarie hegeliane*

Fra il 1818 e il 1828/29 Hegel tenne, prima a Heidelberg e successivamente a Berlino, diverse lezioni di estetica, pubblicate dopo la sua morte dall'allievo Heinrich Gustav

Hotho. Durante questi corsi Hegel suddivide le arti in simbolica, classica e romantica, descrivendo la loro manifestazione storica tramite determinate religioni. In tal senso, si evidenzia come l'arte e la religione trovino una convergenza non solo da un punto di vista contenutistico, avendo esse come proprio oggetto l'assoluto, ma anche da un punto di vista storico. Il presente articolo intende dimostrare come lo sviluppo dell'arte possa essere approfondito grazie a un confronto fra le lezioni di estetica e quelle di filosofia della religione. Come esempio della convergenza fra queste due tipologie di corsi, verrà utilizzato il tema del simbolo, in quanto esso permette di sottolineare contemporaneamente due tematiche fondamentali della filosofia hegeliana: da un lato la correlazione fra arte e religione, dunque tra la forma intuitiva e quella rappresentativa dello spirito assoluto, dall'altro il nesso fra delineazione teorica e manifestazione empirica di un contenuto. Il simbolo, infatti, nelle *Lezioni di estetica* costituisce sia una struttura autonoma di significazione, sia la prima manifestazione storica dell'arte. Nel presente articolo verrà dunque innanzitutto delineata la teoria hegeliana del simbolo, tenendo conto della sua distinzione dal segno e del suo valore paradigmatico a livello artistico, mentre successivamente si cercherà di mostrare come la prima *Kunstform*, l'arte simbolica, possa trovare un approfondimento nella descrizione della prima forma di religione determinata, ossia la religione naturale o immediata descritta nelle *Lezioni di filosofia della religione*, conferendo particolare importanza all'arte e alla religione egizia.

B.V.E. Hyde, *Forging artistic value*

The prevailing attitude towards forgeries is that they have a basic aesthetic value derived from sensory reward and a power to please but no value as art. This essay is a reply to this standard view. It defends the distinction between aesthetic and artistic value and argues that, as well as having equal aesthetic value to original artworks, forgeries can also have artistic value. They can become valuable as an artwork in some of the same ways that originals do, but they can also accrue artistic value as a forgery for the accuracy of their representation of a referent.

Leonardo Lenner, *The analogy between poetry and painting in Giambattista Vico's letter to Gherardo degli Angioli*

Giambattista Vico's (1668-1744) philosophy proposes a model of poetic creation closely related to pictorial work. If in the first *New Science* (1725) – dedicated to the broader issue of the «common nature of nations» – the poetic language of primitive peoples is defined as a «painted speech», in the contemporary letter to Gherardo

degli Angioli the association of painting and poetry concerns the specific domain of art. Relying on the analysis of this letter, written as a commentary on some sonnets sent to him by a young student, the aim of the paper is to demonstrate how the Neapolitan philosopher challenges the mimetic paradigm of art, maintaining at the same time the principle of similarity between the two arts. Therefore, the inventive model of artistic creation offered by Vico appears alternative to what will be proposed by Lessing in his famous *Laocoon* (1766), where criticism of the concept of art as mimesis will result from the divorce between poetry and painting. On the contrary, for Vico, both poetry and painting do not produce copies of reality but sensible ideas. In this way, it is precisely painting that reveals the essence of artistic praxis – constituting also a model for literary creation – insofar as it constructs its ideas in an immediately sensible manner, without passing through the abstraction inherent in verbal language.

Anna Migliorini, *Towards an environmental community. Walter Benjamin and the shift from the human domination of nature to the domination of the relationship itself*

In a time of transition and danger, where environmental transformations merge with essential and irreversible changes, the debate requires and would benefit from new philosophical definitions. Revisiting Walter Benjamin's work can provide valuable insights also into rethinking human-centredness and its relationship with the environment around. Therefore, reconstructing and actualising Benjamin's thought can contribute to re-discussing the relationship with, and control over, nature. This can be achieved by analysing key themes such as progress, technology, and the relationship between humans and nature.

Benjamin's leitmotif of the critique of quantitative progress, which is central to his transversal approach to reading modernity and contemporaneity, also form the basis of this topic. Unlike the so-called modern approach, he suggests a conception in which the production of knowledge is reciprocal rather than hierarchical. The modern knowing subject should thus adopt a non-dominating approach when interacting whit what they call nature. This would also prevent them from falling into the dangerous cycle of capitalism, growth and destruction.

The modern perspective, which is based on the assumption that humans and nature are distinct entities, with humans dominating nature, critiques traditional anthropocentrism. It suggests a shift in epistemology, in which nature becomes an integral part of a collective and inclusive cognitive process. This shift can be seen as

the passage from the domination over something – in this case, nature – to the domination of the relational category itself (in *One-Way Street*: Benjamin 2016, 95), and points towards what we may term a horizontal environmental community.

At the same time, and more classically, Benjamin's work serves as a warning against the dangers inherent in 20th-century technology and politics. While doing so, it also highlights more general dynamics, whose risks include environmental destruction and political conformism. His critical reflections on technology and political limits – before annihilation and destruction – resonate with current concerns about sustainability and ecology, demonstrating foresight regarding these now widespread thoughts on these issues.

With this lesser-travelled path of his thought, this article aims to fill a gap, contributing to both historiographical and philosophical reconstruction, as well as to current debates, by positing that Benjamin articulates these concerns in terms of sustainability and post-anthropocentrism – albeit using different terminology.

Simone G. Seminara, *Quale δύναμις per la tragedia? Alcuni rilievi su Aristotele Poetica 6 (1450b17-20)*

This paper examines the pivotal term δύναμις in Aristotle's definition of tragedy *Poetics* (6, 1450b17-20), where he states: «The δύναμις of tragedy exists even without contest and actors». Through close analysis of Poetics 6, the study contrasts two interpretations: δύναμις as 'effectiveness' (prioritizing the text's autonomous cathartic power) versus 'potentiality' (emphasizing tragedy's inherent orientation toward theatrical performance). By tracing Aristotle's shifting definitional models—from genus-differentia to hylomorphic—the paper resolves this tension by distinguishing tragedy's creative process (where plot is potential for performance) from its receptive experience (where textual effectiveness alone suffices for catharsis). Key passages (*Poet.* 14, 26; *Met.* IX) confirm that while tragic δύναμις operates textually as a self-sufficient 'principle of change', its compositional logic remains scenically constrained. The study concludes that δύναμις denotes effectiveness in fruition but presupposes potentiality in creation, reconciling *text* and *performance* centered readings.

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Musica ed empatia. Nuove prospettive di ricerca

Testi

This article aims to offer some reflections on the nature of emotions generated by virtual reality (VR). We seek to explore the capacity of this kind of immersive digital experience to elicit empathy in the user. However, we are not dealing with just any VR experience: our reflections stem from a concrete case of virtual reality theatre production—*Julie VR*. The article thus aligns with the field of research that analyzes immersive digital experiences as "empathy machines". After presenting the Julie VR experiment, which was developed within the CHANGES project funded by the PNRR in 2024, we introduce the concepts of presence and immersivity in VR theatrical environments, outlining their complex relationship with the emotions generated by the drama Julie. In the third section, we delve into the nature of the emotions experienced by the VR viewer, relating them on one hand to the issue of narrativity, and on the other to the role of the projected body within the image space of VR. Finally, we sharpen our analysis of emotions and VR by focusing on empathy, understood as the emotion that most clearly highlights the potential of VR experiences to generate emotional engagement and foster empathic connection.

The aim of this article is to analyse the role of the musical performer, noting its particularities, and to present an hypothesis concerning the ideal status of the musical work of art. We will observe the development of musical notation, oriented towards an unattainable perfection, establishing its intrinsic limits, its vagueness and conventionality. We will try to delineate to what extent we can speak of the freedom of the performer and the functioning of the complex empathic relationship that the performer establishes with the author and the listener. Finally, we will see how Kantian aesthetic philosophy can offer support for our discussion.

Aurelio Canonici, *Empatia in orchestra*

This contribution tries to highlight the complexity of the relationships that exist between the conductor and the orchestral players, in light of the different personalities that are present in an ensemble of instrumentalists. The conductor has to deal with an incredibly varied "musical instrument" such as an orchestra, where individuals characterized by sometimes very dissimilar backgrounds and sensibilities must be harmonized and coordinated. To accomplish this task, which requires artistic temperament but also psychological finesse, the conductor must relate to his collaborators with authority combined with a singular mixture of empathic ability, intuition and creativity.

Carmen Gutiérrez-Jordano, *El arte animalista como pedagogía política del cuidado empático de los animals*

Animalistic art not only denounces the terrible situation in which animals live due to anthropocentrism. It also aims to become a pedagogy of empathic care that can transform our consciousness and make social and political change possible. To this end, it cannot limit itself to being an aesthetic theory of care but must itself be caring and empathetic towards animals. Nevertheless, there has been animalistic art that has subordinated the ethics of care to purely artistic achievements. In contrast, in this paper we defend an animalistic art that is inseparable from the animalistic ethic of care. Only this art can be a true pedagogy of empathic care for animals.

Daniele Rinero, *Musica e Psicologia allo specchio. Lo spartito dell'empatia*

When music and psychology meet, strange magic happens: one mirrors the other. A different path, therefore, opens up to the musician, when the relational aspect of sound is rediscovered. Only sensorimotor empathy, in fact, can transform anxiety into an opportunity for connection, using mirror neurons. It is necessary, however, to recognize the evolutionary function of anxiety, as an ally of music and not as an enemy to be avoided or controlled. Too many perfect musical performances, without soul and without human warmth. So, it is urgent to bring the empathic relationship back into musical education, as well as into concert, placing the intimate exchange between composer, performer and audience at the center. Only in this way, anxiety will transform into authentic sharing, where the listener, in an active way, will be able to mirror what the composer and performer wish to communicate, becoming co-protagonist of the same life multisensory experience.

Gabriele Scaramuzza, *Lily Marlene a Birkenau*

Inside the Birkenau extermination camp, a beautiful young Hungarian girl is known by the name of Lili because she can sing the famous song very well. Her beauty and her singing will become a death trap for her that she will not survive, despite the affection of the other prisoners. A negative empathy plays against her and introduces a cold wind also in the reader's relationship with this story.

Lucio Marinelli, Laura Filippi, *Emozioni e sistema nervoso: la forza della musica e il ruolo della neurofisiologia*

Emotions are constantly present in our daily lives, arising from external stimuli or from our thoughts and influencing our behaviour. Involuntary responses are mediated by the autonomic nervous system, while most of our actions are controlled by cortical output that we are aware of. Emotions are somewhere in between, we are not always aware of them, but they strongly influence our actions. The deepest and oldest part of our brain is involved in the generation of emotions, connecting to all our organs and reaching the skin. Of the many emotions we can feel, anxiety is one of the most common and pervasive. It can negatively affect our cognitive performance, but music can powerfully modulate anxiety and many other emotions in both normal subjects and patients. Sympathetic skin response is a neurophysiological technique capable of detecting changes in skin impedande due to involuntary brief production of sweat as our autonomic nervous system follows emotions. This technique can demonstrate and measure the effect of music on our emotions.

Nicola Ferrari, *Negli occhi dell'Axolotl, ovvero Empatia Astrazione Straniamento*

Some short stories in the dazzling production of Cortázar and Borges offer crucial experiments in the narrative translation of the Self in the Other. Methodologically distant but critically integrable theoretical perspectives (from Worringer to Nussbaum) permit us to investigate them as effective and affective paradigm of the Literary form of empathetic practice, in its irreducible complexity.

Nicola Vitale, *Empatia e percezione estetica. Lo "spirito della musica" come principio unificatore*

The two aspects that constitute works of art: representation and the rhythmic-musical principle, have both been considered by neuroscience in reference to empathy, as mimetic forms that allow psychophysical identification with the other. Nietzsche problematized these two aspects by bringing out, with the categories of Apollonian and Dionysian, principles of artistic expression, which in their interaction characterize the different genres of art. If the Apollonian principle, in the light of studies on empathy, can be referred mainly to identification with the representation of human figures with an emotional involvement, the "spirit of music", in the light of Nietzsche's problematization of the Dionysian principle, takes on ambiguous characteristics, also referable to different aspects of empathy. Among these, rhythmic ecstasy, whose depersonalizing involvement has an effect of dissolving subjectivity. Opposite genres of empathy that generally interpenetrate and interact in the arts in the realization of beauty. Beauty therefore takes on this ambivalence with respect to empathy: the subjective involvement of representation, in tension with the opposing Dionysian force, a transfiguring cosmic involvement.

Paolo De Jorio, *Analisi pratica ed empirica sull' improvvisazione musicale legata all'audiovisivo ossia fenomenologia dell'estemporaneo*

L'improvvisazione come strumento espressivo nell'esperienza dei cine-concerti è una pratica in uso ancora oggi presso alcuni ambienti in cui la forma originaria del cinema è ancora apprezzata e studiata. Il testo proporne una narrazione di come un pianista o altri strumentisti possano intuire, veicolare le atmosfere e i sentimenti che verranno riscontrati alla fruizione dell'oggetto audiovisivo, approfondendo gli aspetti strutturali della comunicazione musicale in virtù del rapporto empatico tra immagini e suono.

Sabrina Marzagalli, *Empatizzare disegnando dal vero*

Through the experience of drawing from life, it is possible to train knowledge through conscious and unconscious mirroring in the self. It is possible to understand knowledge as readiness for the most generative emptiness, bringing oneself into the absence of narrow conditioning and welcoming creative reactions from multiple natures of multiplied stimuli. Provoking emptiness and silence to artistically contaminate sensations and artistic expression.

Serena Allegra, *Embodied musical empathy from Vivaldi to Puccini and beyond*

This study explores the relationship between music, the body and perception, proposing an addition to the reductionist approach of musical analysis. Using examples from the instrumental and operatic repertoire, it shows how music elicits spontaneous sensory and motor responses, suggesting a possible link between the action-perception cycle and musical empathy. A holistic view of music is proposed that integrates formal analysis with embodied experience, emphasising the role of emotion and musical affordances.

Contributi speciali

Giovanni Scibilia, *Nobody's gesture. Paradossalità del gesto nella pittura di Flavia Albu*

The essay probes Flavia Albu's strategy of staging a gesture without origin in her recent paintings. Mobilising Peirce's idea of the index as revisited by Rosalind Krauss (1977), it argues that Albu's meticulously painted brushstrokes emulate digital prints, thereby cutting the customary chain psyche-hand- mark. In her diptychs, imageduplication converts the simulated stroke into a selfreferential icon, foregrounding the differential play that unsettles claims to immediacy, presence and authorship. The text ultimately places Albu in a conceptual lineage that uses painterly illusion to critique medium specificity and expressive mythologies.

Luca Melchiorre, *Il problema della colpa:* Die Schuldfrage *e* I sommersi e i salvati. *La riflessione di Karl Jaspers e di Primo Levi*

In 1946, the philosopher Karl Jaspers appealed to Germany to help it assume its own guilt, indicated as criminal, political, moral and metaphysical guilt. For the first two, a court is competent (for the political one it was Nuremberg); for moral guilt, the individual conscience is competent, which does not make concessions: crimes remain such even if ordered. For the survivor of the Shoah who feels the (metaphysical) guilt of being alive in someone else's place, only God is competent. Primo Levi helps us understand the meaning.

Nicola Vitale, *Tra ragione poetica e ragione filosofica Sul rapporto tra poesia e filosofia*

The comparison between the meaning expressed by poetry and philosophy is understandable only in light of the fact that the two disciplines originate from a different structure of consciousness: that of the poet and that of the philosopher, who, while sharing the use of words and the modes of thought (rational and intuitive), organize it, in the specific disciplines, in a different way. However, poetry and philosophy also share something deeper that emerges from the heart of the analogy: the archetype, an immanent a priori structure, which underlies the dynamics of being, which cannot be rationalized and represented except through symbols. Investigated by psychology and philosophy as a pre-categorical structure, it takes on different names. As Vico suggests, it is present in symbolic form in myths and fairy tales as archaic sapiential knowledge. In philosophy, archetypes have been particularly valued by Hegel, among the best known, that assumed by the master-servant symbol. But both science and philosophy, in the search for truth and authenticity, cannot ignore such profound essences that are momentarily rationalized in the becoming, in the succession of theories and their re-elaborations. Poetry, on the other hand, does not try to explain the archetypes, but makes them live by involving the subject through multiple levels of consciousness, sensorial and conceptual, united in the unifying emotion of the same structure, perceived as a particular rhythmic and musical sense.

Sabrina Peron, *La congiura di Kafka*

This brief essay reads Franz Kafka's letters to Milena Jesenská around the motif he calls his "inner conspiracy," a destabilizing impulse that would overturn the rule-bound determinism of existence – figured through the game of chess – by suspending causal necessity. In imagining a game where one steps outside the board like an arbiter-God (Kafka flirts with a Spinozist register), determinate moves yield to radical contingency: every piece, every destiny exposed to chance. Kafka is at once drawn to and horrified by this prospect, while Milena's own vulnerability sharpens the ethical stakes the "conspiracy" opens.

Reti, Saperi, Linguaggi, 1(2024)
https://www.rivisteweb.it/issn/2279-7777/issue/9798

Sed/Contra

Daniele Panizza, *Comment on «Linguoculturological Modelling of Phraseological Units Characterising the Negative Psycho-Emotional State of a Person»*

Linguoculturological modeling of phraseological units characterising negative emotional states can inform us on the relationship between languages and the cultural/ psychological background of their speakers. Unfortunately, Alshynbekova et al. (2024) do not provide a model that accounts for the differences and similarities between phraseological units in Kazakh and Chinese and how they characterize emotional states. Chinese phraseological units display symbolic representations derived from classical and philosophical literature. Kazakh phraseological units, instead, display a complex metaphorical construction process with references to animals and nature and strong connections to nomadic cultural experiences. Despite such differences, both languages use sophisticated metaphorical mechanisms to encode negative emotional experiences, transforming abstract psychological states into tangible, comprehensible linguistic representations. Whether this is a universal feature pervasive in world languages is a research question that has yet to be addressed.

Focus article

Antonino Pennisi, Alessandra Falzone, *Trumpism and Long-Termism. AI and Biopolitics of Extinction*

The year 2025 may be remembered as the onset of a new political philosophy in power: biopolitical longtermism. Longtermism is a recent techno-political movement that brings together renowned philosophers, mathematicians and artificial intelligence experts, funded by a wealthy and ideologically motivated transnational entrepreneurship. Biopolitics, in contrast, is a highly contentious political philosophy that has experienced significant opposition and divergent interpretations. According to its founder, Michel Foucault, biopolitics is the point of intersection and clash in the human world between the spheres of power and corporeality. A radically opposing

view to Foucault's biopolitics emerged in the Anglo-Saxon context in the new millennium. This model is bio-evolutionary and ethological, based on the idea of deeply understanding how to reconcile conflicts, differences, and disparities, as well as processes of cooperation, solidarity, and social redistribution, aided by powerful natural processes such as reproduction and immigration. From a philosophical standpoint, longtermism can be interpreted as the technological translation of biopolitics. What cannot afford to normatively regulate the biological world will be undertaken by Artificial Intelligence. Our assertion is that this project could soon become a reality. Its realization seems to hinge on the deterministic-decisionism of Donald Trump. Within this framework would fall all the astonishing violations – linguistic and factual – of the political-diplomatic conventions shared by the global community since the post-war era, which we have witnessed in the early months of 2025. The article concludes with an analysis of the errors of longtermism in relation to its possible evolutionary foundations, and in particular to the technical weakness of the notion of «extinction» which should constitute its theoretical fulcrum.

Approcci semiotici e cognitivi al volto (parte III)

Massimo Leone, *Exceeding Singularity: A View on the Cognitive Semiotics of Impersonation*

This paper explores the cognitive semiotics of impersonation, emphasizing its digital manifestations. Through the lens of the FACETS project, it examines how digital technologies, from generative AI to deepfakes, challenge traditional notions of personhood. Impersonation is analyzed as a semiotic phenomenon, encompassing natural mimicry, human performance, and digital emulation. The study bridges interdisciplinary perspectives, from ethology to AI ethics, highlighting how digital impersonation disrupts the ontological status of individuality. It interrogates whether personhood remains anchored to biological uniqueness or is redefined by technological mediation, ultimately questioning the ethical implications of an era dominated by synthetic and augmented identities.

Alessandra Richetto, *Faces of Androids and Robots in Animated Fiction*

As science fiction has become a popular genre, and robots and androids have become more and more common in fiction and everyday life, this dissertation examines the representation of robots and androids in animated fiction, focusing specifically on the representation and animation of their facial features. The face is understood as a

catalyst for human attention and a mirror of human subjectivity. Ultimately, the essay will attempt to understand whether certain facial designs and animations of facial features are associated with certain narrative models.

Remo Gramigna, *Stealth in the Digital Age: Privacy-Enhancing Technologies, Anonymity, and Deepfakes*

In the digital age, the concept of stealth has evolved beyond physical concealment to encompass online anonymity, privacy protection, and digital deception. This paper explores the role of privacy-enhancing technologies in safeguarding user identity, the challenges of maintaining anonymity in an increasingly surveilled world, and the rise of deepfakes as both a tool for obfuscation and a threat to authenticity. By examining the interplay between these elements, we highlight the ethical, technological, and societal implications of digital stealth and its impact on privacy, security, and trust in online interactions.

Dora Anastasi, *Loss of Face. Defacement between Iconoclasm and Ambonoclasm*

This paper explores the defacement of sacred images as a complex, relational act that transcends mere destruction. Drawing on theories of cognitive agency, spatial embodiment, and liturgical architecture, it examines how medieval images functioned as intentional artefacts – objects embedded in ritual, space, and social meaning. Central to the analysis is the rood screen, interpreted as an image-place that organized space, mediated access and vision, and reinforced liturgical hierarchy. Through the lens of «ambonoclasm» – a term denoting both the removal and the physical mutilation of rood screens – the paper investigates episodes of English iconoclasm between the Reformation and the Gothic Revival. Emphasis is placed on the performative violence of facial defacement and the paradox of images gaining meaning through damage. The concept of «ambonoclash» is then introduced to describe the symbolic tension between erasure and reconfiguration. The paper concludes by connecting historical iconoclasm to contemporary visual culture, suggesting that even mutilated images continue to shape collective memory and aesthetic perception.

Federica Cavaletti, *Becoming Pixels. Shame, Body Perception, and Avatars from Real to Virtual Worlds*

Shame is a complex emotion that can affect multiple aspects of one's sense of self. In this paper, I will address a particular type of shame, which I will call scopophobia, that concerns one's body perception and is triggered by being looked at by others in a way that is perceived as judgemental. In the first section of this paper, I will provide an account of this construct, focussing both on its origins in the gaze of others and its effects on body perception. Then, in the second section, I will explore how scopophobia evolves in the context of the contemporary mediascape. More in particular, I will examine how body perception can undergo transformations when subjects adopt pixel-based representations of themselves, or avatars. After distinguishing between avatars that replace or reinforce the users' actual bodily appearance, I will discuss the potential of both categories to improve subjective body perception and reduce vulnerability to shame.

Off Topics

Valentina Cardella, *Conspiracy Theories: The Demarcation Problem*

The debate about the definition and nature of conspiracy theories remains controversial, especially in philosophy. The divide between generalists, who focus on implausible theories, and particularists, who take a neutral stance, leads to an impasse. Generalists dismiss theories as epistemically suspect, while particularists risk overlooking the troubling aspects of these theories. I argue for preserving some elements of the folk notion of conspiracy theories without endorsing its pejorative definition. In my view, it's not the content of most conspiracy theories that makes them suspect, but the way they are often held and supported. Conspiracy theories, like other epistemically suspect beliefs (for example, delusional ideas or paranormal beliefs) are typically resistant to counterarguments. I am fully aware that the generalist notion of conspiracy theories may stigmatize those who challenge conventional authorities, but I think that, even if the expression «conspiracy theory» were eliminated, its problematic nature would still persist.

Amelia Gangemi, Andrea Gragnani, Chiara Rizzotto, Febronia Riggio, Francesco Mancini, *The Influence of Guilt Emotion on Time Evaluation: A Preliminary Study*

The question addressed in this paper is whether guilt serves as a source of information in the assessment of time resources. Across two studies, we examined whether state-induced guilt leads to an overestimation of the time required to complete a series of activities and an underestimation of the number of tasks one can accomplish within a given time frame. Additionally, we investigated whether individuals high in trait guilt exhibit these tendencies more than others. Participants with high and low levels of trait guilt were included in the study. Three affective states were induced: guilt, anxiety and a neutral condition. Participants were asked to estimate both the time required for various daily activities and the number of such activities that could be completed within a fixed time period. Contrary to our predictions, individuals high in trait guilt underestimated the time required to complete a given number of activities and overestimated the number of tasks they could accomplish within a set time interval after experiencing guilt induction – rather than following anxiety or neutral affect induction. We discuss these findings in relation to the prudential mode and the distinct roles of deontological and altruistic guilt in the evaluation of time resources with no-interpersonal tasks.

Luca Capone, Felice Cimatti, *Sensi senza significato. La competenza semantica al tempo dei "Large Language Model"*

The question of «meaning» proves to be a divisive and challenging subject for AI. Scholars and professionals in the field of Large Language Models have been debating this issue for years without finding a consensus. The disagreement lies not only in the interpretation of results but also in the theoretical assumptions that should lend scientific validity to discussions about models. This paper aims to provide a unified theoretical framework for understanding «meaning» in AI systems like the renowned ChatGPT. The proposed framework is based on Saussurean structural linguistics, which proves effective in describing model functioning and resolving many of the issues raised in specialized literature.

Gaetano Licata, *Deflazionismo, fattori di verità e teoria della corrispondenza*

Many authors have raised a difficult problem about deflationism: how to fit into the deflationary analysis of truth the fact, widely perceived in the common feeling, that truth depends on reality? This problem provokes a choice that every deflationist is

forced to make: to lock oneself in a deflationism which uses the T-sentences alone as sufficient analyses of truth and which, consistently, refuses to see truth as tied to reality, or accept that the integral deflationism denies a widely shared aspect of truth – namely that true propositions are such according to certain states of the world –, and seek accordingly a strategy to maintain the basic principles of deflationism by admitting, at the same time, a «correspondence intuition» which nevertheless causes the risk of logical incoherence. I will argue that the «correspondence intuition» is important for a theory of truth and that a well-structured correspondence theory is always preferable to deflationary positions because it already contains an explanation of the relationship between the truth of propositions and the facts of the world.

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https://www.rosenbergesellier.it/ita/titolo?ref=1764

The Epistemology of Narrative Knowledge

Varia

Babette Babich, N*ew religion: Wang Guangyi, Apelles' line, and political theology*
Nicolas C. Gonzalez, *A realist approach to surrealist art*
Martina Properzi, *The technology-supplemented bodily subject. A case study in biomimetic prosthetics*

Rivista di Estetica, 89(2025)
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What is the "New"?

I. Novelty, Transformation and Surprise

Giorgio Armato, *Badiou e il nuovo come irruzione dell'evento*
Natalie Depraz, *The transformative virtue of surprise in politics*
Daniel Smith, *What is the "new"?*

II. Novelty in the Arts

Davide Dal Sasso, *The (old) myth of dematerialization and its overestimation in contemporary arts*
Ludger Schwarte, *What is so special about artistic novelty?*
Paul Guyer, *Novelty, engagement, and renascence: some aesthetic concepts in architecture*

III. Phenomenology of the Ontological Novelty

Erica Onnis, *Nuove capacità e nuove qualità. Due forme diverse, ma complementari, di novità ontological*
Daniele De Santis, *"Etwas Neues", or What it means to be an "individual idea"*

Francesca Forlè, *Becoming new in old age. Bodily experience and personal flourishing*

Scenari, 22 (2025)
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Dal Grand Tour al turismo di massa. Itinerari tra estetica e società

Leonardo V. Distaso, *L'overtourism come momento dell'attuale industria culturale*

A reflection on some aspects of mass tourism in regard to some of Adorno's remarks on the subject of leisure and the reification of cultural heritage within the processes of the cultural industry. The bourgeois form of life that develops in the phase of late capitalism has transformed the tourist experience into an ideological confirmation of the forms of domination that mark the territories of culture along with the socio-economic ones. "The touristic man" becomes one more form of the contemporary consumer.

Imma De Pascale, *Il turismo come regime an-estetico*

The article proposes a reflection on mass tourism in relation to "art cities" taken by storm by millions of visitors intent on capturing on camera their presence in places conventionally recognized as having cultural value. In particular, the object of investigation is the mechanisms inflicted by capitalist culture that deceives the tourist into an aesthetic experience free from the constraints of everyday life. The purpose is to highlight the dark side of the tourism industry: tourism, as we know it today, is a vehicle of social control, an institutional vent that the capitalist system grants citizens as a reward to better endure oppression.

Roberto Terrosi, L'alienazione estetica nell'overtourism e nel turismo 4.0

This paper examines how contemporary tourism practices, particularly overtourism and Tourism 4.0, represent a profound alienation of the aesthetic experience. Starting from the historical origins of tourism in the Grand Tour tradition, we analyze how the aesthetic dimension of travel has undergone multiple stages of alienation, from the initial commodification of cultural experiences to the current situation where the experience itself becomes a commodity. The article argues that while overtourism

and Tourism 4.0 appear to be opposing phenomena, they are two sides of the same coin, both resulting from a degradation of the aesthetic dimension despite their connection to experiences that maintain a fundamental relationship with aesthetics. Through a theoretical framework that draws from classical alienation theory (from Rousseau to the Frankfurt School), we demonstrate how the current tourism industry not only alienates the aesthetic experience but reduces it to waste, transforming portions of tourists' lives into mere packaging devoid of the promised emotional content. This analysis reveals how the commodification of experience in contemporary tourism represents a new frontier in the alienation of human experience.

Dario Bonifacio, *Benvenuti nella città delle attrazioni*

The phenomenon of global mass tourism is strongly affected by a complex of socio-cultural dynamics that can be summarized under the term "Disneyfication". The modern tourist is essentially a consumer of emotions and experiences to be documented, and his view of art, landscape, and history is deeply shaped by a set of icons and desires acquired through permanent exposure to the forms of the entertainment industry. As the historic center acquires the functions and appearance of a theme park, i.e., a space apart from the rest of the city, protected by a series of control devices and stocked with a variety of paid family entertainment products centered on edutainment technology, the new urban redevelopment projects materialize the utopia of a perfect world, where luxury and well-being meet the needs of an individual in search of personal fulfillment.

Domenica Spinosa, *Il turismo di massa "come ornamento" nella prospettiva critica di Siegfried Kracauer. Con due brevi focus cinematografici*

This article aims to address the issue of modern tourist travel, by first, reconsidering Siegfried Kracauer's critical positions from an article written in 1925. Kracauer insists that among the goals of bourgeois society, which tends more and more towards capitalism and the perfection of the means of mass production, is a veritable transformation of both the form and the content of travel, which is reduced to a mere and simple movement from one place to another. The Kracauer's theses is also useful as premise for the second part of the article, in which he proposes a brief analysis of two films in which tourist travel is a central experience: *WestWorld* (1973) by Micheal Crichton and *Le vacanze intelligenti* (1978) by Alberto Sordi. The filmic occasion

attempts to show how cinema has tried to narrate the subject in question from a critical-social point of view.

Andrea Bocchetti, *'Io ho abbastanza spirito per il Sud': Nietzsche tra Napoli e Sorrento*

This article aims to illustrate, through the story of the events surrounding Nietzsche's first trip to Italy, the key moments that marked the German philosopher's distancing from his 'master' Wagner. Between the summer and early autumn of 1876, the two met first in Bayreuth, then in Sorrento: this brief period was enough for a long and deep friendship to come to an end, due to the divergent spiritual paths the two took from that moment on.

Pietro Bertino, *Per un'estetica del turismo gastronomico: dall'autenticità dell'esperienza turistica alla qualità dell'esperienza estetica*

This paper explores the phenomenon of mass tourism from an aestheticological standpoint, focusing specifically on gastronomic tourism as a case study. The goal is to demonstrate that the tourist experience is not merely about the diverse range of activities associated with tourism, but rather reflects a broader framework for understanding experience, deeply rooted in modern Western thought. The emergence of philosophical aesthetics shares with tourism not only a chronological overlap but also the modern drive to epistemologize reality. From the Grand Tour to its massified contemporary counterpart and the current trend of compulsive gastronomic consumption, the modern subject seeks to know—or recognize —the world, deriving social benefits from this knowledge. Thus, it can be argued that tourist experiences do not inherently possess aesthetic value; rather, their aesthetic potential is subordinated to a (re)cognitive imperative. In addition, we must question whether tourism is evolving into a perceptual habitus that shapes our overall mode of experience.

Paolo Bosca, *Tra le maglie della rete. Aree interne, anarchivio e pedagogie radicali per un'estetica del capitale turistico*

This article reflects on the ways in which the phenomenon of archiving cultural elements, which is essential for the acquisition of touristic capital in the global market, is transformed in the context of so-called inland areas. I will try to highlight how the idea of the anarchive, in the elaboration offered by The SenseLab, is particularly fertile for these kinds of areas. Alongside this practical-theoretical device, I will take

some elements of the Global Tools research, carried out in the 1970s by a group of architects and theorists who, provocatively abandoning cities, turned to rural areas to configure a pedagogical practice that coincided with life, moving away from any idea of detached fruition. In conclusion, I will offer an example of the anarchiviation of inland areas: Reminescenza by the collective Spazio Vacante. A concrete cue for the creation of tourist surplus value rooted in the life that flows even where it seems to have stopped long ago.

Varia

Marcello La Matina, *Il teatro greco e le basi logiche della persona*

In this article, I would like to formulate a theory of the πρόσωπον by investigating the role Greek drama may have played in laying the foundations, not only conceptual and expressive, but above all logical, of the notion of the person. The Attic drama, flourished in classical Antiquity, took on the task of translating the content of traditional myths into a language suitable for representation. This task could only be accomplished by adapting the expressive resources of the available language: mimetic gestures. It was necessary to translate the mythical Doing of traditional heroes into an action that would show its structure, reasons and, at the same time, its genesis and life. The central role in this work was assumed by the πρόσωπον. The term, which had a long and varied fortune, indicated both the mask and the person of a myth, and those of the verb, but above all it indicated the persons involved in the enunciation. By virtue of this semantic polysemy, the πρόσωπον was able to operate the catalysis necessary for a content analysis of traditional tales and for the transformation of the diegetic-mythic Doing (which is always attributive, because it is linked to the Hero's proper name) into a mimetic-dramatic Doing (on principle capable of stimulating a 'polemical' syntax). It is from the theatre and its 'camouflage' – and especially through the contribution of the philosophical and theological speculation of the Greek Fathers – that the path starts leading to the modern notion of person.

Alessio Martino, *Multistability as virtuality. Technology as a layer of the flesh*

Il concetto di multistabilità rappresenta uno dei punti teorici più importanti nella postfenomenologia, attraverso il quale è possibile intendere la tecnologia come né neutrale né orientata in modo deterministico. Uno strumento, essendo multistabile, si apre a una molteplicità imprevedibile di configurazioni, senza essere caratterizzato

da un'essenza metafisica. Questo contributo prende in considerazione alcuni aspetti critici della multistabilità, sostenendo che essa non può trovare un fondamento adeguato all'interno di una filosofia incentrata esclusivamente sull'analisi del contesto. Per offrire un'alternativa a questa impasse, si approfondisce l'ontologia della carne sviluppata da Merleau-Ponty, fornendo un'interpretazione che ne evidenzia la virtualità, intendendo la carne come deiscenza del significato. Attraverso il pensiero di Merleau-Ponty, l'obiettivo è delineare un quadro concettuale più ampio su cui radicare il concetto di multistabilità, senza rinchiuderlo in un fondamento sostanzialistico nel senso classico.

Matteo Cherubini, *La ricerca dell'unità: idealismo ed estetica nel giovane Dewey*

The purpose of this article is to provide a comprehensive reconstruction of the intellectual and philosophical influences that shaped Dewey's formative years (1859-1887), particularly with regard to the American romantic and Hegelian currents of his era. To this end, following a concise introduction outlining the interpretative challenge of the enduring Hegelian influence in Dewey's philosophy, the article will proceed to examine the various stages of Dewey's education, tracing his philosophical and personal movements between the two universities he attended (the University of Vermont and the Johns Hopkins University in Baltimore) and the encounters he had with prominent American idealists and romantics (J. Torrey, Harris, Morris). The subsequent section of the article is dedicated to an enquiry into the identification of aesthetic themes in two seminal works by Dewey: Kant and the Philosophical Method (1884) and Psychology (1887). The ultimate objective is to demonstrate how a hybrid approach to Dewey's early work (combining historical-biographical and theoretical elements), inspired by the theory of the permanent Hegelian deposit, can generate novel possibilities for interpreting Dewey's aesthetics.

Jacopo Rossi Angelini, *"Das natürliche Phänomen" and its fourth co-ordinate. The kinship between the phenomenological doctrines of Goethe and Florensky*

L'obiettivo di questo scritto è quello di definire, sulla base dei numerosi riferimenti a Goethe presenti nell'opera di Florenskij, la somiglianza tra alcuni presupposti fenomenologici della loro ricerca filosofica, dimostrandone la relazione strutturale. Questo testo si basa quindi sull'avversione teorica di Florenskij per l'istante chiuso (момент) e sull'avversione di Goethe per il puro dato di fatto (das Faktum): la comune diffidenza verso la vuota puntualità di questo dato fornisce un collegamento tra il

modus investigandi dei due autori e, di conseguenza, tra la definizione dell'oggetto a cui è orientata la loro ricerca. Diventa così possibile mostrare che proprio l'aspetto vitale del fenomeno, che lo pone in incessante connessione con ciò che è altro da sé, è la chiave adottata da entrambi gli Autori per mostrare come il fenomeno percepito sia in realtà concepito come una manifestazione necessariamente aperta e vivente all'interno della stessa ricerca che cerca di indagarne il senso.

Federica Porcheddu, *La costruzione del visibile: sperimentazioni luminose tra arte e scienza*

This paper explores the turning point made by twentieth-century experimental photography through the research of Man Ray (Electricité photograms and series) and László Moholy-Nagy (Light-Space Modulator), in which light is conceived as an active principle in image formation. He then delves deeper into the thought of György Kepes at the New Bauhaus Institute in Chicago, where in the volumes Language of Vision (1944) and The New Landscape in Art and Science (1956) he combines Gestalt psychology, scientific methods and creativity, proposing light as a generating principle of form and meaning. Analyzing photograms, kinetic installations, and macroradiographs, the article demonstrates how light shapes perception and symbols, proposing a multidisciplinary method for navigating the algorithmic "invisible" of the contemporary digital landscape.

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The political space of aesthetics

Luca Cardone, *Noi, macchine memeficanti. O di come il mondo scompare nei nostri scherzi*

In this paper, we introduce the concept of the memefying machine. Drawing on Baudrillard's perspective, which sees irony as the only cure for the paralysis of the West caused by the proliferation of simulacra, we argue that memes and memetic games embody a deactivation and incorporation of this subversive irony. This reflection aims to analyze the meme from both aesthetic and political perspectives, showing how it becomes a pathogenic and autoimmune response to the virtual

derealization of reality. In this context, the memefying machine reduces every event and the world itself to an ironic miniature, avoiding confronting its impossibility of taking place.

Imma De Pascale, *La rivoluzione estetico-democratica della Comune di Parigi*

The article offers an aesthetic-political reflection of the Paris Commune with the aim of outlining the character of the first proletarian revolution that transformed the possibility of an emancipated society into concrete utopia. In the experience of the Commune, politics and art intertwine their emancipatory path. For this reason, the article investigates, in the first paragraph, the ways in which political action acts aesthetically and in a performative sense on social reality and, in a second moment, proposes an analysis of the politics of art operated by the Federation of Artists that claims its social purpose.

Christoph Haffter, *The transcendence of the political. Revolutionary doubt in Luigi Nono's music*

The current debates about the politization of art often suffer from the fact that we take for granted what we understand by politics. I would like to take the controversies about the political in Luigi Nono's music as an opportunity to reflect on the meaning of this peculiar category. I would like to differentiate first between three paradigmatic conceptions of the political in order to, secondly, examine the political content of Nono's overtly political music from the 60s and 70s. The assumption that guides me is that the political content articulated in Nono's works is linked to the idea of the political transcending itself.

Manuel Mazzuchini, *Dialettiche della creazione. Per una critica dell'immersività*

Our proposal's aims are twofold: first, to develop some Adornian reflections as a complement to the category of immersivity; and second, to explore the implications of immersive art within the context of the current ideological debate, particularly in relation to the artistic use of new technologies. We will observe how the concept of 'immersivity' can evolve into an aesthetic notion of a qualitatively distinct kind if comprehended in its true sense, as it actually belongs to the very creative nature of art and, in the case of music, to its very form of expression.

Benedetta Milani, *Politics of aisthesis and the aestheticisation of politics in the digital world. On technology, aesthetic and the faschosphere*

Today's political conditions – dominated by the global spread of far-right ideologies and governments – make it necessary to reflect on the political dimension not only of art but of aesthetics itself. Using the theories of Walter Benjamin and Vilém Flusser, this article analyses the relationship between aesthetics, technology, and politics, questioning why the digital world has proven to be a fertile ground for the aestheticisation of politics in a late-fascist key. While Flusser shows how technical images program subjects, Benjamin helps us understand how the recursiveness of the digital world favours the spectacularisation and aestheticisation of political discourse. Finally, I will also examine how the aesthetic-artistic gesture becomes a political act capable of activating practices of resistance and outsmarting the pervasive algorithmic infrastructure of the digital world.

Marina Montanelli, *Il mondo allucinato e i compiti politici dell'estetica e dell'arte*

The article moves from the crisis and critique of some of the ideological discourses of postmodern philosophies, to question the possibility of emancipation. In the conviction that an answer to this question can only come from a profound investigation also of our way of perceiving the world, the text addresses the transformations that have affected the human sensorium from the advent of technical reproducibility and industrial capitalism to the present day. Psychosis, trauma, fetishism, and dreams provide models for thinking about these trans-formations: for thinking about hypersensorialisation, the divarication between image and word, disintegration, and the predominance of synchrony over diachrony. A second pole of this investigation is constituted by the theme of alienation and identifications of contemporary subjects with their digital and social Doppelgänger; by the (materialist, feminist, postcolonial) critique of these same mechanisms of specularisation. The article thus closes with a reflection on the tasks of an intimately political aesthetics and art, on the new "theory of perception" to be thought without which any political revolution will always remain stunted.

Giulia Zerbinati, *Art's "double character" and its critical potential against total society in Adorno*

The paper analyzes the reciprocal mediation of art and society, to show how Adorno interprets the aesthetic as the last possibility of spontaneous and critical human

expression within the reified world of advanced capitalism as dehumanizing "total society". Art, for Adorno, fits paradigmatically into the dialectic between participation to and divergence from the social totality, as it is marked by a "double character". On the one hand, art takes place in the material and empirical society, while, on the other, by virtue of its ineliminable reference to the "nonidentical", it maintains a marginal range of autonomy. Art can thus become immanent critique and, when not politicized and traced back to ideology, one of the last possible forms of opposition and resistance to the (social) existent.

Miscellaneous

Guido Bitossi, *Further steps towards an enactivist pragmatist theory of picture perception*

How does picture perception work? This paper suggests the outline of an enactivist and pragmatist account of picture perception. After discussing representationalist interpretations of the phenomenon, I claim that picture perception is a form of visuomotor reenactment scaffolded by the picture. In the last part of the paper, I show how this account practically works. This hypothesis might be a theoretical framework for future empirical research.

Dario Cecchi, *Catharsis reconsidered: Gadamer and Jauss at the benchmark of a poetical category*

Catharsis is considered according to the interpretations of two contemporary thinkers: H.G. Gadamer and H.R. Jauss. According to Aristotle, it is the "purification" (katharsis) of "pity" (eleos) and "fear" (phobos). Gadamer is unsatisfied with the translations of the words eleos and phobos: for they describe the real involvement to the tragical representation. The spectator discovers the fragility of the human existential condition through the tragical fate of the hero. Jauss emphasizes how the audience find a standpoint from which events can be judged. Catharsis is a sort of reflective detachment. The interpretation of the story foreshadows the reconfiguration of our ethical values. Recognizing oneself through the identification with the other or exploring the distance between the other and oneself: they are different ways of understanding catharsis, integrable with each other as far as they are elements of an identification concerning all forms of storytelling.

Alessandro Cavazzana, *The curse of anachronism. Interpreting and perceiving pictures from the past*

In history of art, anachronism is the experience of the contemporary observer being projected onto a picture of the ancient times, it is the memory of one era being introduced into another era, it is the present informing the past. According to Lucien Febvre, anachronism must be avoided like the plague. It is the (art) historian's bogey. Nevertheless, reconstructing the past without appealing to our present seems impossible. But how to avoid it? How could the art historians leave the mental universe of their own era to penetrate that of the period they are analyzing? It seems that we have reached a sort of dead end. I suggest calling this impasse the paradox of anachronism. The planning of the paper is as follows: (i) I will examine the underlying methodology of some critics and art historians in relation to the paradox of anachronism, showing which proposition of the paradox they have rejected in order to overcome the impasse; (ii) I will sketch an alternative solution to those examined, which involves resolving the paradox by focusing strictly on pictures as objects that admit a peculiar visual experience, exploiting some arguments from the so-called "history of vision claim" and depiction theories.

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Sensibilia 18 Decision/Entscheidung

Satomi Abe, *On the duality of reasons and time-relativity of obligations*

This paper challenges the puzzle of how decisions and promises create additional reasons for action. I argue their binding force isn't reducible to reasons' normativity by examining their time-relativity. J. Raz's view that decisions generate new reasons breaks the connection between reasons and value. Alternatives focusing on intrinsic value miss time-relativity. I argue promises are grounded in relationships, not normative forces. When making promises, we introduce biases toward certain values that shape our lives as we fulfill them.

Germana Alberti, *"Hope is a decision". Decision as the primary cause of individual and global transformation*

This article examines how, in Mahayana Buddhist philosophy – and particularly in its 20th-century reinterpretation by Japanese philosopher Daisaku Ikeda – the concept of decision, understood in a multi-perspective and holistic manner, holds fundamental importance. Decision plays a crucial role in the process of awakening or spiritual enlightenment, and it does not involve only passive, mystical, or unconscious elements; it is also, and above all, an active and rational action. Since, from Ikeda's perspective, what we should choose is hope, this article will demonstrate how such an assumption can have revolutionary implications both on an individual level and social plane.

Matteo Bianchin, *Collective deliberation as epistemic cooperation*

I suggest that collective deliberation processes should be seen as cooperative epistemic activities. After considering a well-known argument for why they cannot result from a majoritarian aggregating procedure, I focus on the limitations of a functionalist approach to collective agency and suggest that Tomasello's approach to cooperation can shed light on how collective deliberation works. I then argue that understanding collective deliberation in terms of epistemic cooperation sheds light on both the structure and the normative implications of collective deliberative processes.

Massimo Caon, *Deciding experience. Democratic normativism to the test of deliberative democracy*

This essay aims at pointing out how recent developments inside deliberative theory are relevant to the debate between normative and realist approaches to democratic theory. More specifically, I argue that a substantive understanding of the epistemic functions of a deliberative system offers a decisive argument against current tendencies that confine normative approaches to democratic theory into the realm of utopianism.

Dario Cecchi, *Judgment reconsidered. Political decision in Hannah Arendt, between politics and aesthetics*

Taking a political decision: what does this mean? And why has political decision, if it has, an aesthetic dimension? These questions will be tackled in the thought of one of the most influential political thinkers of the 20th century: Hannah Arendt. I will develop the aforementioned issues according to a short reconsideration of some pivotal issues of her political thought. Firstly, I will consider what kind of experience politics is for Arendt. Secondly, I will consider what kind of activity political action is

for her. Thirdly, and lastly, I will consider why political actions claim for a form of judging that corresponds to aesthetic judgment, in the Kantian acceptation of this concept. I believe an idea of political decision can emerge through the reconsideration of these issues in Arendt's thought.

Riccardo Finocchi, *Il discorso della decisione. Effetti di senso e processi di significazione*

In this article, we analyze the decision from a semiotic point of view. The decision can be analyzed semiotically as an effect of the discourse. For this reason, we will explain what is meant by the effect of the discourse. We will examine the semantics of the term decision and then clarify the way in which discourses on decision are constituted. The semiotic point of view of the decision will be useful to analyze the technical decision that is used in digital technological devices.

Yuho Hisayama, *Decision-making in a self-evident atmosphere. Reconsidering the Japanese word kūki (空気)*

This paper examines the Japanese word kūki (air or atmosphere) that can influence the decisions of human subjects within it. Drawing on two examples from Natsume Sōseki's novel Kokoro, it explores the fundamental characteristics of kūki that, as a self-evident atmosphere, latently affects the subjects. Then, revisiting Shichihei Yamamoto's critique of the misuse of atmospheric power, this paper proposes a new typology of kūki and points to key cross-cultural tasks for the future of Atmospheric Studies.

Nicola Ramazzotto, *The Decision and the earth. Heidegger's post-foundational aesthetics*

This paper explores the relationship between "earth" and "decision" in Heidegger's philosophy and their role in the development of a post-foundational aesthetics. It begins with an analysis of resoluteness and situatedness in Being and Time, traces the reinterpretation of decision after the Kehre, and finally turns to Heidegger's aesthetics, arguing that earth acts as a force of resistance, ensuring that every decision and grounding of meaning remains finite, situated, and revisable.

Ermelinda Rodilosso, *When AI decides. Ethical challenges in life-and-death scenarios*

This paper aims to shed light on the often-overlooked ethical tensions between Artificial Intelligence (AI) and human decision-making in life-and-death scenarios, where outcomes directly affect human life, survival, and well-being. Focusing on the issues of autonomy and control, I argue that while AI systems can exhibit computational autonomy, they lack the deliberative and moral capacities required for full ethical agency. Through case studies in military and healthcare contexts, I argue for the necessity of consistent human control in ethically sensitive decisions.

Stefano Semplici, *Le decisioni "difficili". Esempi dall'emergenza pandemica*

The decision on the right thing to do in the concrete circumstances of life, the "deliberate choice" of which Aristotle spoke, can become "difficult" for different reasons, which often overlap: the inadequacy of the information base, which is the cause of a specific form of vulnerability; the conflict between duties and principles; problems of incommensurability and incomparability; conditioning or real forms of constraint that reduce the space of options actually available to individuals or push them to do what they would never have chosen if they had truly been "free" to choose. The Covid-19 pandemic has offered illustrative examples of how these difficulties arise both for decisions that individuals make for themselves and for those that affect an entire community.

Erik Wallrup, *The king's speeches. Decisions during the 1772 revolution in Sweden*

This article investigates the mood and the atmospheres of the so-called Swedish Revolution in 1772, when King Gustav III carried through a coup d'état. Martin Heidegger's elaborations of boredom in lectures held 1929-30 – a mood that to a certain extent is a parallel to the hesitation of both the Swedish king and the country during the crises which led to the revolution – and Tonino Griffero's studies on atmosphere enable an affective elucidation of historical documents and eyewitness testimonies. The political decision taken in 1772 emerged from the mood of hesitation.

RIVISTE STRANIERE

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Peter Sloterdijk

Jean-Pierre Couture, *Sloterdijk ou l'éclipse du nietzschéisme français*

French Nietzscheanism attempted to rescue Nietzsche from his fascist appropriation through relentless smoothing and depoliticization. Without this French ennoblement of a figure who remained under deep suspicion in Germany, Peter Sloterdijk would have struggled to revolutionize the canon of legitimate authors in the German context. This article first shows, drawing on the work of Ronald Beiner and Domenico Losurdo, that the excessive depoliticization of Nietzsche by French Nietzscheanism has not withstood the test of time, nor the resurgence of the reactionary political code embedded in his work. It then traces the outlines of this political project as it persists in Sloterdijk, from its caustic stylistic echoes to its political and sinister remnants.

Marie-Ève Morin, *Cohabiter dans le monde globalisé. Les écumes globales de Peter Sloterdijk et la cosmopolitique de Bruno Latour*

This paper seeks to present a comprehensive and systematic picture of Peter Sloterdijk's ambitious and provocative theory of globalisation. In the *Sphären* (*Spheres*) trilogy, Sloterdijk provides both a spatialised ontology of human existence and a historical thesis concerning the radical shifts in human conceptions of the space or sphere they inhabit. Essentially, Sloterdijk argues that global interconnectedness and increasing population and communication density have brought about a situation in which every human action is limited and inhibited by the proximity of others – a situation he describes using the metaphor of foam. In this context, are not all possibilities for constructive political action stifled from the very outset? I will argue that Bruno Latour's concept of cosmopolitics furnishes us with resources to respond to this collapse of political space.

Maurício Fernando Pitta, *« Le spectre du co-immunisme ». Enjeux critiques autour des propositions de Sloterdijk sur l'Anthropocène*

This article sets out to raise a number of critical questions about German philosopher Peter Sloterdijk's proposals concerning the Anthropocene – a debated term used to designate the era when human beings (Western and modern, according to authors such as Déborah Danowski and Eduardo Viveiros de Castro) have become agents of geological and climatic transformation. This debate is all the more relevant given Sloterdijk's intellectual proximity to thinkers such as Bruno Latour and Yuk Hui, who are themselves more or less centrally involved in problematising this era. We begin by presenting some of the key concepts in Sloterdijk's recent thinking (sphere, immunity, homeotechnology), and then analyse the "homeotechnological paradigm" and the proposal for "co-immunism". We conclude with some critical questions about these Sloterdijkian hypotheses.

Roger Xavier, *Contributions à une théorie des médias à partir du concept de résonance chez Peter Sloterdijk*

This article offers a mediaphilosophical reading of the concept of resonance in Peter Sloterdijk's work. Drawing on his theory of spheres as environments for the emergence of subjectivity, it examines resonance as a fundamental operator of intersubjective communication. The analysis connects this notion to a critique of contemporary media, questioning forms of sensitivity, vulnerability, and affective manipulation in the digital age. The central hypothesis is that Sloterdijk's philosophy provides the groundwork for a media theory centered on the mediality of the subject.

Julie Girard, *Mona Hatoum à l'épreuve de la sphérologie de Peter Sloterdijk*

Mona Hatoum's work can, in our opinion, be analyzed in light of the concepts of Peter Sloterdijk's spherology. Undoubtedly, Hatoum herself does not claim affiliation with Sloterdijk's philosophy, and it is not even certain that she is familiar with it. Nevertheless, a long engagement with both her work and that of Sloterdijk gradually convinced us of the plausibility, then the validity, and even the legitimacy of this interpretation. To that end, we show that Hatoum's main artistic gestures and the evolution from one artistic form to another express a spherological coherence, which we characterize as a "meditation on space". Indeed, from the performances of the 1980s to the installations and sculptures of the 1990s and beyond, Hatoum bases her exploration of artistic space and of "reality" on the sphere. In her performances, she initially explores the "sphere" of artist-spectator, by testing her body and its boundaries within a space that is from the outset dyadic. Through this work, she engages in an ontological quest that takes exile – considered in its topological effects

– as its starting point. Through her installations, Hatoum then reveals the morphology of artistic space – and more generally, of "reality" – by representing the sphere in various forms, from microspheres made with her own bodily residues to human-scale globes made of solid materials. This ongoing aesthetic actualization of the spherical form thus raises the question of the "systematicity" of Hatoum's artistic work.

Manola Antonioli, *Foam city : architecture, ville et Terre entre serres climatisées et urgence écologique*

In the philosophical anthropology he developed in his trilogy Spheres (Bubbles, 1998; Globes, 1999 and Foams, 2004), Sloterdijk presents architecture and urban spaces as a "realisation of philosophy", if by philosophy we mean a topology of intimate and collective spaces in which the future of humanity is inscribed. The article explores this line of thought through the prism of the "aphrological" approach developed in the last volume of the trilogy (Foam). In the postmodern era, the dominant topological form is no longer the sphere or the globe, but a "scum" of insularised cells that are nevertheless constantly connected through places of habitation that have become technicised "machines for living" and information and communication networks. It is clear that this vision remains too focused on the West and partially blind to concrete social and political issues, such as gentrification and the growing exclusion of large sections of the world's population who are excluded from the "democratisation of luxury" and subjected to precariousness and exclusion. Always attentive to the history of design, Sloterdijk shows how air conditioning techniques have gradually brought air, atmosphere and climate into the forefront of human concerns. Today, faced with this artificialisation of the climate, architects are proposing a return to constructed climates that are compatible with the constraints of the Anthropocene. Sloterdijk's thinking is fuelled by contradictions and paradoxes, by the tension between praise for the "air-conditioned greenhouses" of modernity and the frivolity of the consumer era, and the current urgency to rethink our earthly condition and devise new forms of relational and environmental ecology.

Charles Ramond, *Peter Sloterdijk: Les intrications conceptuelles*

In Peter Sloterdijk's *Critique of Cynical Reason*, the concepts of "kunism" and "cynicism" represent respectively ascending cynicism, from the weak to the strong (or good cynicism), and descending cynicism, from the strong to the weak (or bad cynicism), which cannot be separated from each other. In the same way, "anger", and more generally the affects of "pride" (i e of the heart, of courage: 'thymotic'

affects), present alternately, in Anger and Time and in Rethinking Taxes, dark and light sides, which cannot be separated. This series of "conceptual intrications" (a tribute to Alain Aspect's famous experiments demonstrating the inseparability of certain particles) can be found in the philosophies of Derrida, Rancière and Girard, and in Deleuze and Guattari's analysis of capitalism. In the end, we make the assumption that only a practical or praxeological resolution, in the form of Sloterdijk's unjustified 'caprice', or of equally unjustified "preferences", which have their distant origins in Spinoza and are necessary consequences of a philosophy of immanence, would make it possible to neutralise these conceptual intrications.

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Jean-Paul, Margot, *Realidad y apariencia en la pintura holandesa del siglo de oro*

According to Georg Wilhelm Friedrich Hegel, Dutch Golden Age Painting turns appearance into essence. With the rejection of the radical separation between what is ideal and what is real, the valorization of appearance [Schein] transforms the concept of reality. As a meditation on appearance, Dutch Golden Age Painting exemplifies the need to dissolve the old opposition between realism and idealism, between nature and ideals, between the representation of nature and its recreation. The multiplicity of realisms leads to a variety of interpretative strategies that show the complexity and ambivalence of the interaction between reality and appearance, art and illusion, in-herent to the social and cultural worlds represented in the paintings.

Laura Elizia Haubert, *Literatura y cognitivismo en la estética de John Dewey*

Although John Dewey's aesthetic theory has been widely discussed in secondary literature over the past four decades, few works have highlighted the importance the philosopher assigned to the literary arts. The hypothesis of this article claims that lit-erature occupied a significant place in Dewey's aesthetic theory, and that it played a central role in his cognitivist aesthetic-moral argument. To develop this hypothesis, the research is structured in four stages. The first consists of an introduction to the problem. The following section focuses on the presence of literature as a central ele-ment in Dewey's aesthetic theory, both in his maturity and in his youth. The third section examines the role of literature in his aesthetic-

cognitivist argument. Finally, in the fourth and last section, some conclusions are presented.

Rodrigo Illarraga, *Los fundamentos divinos del orden: Teología y estética en el Económico de Jenofonte*

This paper seeks to explain Xenophon's management theory in the Oeconomicus by focusing in the aesthetic and theological facets of the notion of order. To do so, key passages of Memorabilia are incorporated, emphasizing on how theological foundations build up a metaphysical structure that support the intimate links between beauty, order and utility.

Gastón Giribet, *El teseracto, Kant y los espejos: La influencia de Charles Hinton en la obra de Jorge Luis Borges*

This article examines the influence of the English mathematician Charles Hinton's expositions on the fourth dimension in the work of Jorge Luis Borges. Although this connection has previously been noted by various commentators –most notably Anto-nio Cajero Vásquez– the present analysis expands upon existing studies by addressing aspects that have hitherto received less attention, particularly the relationship of the fourth dimension with Immanuel Kant, Herbert G. Wells, and mirrors. It is argued that, for Borges, Hinton's principal contribution lies in the possibility of articulating the idea of a fourth dimension in terms compatible with Kantian philosophy. Further-more, the article highlights a significant difference in the ways in which Borges and Hinton related the fourth dimension to Kant's thought.

Diana I. Pérez, *Escribir, dibujar y pensar*

This paper examines and expands upon the theses advanced by Alva Noë in his recent book The Entanglement: How Art and Philosophy Make Us What We Are, in which he proposes a novel conception of the place of art and philosophy within the fabric of human practices. The analysis focuses particularly on the example of writing and its relation to speech. First, the central ideas developed by Noë are outlined, with special emphasis on the chapter devoted to writing, and several difficulties inherent in his approach are identified. The second section draws on the history of writing to argue that the issue is more complex than Noë suggests. Subsequently, various functions of writing omitted by the author are made explicit – more precisely, functions associated with the written product, without considering the process of its

production. Finally, the third section advances some additional functions of writing understood as an ac-tivity, an aspect that remains absent in Noë's proposal.

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Beatriz de Almeida Rodrigues, *The Offences of the Imagination: The Grotesque in Kant's Aesthetics*

In the Critique of the Power of Judgement, Kant claims that 'the English taste in gardens or the baroque taste in furniture pushes the freedom of the imagination almost to the point of the grotesque' (KU 5:242). This paper attempts to reconstruct Kant's views on the grotesque as a theoretical foundation for the modern conception of the grotesque as a negative aesthetic category. The first section of the paper considers and ultimately rejects the interpretation of the grotesque as a difficult kind of beauty. The second section contrasts the experience of the grotesque with similar experiences of sublimity and dreams. The third section examines the discord between faculties underlying the experience of the grotesque, defining the grotesque as a subclass of ugliness and addressing potential objections to its inclusion in Kant's aesthetics. The fourth and final section briefly discusses the specificity of the grotesque as a subclass of ugliness.

Ekin Erkan, *Aesthetic Ideas and Art Interpretation in Kant's Third Critique and Schelling's 'System of Transcendental Idealism'*

This paper argues for a metacognitive reading of Kant's doctrine of 'aesthetic ideas', according to which they enjoy the functional role of licensing a theory of art interpretation. I begin by offering a textualist reading of Kant's doctrine of 'aesthetic ideas' and contest the received 'semantic paradigm' according to which aesthetic ideas either approximate the form or content of a rational idea. After showing the relationship between aesthetic ideas and artistic interpretation, I assess whether Kant's theory delivers what we want from a theory of artistic interpretation. I subsequently show how Schelling's conception of artistic production and reception in the System of Transcendental Idealism (1800) draws from Kant's doctrine of 'aesthetic ideas'. After analyzing the relationship between Kant and Schelling's accounts of art interpretation, I evaluate which account we ought to prefer.

João Lemos, *Kant on the Deceitful Art of Rhetoric*

Kant accuses bad rhetoric of being a deceitful art. In this article, I give an account of both what it means for Kant that bad rhetoric deceives and how this art deceives in the first place. Additionally, I explore significant moral and aesthetic repercussions of bad rhetoric's being deceitful.

The article is structured into Part A and Part B. I start by reconstructing Kant's technical definition of deception as disagreement between the semblance and the cognition of truth. I go on to argue that bad rhetoric deceives by promising more than it provides. I show that bad rhetoric deceives technically.

In Part B, I identify a distinctive trait of deception in bad rhetoric. By exploring this trait, I shed light upon Kant's moral criticism of bad rhetoric, and I ultimately suggest Kant's perspective on the appropriate aesthetic response to this art.

Moonyoung Song, *The Qua Problem in the Value Interaction Debate*

This essay aims to elucidate the so-called 'qua problem' often invoked in the debate on the interaction between moral and artistic values. The qua problem is currently understood as the failure to establish a direct value interaction. I argue that this way of understanding the qua problem is flawed because it does not make the qua problem a real problem, that is, a problem that makes an interactionist argument unsuccessful in virtue of having the problem. Instead, I propose that the qua problem should be understood as the failure to show that the fact that an artwork is (im)moral (as opposed to other related facts, such as those that ground this fact) explains, whether directly or indirectly, the work's artistic value (as opposed to being connected to the artistic value in some other way).

William Bennett, *In Sublimity's Wake*

This research paper comparatively assesses Deleuze's and Lyotard's post-Kantian thought on the sublime. Initially, I argue that their unfaithful treatment of Kant bears consonance in dramatizing the heterogeneity of the transcendental faculties, relegating determinate thought to a subsidiary consideration, and conceiving of aesthetics as an excessive mode of production rather than a reflective form of judgement. However, they diverge in the details regarding aesthetic production in their writings on modernist painting. In conclusion, I maintain that these accounts require a paradigmatic shift in thought away from determinate judgement toward a fidelity to events. The significance of drawing these two thinkers together in this regard is in the recognition and elucidation of an event-oriented ontology, whereby

the subject is actively transformed through creative responses to singular events in a process of rupture and regeneration. This rests upon the postulate that reality is not exhausted by experience, and carries with it an ethical imperative to resist limiting the future to the present conditions of experience.

Jonathan Fine, *Of Pots and Plato's Aesthetics*

What role should examples play in aesthetic inquiry? This essay brings a neglected early episode in the history of aesthetics to bear on this question. Asked 'What is beauty?' in Plato's Hippias Major, Hippias first cites a beautiful maiden. Surprisingly, before refuting this answer, Socrates asks about other examples: a beautiful mare, lyre, and pot (chytra). These widely ignored examples, I show, work to contest an association between beauty and aristocratic class. By beginning the inquiry in this way, Plato emphasizes the need to critique and not rely on cultural examples that incline reflection on beauty.

Panos Paris, *On Beauty and Wellformedness*

Taking my cue from the longest-standing theory of beauty to date, which identified beauty with formal properties such as order, harmony, and proportion, I argue that wellformedness—understood under a tripartite account comprising abstract, categorial, and functional species—is a necessary condition for beauty, which itself comprises three corresponding species. To this end, I offer a new conception of wellformedness along with a clear taxonomy of both beauty and wellformedness. My account reverses the common tendency to treat species of beauty that are independent of considerations of objects' functions or kinds as paradigmatic and others as derivative, construing instead all three species as interrelated. In doing so, my proposal sheds considerable light on the concept of beauty, provides a measure of objectivity in our understanding thereof, clarifies the conceptual terrain in the philosophy of beauty, and elucidates some central links between beauty, form, and our interests and values.

Alice Harberd, *Aesthetic Bias in Epistemic Evaluation and the Value of Art*

I argue that aesthetic properties can negatively bias our epistemic evaluations: they can make us think that communications that are actually significant or profound are banal or unimportant. Then, I argue that this observation has implications for our understanding of the value of art. Many people think their favourite artworks are valuable qua art partly because of the insights they convey—a version of a view called

aesthetic cognitivism. One objection to this view highlights the difficulty of giving examples of insights learnt from art—articulations of the supposed 'insights' often sound hopelessly banal. However, the potential for aesthetically induced epistemic underestimations undermines this objection. The aesthetic properties that articulations of insights from artworks tend to bear are likely to give a false impression of banality. So, attempts to articulate insights from artworks are not reliable evidence of the epistemic value of those works.

Ståle Finke, Mattias Solli, *The Normative Space of Musical Performance: Expertise and the Symbolic Body*

This article proposes a communicative, imitative, and reflective account of musical learning and expertise. It starts from an affirmative yet critical reading of Høffding and collaborators, notably their idea of a musical arch, meant to bridge distinctions between low-level procedural enactment and high-level reflective cognition. While we embrace much of their analysis, we argue that they uphold tensions between these levels. Drawing on recent enactivist thought, phenomenological and hermeneutic resources, and developmental psychology, we propose a 'linguistic turn' that allows us to situate the enactive body in what has been called an 'original communication-situation'. The original communication-situation encompasses procedural proto-linguistic behaviour and a reflexive level of linguistic co-intentionality procedurally coupled with other bodies. From this perspective, musical co-creation within the normative space of the musical arch is a dialectical actualization of vertical and horizontal experience, reflecting transformative accomplishments of symbolic bodies within a linguistic field of participatory sense-making. The normative space of musical performance is the result of emergent features of music as embodied social practice.

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https://academic.oup.com/bjaesthetics/issue/65/3

Rossen Ventzislavov, *Is There Any Body Out There?*

In my article I sketch two problems with the way philosophers think of the human body in performance art. The first problem is that presence is easy to presuppose when it comes to living bodies—their observability helps us take them for granted. But in this crude notion of presence there is a ruse of intelligibility and simplicity that human bodies, and especially human bodies in performance art, do not lend themselves to. The second problem is the philosophical propensity to regard the

human body in art not only as an object of aesthetic appreciation but also as one of aestheticization. I start by tracing these philosophical problems back to Dewey's account of experience. I then compare two divergent views of embodiment in performance art—Arthur Danto's and Amelia Jones'—in order to both articulate the persistence of Dewey's legacy and to propose a theoretical alternative to it. In the last part of the article, I utilize the insight of somaesthetics towards a better understanding of Dewey and I consider the broader application of somaesthetics to the bodily and aesthetic rigours that performance art pioneers.

Katharine Jenkins, *'Her Fresh Voice': Reparatively Staging Puccini's Turandot with Andrea Dworkin*

This paper offers a philosophical contribution to ongoing attempts to reckon with the apparently sexist and racist nature of many canonical operas, using the case study of Puccini's Turandot and drawing on the work of feminist philosopher Andrea Dworkin. I outline a possible response to apparently racist and sexist operas that (following Eve Kosofsky Sedgwick's concept of 'reparative reading') I call 'reparative staging'. This consists of creating a production of an opera that exploits the existing features of the score and libretto to offer an anti-oppressive and hopeful version of the story. Through a detailed discussion of how a reparative staging of Turandot could be approached, which takes inspiration from Dworkin's analysis of rape culture, I seek to commend reparative staging to opera performance makers as one useful tool among many. Specifically, I argue that reparative staging has significant power to prevent the harms that people rightly worry may result from performing racist and sexist operas; that it need not come at an artistic cost; and that it is available in some surprising cases. My discussion also demonstrates that the philosophical literature on responding to morally troubling art is enriched by paying attention to 'works for performance' (artworks—such as operas—that are intended to be performed on multiple occasions).

María José Alcaraz León, *An Artist's Voice: Expressive Achievement, Experiential Content, and Authority*

Considerations of an artist's identity, such as class, genre, or race, often influence assessments of their capacity or authority to represent experiences beyond their own. To what extent does an artist's identity (as an outsider) limit their ability to convey aspects of another group's experience? Criticisms of Dana Schutz's Open Casket at the 2017 Whitney Biennial highlight concerns about her authority to engage with a

subject matter that is significant to the Black community. Some argue that due to her social positioning, she lacks the capability to engage adequately with this subject. These commentators draw on what we might call "capability" reasons. Others argue that her involvement is at least inappropriate and invoke norms that would explain such inappropriateness. I will focus specifically on those criticisms that are based on capability reasons, showing that they are often dilucidated from a pragmatic perspective or a speech-act account of artistic activity. I challenge these arguments by emphasizing some of the limitations of primarily invoking Schutz's authority and her possible illocutionary intentions to address her work, and suggest a shift from a speech-act framework to one that emphasizes art's capacity to generate distinctive forms of experience. This approach invites an alternative view of art's potential contribution, suggesting that while Schutz's work has failed, its failure lies in her inability to produce an insightful artistic experience, rather than in her possible lack of illocutionary authority.

Christine Hamel, Ann J Cahill, *The Swirl of Emotion Among Us: Affect, the Voice, and Performance Training*

Our recent theory of intervocality (Cahill and Hamel 2018, 2021) provided a new model of voice as material, relational, and socially constructed. However, our work did not substantially address the complex relationship between voice and emotion, or how that complex relationship could be taken up more effectively and ethically in actor training and the theater studio. Utilizing insights from affect theory, cultural psychology, and affective neuroscience, this article argues for the need for pedagogies that substantively engage with the cultural specificity of emotion, affect, and voice to create more just practices and experiences within the training studio and in performance.

Theodore Gracyk, *The Beautiful Voice in Opera: The Injustice of Vocal Discrimination*

This essay focuses on certain norms of Western opera, most notably the long-standing practice of excluding those who possess unattractive voices from leading roles in opera productions. Aging voices are sometimes accepted, but otherwise the institution of Western opera reflects and reinforces the common social bias against people with unattractive voices. Resistance to casting ugly voices in leading opera roles is an overlooked category of the marginalization and silencing of a whole class of voices in the performing arts. I consider arguments that might be given in support

of continuing this practice, but I argue that they fail. Current practice merits ethical censure, both for the selection process that is part of the means of production and, especially, for the attitude that the audience is prompted to deploy in engaging with the drama.

Tom Roberts, *Voice, Rhyme, and Aesthetic Injustice*

Some lines of poetry rhyme to certain readers and not to others because of how their words are pronounced in different accents. And because the accent in which a person speaks is tied in significant ways to aspects of their social identity (such as their age, race, gender, and class), some poems rhyme in the voices of the privileged and not in the voices of the disadvantaged. This paper argues that appreciators can incur aesthetic harms when they are excluded from participating in aesthetic goods that are more fully available to others, and that these harms can constitute aesthetic injustices when they are part of a wider pattern of socio-economic hardship. Poems that embody objectionable gatekeeping practices can thus perpetuate aesthetic injustice.

British Journal of Aesthetics, 65, 4 (2025)
https://academic.oup.com/bjaesthetics/issue/65/4

Tatyana Kostochka, *A Little Mood Music: On the Relationship between Musical and Psychological Moods*

We regularly talk about music as if it has moods or, at least, expresses moods. However, the relationship between psychological and musical moods remains mysterious. Music doesn't have feelings, so how could it have moods? To make up for that, many philosophers have provided theories of expression that don't rely on music actually possessing anything mood-like. In this paper, I argue that if we take seriously an account of psychological moods that includes patterns of attention as part of the mood itself, we can explain how music can, in fact, have moods; namely, by having a structure that resembles the structure of a mood. I then explain how this not only solves the puzzle of how music expresses moods but also helps us explain how we interact with musical moods.

Guy Rohrbaugh, *The Aesthetic Value of Food*

While eating is a source of pleasure and nutrition, the value of food is widely considered a paradigm of the non-aesthetic for at least three reasons. It is thought to have a subjective basis in our senses of smell and taste, that the flavours we taste are individually relative, and that the available pleasures are transparently interested. I argue that all three beliefs are mistaken, leaving no good reason to deny that eating puts us in touch with properly aesthetic goods. The case is important because it illustrates clearly how there can be ordinary aesthetic goods without a transformative context or special kind of attention and thus how aesthetic goods are truly pervasive.

David Fenner, *Positive Garden Aesthetics*

The cognitivist environmental-aesthetic theory of Positive Aesthetics—that holds that nature untouched by humans, known through the lens of science, is always aesthetically good—is not relevant to gardens. Nonetheless, I argue that every garden (with one possible exception) is aesthetically positive, that true summative aesthetic judgements about (bona fide) gardens are always on balance positive, and that every garden possesses more aesthetically positive features than negative ones. I offer three arguments for this thesis: (1) once a garden has more negative than positive aesthetic properties, it loses both its design and its purpose; (2) once a garden has more negative than positive aesthetic properties, standard or typical gardening practices are no longer useful for maintaining the garden; and (3) a particular garden that has more negative than positive aesthetic properties is no longer the garden that it was; to bring it back, so to speak, is to redesign and reinstall a new garden.

Stefano Marino, *Drumming as Embodied and Mindful Performance: Observations on the Aesthetic Theories of Bill Bruford and Shaun Gallagher*

In this article, I explore some questions concerning the aesthetics of musical performance. I approach this topic from a perspective influenced by some theoretical works of Bill Bruford, Shaun Gallagher, and Richard Shusterman, and choose the musical practice of drumming as a promising case to exemplify certain concepts and themes. Following various insights inspired, in particular, by Bruford and Gallagher, I argue for a conception of drumming as embodied and mindful performance, in contrast to other influential conceptions (sometimes suggested by philosophers, other times by drummers) that understand musical performance in general, and the

art of drumming in particular, as mindless activities; namely, as a sort of selfless 'flow' without thought.

Laura T Di Summa, *Who's Reading? On Children's Aesthetics and Parenting*

There is space for children in philosophy. They are mentioned in debates over the rationality of love and in ethical and pedagogical debates on the nature of parenthood. There is also a field devoted to teaching philosophy to children. But there isn't much discussion on children and aesthetics, on their aesthetic judgments and preferences, and on what it is like to build an aesthetic for children. There is virtually nothing on how children's aesthetic preferences affect not only the adults they will eventually become but also the adults with whom they live—their parents. In this paper, I approach the topic by looking at young children's literature, specifically literature for children whose reading depends on the presence of an adult or, at the very least, of someone who is able to read to them. I will begin by looking at the practice of reading with children: what is read, when, and how. Responding to these questions can pave the way to answering another question: namely, why do we read to them? While the answer to the latter question may seem obvious given the extensive studies on the benefits of reading to young children, I believe an appeal to children's aesthetics can complicate the answer and further contribute to the discussion on loving them, on growing as a parent, and on loving what they love.

Critical Inquiry, 51, 4 (2025)

https://criticalinquiry.uchicago.edu/past_issues/issue/summer_2025/

Alan Liu, *Data Science and the Post-Liberal Arts University*

Data science has grown explosively in higher education, offering undergraduate degrees in the US on a "core and domains" curricular model that overlaps with—and in an intriguing way—replicates the multidisciplinary model of liberal arts education. This essay treats data science as a pathfinder for the continuing evolution of American higher education from the liberal arts to a post-liberal arts centered on applied knowledge, including today's new modes of predictive/generative knowledge. The essay builds toward a consideration of how the post-liberal arts university can teach students both to apply knowledge and to know the meaning (historical, intellectual, and social) of application. A key for the post-liberal arts university will be to teach preprofessionalism in ways that do not just acknowledge the historical exclusion of the people of applied knowledge (at the social margins and global peripheries) from

liberal arts education for the "free man" but turns such acknowledgement into new forms of liberal arts knowledge. Data science, the essay concludes, has the potential to contribute novel ways of conceptualizing intersectionality in general and in relation to applied knowledge. But data science is also constrained in this regard on the global scene where data power belongs to many regions and actors without a shared tradition of liberal arts education and thus a framework for a post-liberal arts carrying on shared ideas and practices of freedom.

Heather Houser, *White Women Wondering and the Contortions of Childfree Writing*

As fertility rates have declined globally, discourse and advocacy around forgoing reproduction have ascended. While this trend has received scholarly and media attention, the process of wondering and the cultural forms it takes have not. This essay examines white women wondering, with a focus on Sheila Heti's Motherhood (2018), to identify the political stakes of indecision and the racial privileges it engenders. In the novel, the dilated process of wondering yields grammatically contorted sentences circling around negation and the verbs to want and to have that speak to the unsettled terrain of reproduction. As wondering linguistically performs reproductive desires, it reads as indecisiveness that is willful in Sara Ahmed's sense and that irritates along multiple grains. The irritating grammatical contortions in Motherhood indicate how race and class adhere to what Emily Owens calls "the scene of pregnancy" even when the text elides these conditions. At the same time, irritation usefully demonstrates the difficulty in finding a coherent language for procreative decision-making outside of choice and freedom, the limits of which reproductive justice scholars and activists have powerfully described.

Nick Salvato, *Cuteness Envy*

Cuteness envy designates the site at which the less cute or not cute subject expresses envy for a paradigmatically cute subject, whose coveted position the envier cannot achieve but versions of whose aura and cachet the envier can osmotically enjoy through forms of proximity—sometimes benign, sometimes malignant. With a focus on the television series Better Things as a central case study, I detail how cuteness envy may operate and with what—perhaps surprisingly—sanguine effects (though I also chart, concisely, comparative abuses against which Better Things's more salutary uses of cuteness envy are valuably weighed). I first offer a descriptive and interpretive account of work by Barbara Johnson and Sianne Ngai, setting the stage

for an elaboration of what ideas may be generated through a mashup of their key words and concepts. That is, in shifting from the thinking of envy then and there and of cuteness here and now—in thinking, rather, of cuteness and envy together in their conjunction as cuteness envy—I am making three other shifts: from the things on which Ngai fastens in her theorization of cuteness as a minor aesthetic category to the persons envied by cuteness's enviers; from the identification with the cute object, which obtains for the subject interacting with that object, to the alternatives to identification, ranging from self-assertion to empathy and group formation, that obtain for the enviers of cute subjects; and from the muteness entailed or implied in some makings of cuteness to the soundings manifested in certain iterations of cuteness envy.

Hannah Wiemer, *Libraries as "Academic Traffic Facilities": Interlibrary Loan Imaginations after 1945*

The devastation of World War II left German libraries partly in ruins, collections and catalogs lost or destroyed, prompting a need to reconstruct and reimagine the library system. This article shows how interlibrary loan, conceptualized as a form of academic traffic, played a crucial role in postwar reconstruction efforts, facilitating the exchange of resources and information among libraries. The creation of a cohesive system was meant to compensate for missing books by bringing disparate libraries into one network. This article focuses on the elaborate procedures librarians developed to create union catalogs. These catalogs, which listed the holdings of several libraries in a single alphabetical order, served as the backbone of the interlibrary loan system, facilitating access to resources across disparate institutions and laying the groundwork for a more interconnected library landscape. This article also traces the idea of this form of "virtual union" of libraries back to the eighteenth century, but this peculiar postwar formation was shaped by thinking about networks, traffic, and copy machines. Drawing on insights from media infrastructure research, this article unpacks the material realities and logistical challenges inherent in rebuilding the interlibrary loan system. It explores how librarians grappled with the complexities of managing physical collections, navigated logistical hurdles, and harnessed emerging technologies to streamline information exchange. Moreover, interlibrary loan emerges as a catalyst for reimagining knowledge itself, challenging static conceptions of scholarship by emphasizing its dynamic and relational nature.

Margaret Hillenbrand, *Portals to the Soul: Facial Recognition Technologies and Chinese Portraiture*

This article probes the links between facial recognition technology and contemporary Chinese portraiture. Its starting point is a recent paper published by two AI researchers based in China. The article introduces a facial recognition algorithm apparently capable of predicting the status of an individual as a convicted criminal with almost 90 percent accuracy using only a driver's license-style photograph. Unsurprisingly, perhaps, the paper attracted a furious backlash, as commentators around the world pointed out its unabashed parallels with the long-discredited pseudosciences of physiognomy and phrenology. Less obvious, though equally intriguing, is the relationship between this branch of facial recognition technology and the practices of art making. To explore this rapport, I turn to the work of contemporary painters Fang Lijun and Yue Minjun, whose experiments in the domain of portraiture mirror in inverted, mocking ways the operations of machine-learning software that attempts to read the human mind and predict its behavior. Ultimately, these parallels matter because they point to the fact that many facial recognition technologies are brazen forms of visual media. They are interventions in the domain of policing and control that borrow outrageously from traditions of portraiture, old and new. This recourse to art, the disdained domain of subjectivity, within the supposedly impartial field of affective computing shakes the latter's foundational myth: namely, that our identity is genomically predetermined in ways that only the most objective methods can disclose.

Eugenia Kelbert, *Translation as Different: A View from Linguistic Relativity*

The implications of the recent bilingual turn in psycholinguistics have not yet been fully explored in translation studies, a discipline that has bilingualism at its very center. Addressing this gap has far-reaching implications both for translation and for broader debates in comparative literature that invoke translation in the discussion of an ever-broader array of literary works. This article argues that linguistic relativity—the notion that a language can influence, though it does not determine, its speakers' perception and thought processes—offers a novel perspective on the inherent differences between original writing and translation. By virtue of relying on an original text written in a different language—its defining characteristic—literary translation represents a distinct source of literary value that, far from approximating what the author may have written in the target language, could not have arisen from an original writing process. This article thus calls for a more concerted study of the

translated text as a distinct kind of literature and reevaluates, starting with self-translation, the relationship between literary translation and other forms of literature. In doing so, it creates a precedent for an approach to all literary texts that is grounded in its cognitive-linguistic origins.

Critical Inquiry, 52, 1 (2025)

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

Martha Feldman, *Vocal Deliriums (Five Proposals)*

How do singers cast spells on listeners? And why does singing carrying special powers to cause deliriums and entrancements, even beyond preaching, acting, or rallying the masses? This essay looks at the circuitry that operates between singers-as-spell-casters and target listeners. It finds provocative evidence for causing deliriums in listeners in accounts of falling in love, especially as they relate to self-loss, longing, memory, and feelings of bittersweetness, or what the Greeks call feelings of "sweetbitter." The evidence adduced comes from Stendhal as well as a cluster of writers circa 1870–1914 who enlarged on their experiences of hearing otherworldly and divine sounds in the transporting voices of bel canto singers and late Vatican castrati.

James E. K. Parker, *The Planetization of Machine Listening*

This article provides a critical account of work currently being done at the intersections of bioacoustics, computer science, and ecology, in which machine-listening systems are being turned on the environment for the purposes of conservation. What is being imagined, I argue, is the full planetization of audio AI: the automated monitoring, analysis, governance, and modulation of both human and nonhuman planetary systems by means of computational renderings of the soundscape. I suggest, first, that the continued expansion of machine listening for ecology is extremely likely. This argument is partly empirical, based on current directions and incentives in the field. Machine listening is already dependent on big tech for much of its basic infrastructure, and already an excellent candidate for greenwashing. But if the current push towards biodiversity markets is successful, then capital would suddenly have a direct material interest in machine listening's planetization. This empirical argument is bolstered by a media-theoretical one, about the "bias of automation" towards total information capture, operationalism, and environmentality. The ambition to automate listening, I suggest, is self-reinforcing,

so that, under capitalism, it will tend to expand: to planetize. In the second part of the argument, I argue that what will be planetized with machine listening is a form of decision-making and environmental governance in conflict with certain basic assumptions about democratic accountability and with a definite imperial flavor. In the article's final section, therefore, I offer some notes towards a less "hungry," more plural and "situated" form of machine listening.

Anne M. Thell, *"I Am Restless to Live, As Nature Doth": Cavendish and the Aesthetics of Beating Bodily Time*

Margaret Cavendish (1623–73) is newly relevant in all kinds of ways, as even a cursory glance at recent scholarship in philosophy or literature will indicate. However, with few exceptions, we have not acknowledged Cavendish as an aesthetic thinker. Here, I elucidate how her later works, especially Grounds of Natural Philosophy (1668) and Blazing World (1666), respond to the materialist problem of creaturely dissolution in a way that showcases her most advanced aesthetic contributions. First, I look at her material imagination, which generates forms—real, material structures—faster and more fluently than the rest of our bodies can, bending time to our advantage. Next, I examine Blazing World's testing of the limits of embodiment—humans, minds, literary forms—both in its topical play with physical trasformation and its innovative stylistic techniques. Finally, I turn to Grounds of Natural Philosophy's "restoring-beds, or wombs," which constitute her final attempt to slip free of bodily time and, simultaneously, embody yearning itself.

Jennifer Rae Greeson, *Thomas Hobbes, the Virginia Company, and the Invention of Corporate Sovereignty*

This article restores Thomas Hobbes's work for the Virginia Company of London (VCL)—a historically singular formation chartered by King James I in 1606 to undertake the commodity plantation of North America via private enterprise—into an arc of his development as a thinker and writer. I closely read three pieces of business Hobbes authored for the territorially sovereign VCL in 1622–23, then suggest how that business practice inflected the beginnings of his mature political philosophy as he laid it out in Elements of Law (1640), the forerunner of Leviathan (1651). My premise: the new kind of plantation business pursued by a new kind of sovereign corporation required new ways of thinking and knowing. The day-to-day operations of the VCL raised broader moral and political questions that could not satisfactorily be addressed via the Western philosophical paradigms available in the 1620s. In

order to do his job, therefore, young Hobbes had to improvise novel rhetorical strategies and conceptual schemes in real time. These innovations required by his plantation practice later reemerged, in abstracted form, as bases of his political philosophy. The new form of business led him to a new theory of sovereignty—an argument for a new totality of absolutism over human beings—in which the state of nature presents as the initial (invasion) phase of the Virginia plantation project, and Atlantic capitalist enslavement furnishes the model of the political subject.

Bernard Dionysius Geoghegan, *The Navigable Image: Vermeer, Melville, and the Maritime Coordinates of Computer Graphics*

Before graphics addressed pixels, they addressed oceans. This essay offers a genealogy of computable graphics in maritime navigation and visual media including sea charts, ephemerides, baroque painting, literature, and video games. From Johannes Vermeer's The Geographer to Herman Melville's whale charts, it reconstructs a history graphics as planetary technologies of calculating, addressing, and navigating worlds. The digital interface isn't a window onto the world; it's a helm.

Wendy Anne Lee, *Hate, Consent, Play*

This article concerns the practice of hatred, drawing on D. W. Winnicott's theory of countertransference, D. W. Harding's model of Jane Austen's "regulated hatred," and the history of Consent Lab at New York University. It treats the psychoanalytic environment of the classroom, the playroom, and the text (Samuel Richardson's Clarissa and Austen's Emma) to offer a theory of consent as the capacity to keep paying attention while you are in something with someone. Finally, it takes up R. D. Laing's concept of the false position to analyze structural compromises to the faculty of consent and proposes risky interaction as one way to preserve it.

Critique, 937-938 (2025)
https://shs.cairn.info/revue-critique-2025-6?lang=fr

Frontières du noir

Marc Cerisuelo, *Noir + noir = couleur : François Truffaut 1967-1970*

Denis Mellier, *Extensions criminelles: 100 Bullets d'Azzarello et Risso*

Thibaut Bruttin, *Jean Vautrin et Jean-Patrick Manchette, « combustibles » de Jean-Paul Belmondo et Alain Delon*
Pierre Bayard, *Pierre Bayard «Le cinéma dévoile notre paranoïa»*
Natacha Levet, *Reconfigurations du roman noir français (1980-2024)*
Pierre Berthomieu, *Généalogies de la gamme noire chez Michael Curtiz. La morgue ardente*
Caroline Julliot, *Léo Malet, un certain roman noir: les héritages de Nestor Burma*
Thierry Hoquet, *Dissipation et persistence du noir*
Stéfanie Delestré, *Stefanie Delestré «Les romans noirs mettent en evidence le désordre du monde»*
Gérald Peloux, *Une possibilité de «noir» dans la littérature japonaise de l'entre-deux-guerres?*
Jean-Pierre Naugrette, *Charles Dickens, extérieur noir*
Vincent Platini, *Francis Carco: images et imaginaires des bas-fonds*

Critique, 939-940 (2025)
https://shs.cairn.info/revue-critique-2025-8?lang=fr

Marx vert

Marius Bickhardt, Cannelle Gignoux, *Le marxisme écologique en contexte(s): une histoire en cinq épisodes*
Gauthier Delozière, *De l'écosocialisme à la décroissance: le Marx écologiste de Kohei Saito*
Thierry Hoquet, *Extractivisme et métabolisme : deux figures du Marx vert*
Emmanuel Renault, *Vers un naturalisme processual*
Camille Chamois, *Moins de Latour, plus de Marx ! La nature chez Malm*
Paolo Missiroli, *Planifier l'Anthropocène : naturalisme historique et écologie politique*
Alexis Cukier, Sara Marano, *Pour une écologie politique des travailleuses et travailleurs*
Jocelyne Porcher, *Un désir de communisme: l'élevage paysan aujourd'hui*

Critique, 941 (2025)

https://shs.cairn.info/revue-critique-2025-10?lang=fr

Écritures de Chantal Akerman

Valentin Gleyze, *Tombeau pour Chantal Akerman*
Élisabeth Lebovici, *Chantal Akerman, en pratiques*
Johanna Renard, *Les corporéités intimes de Chantal Akerman*
Claire Star Finch, *Akerman réinventée: fictions, biographies et stratégies oppositionnelles*
Olivia Rosenthal, *Une mère et sa fille*
Déborah Bucchi, *Le nouvel avenir de la religion ? L'enquête d'Émilie Hache*
Samuel Bidaud, *Le monde selon Durian Sukegawa*
Marianne Massin, *Sidération amnésique, reconstructions photographiques*

Critique, 942 (2025)

https://shs.cairn.info/revue-critique-2025-12?lang=fr

Des sciences et des fictions

Étienne Bimbenet, *Nous n'avons jamais été aussi modernes*
Stéphane Madelrieux, *Une méthode sans fondement*
Pierre Cassou-Noguès, *Le réel par la fiction: une solution dans quatre contraintes*
Pascal Durand, Daniel Giovannangeli, *Bourdieu avec Panofsky: entre philosophie et sociologie*
Denis Thouard, *« Une contribution capitale »: pourquoi Bourdieu lit Panofsky*
Nicolas Voeltzel, *L'identité sans le moi, ou comment sortir de l'égologie*
Nathalie Piégay, *Femmes surréalistes: une absence souveraine*

Debates in Aesthetics, 19, 2 (2025)

https://debatesinaesthetics.org/debates-in-aesthetics-vol-19-no-2/

Estetika. The European Journal of Aesthetics, 62, 2 (2025)

https://estetikajournal.org/41/volume/62/issue/2

Kant's *Critique of the Power of Judgement*, a seminal work in the history of aesthetics, contains some puzzling passages about mime and gesture. This article examines these references as well as Kant's claims about commedia dell'arte, considering his remarks in the cultural and intellectual context of eighteenth-century Prussia. It proposes that looking at Kant's minor publications and texts such as his lectures on anthropology can help us better understand these passages as well as his broader account of the arts and aesthetic theory. Conversely, Kant's aesthetic theory can clarify his remarks on mime and commedia dell'arte. The analysis shows that Kant's thoughts on mime and commedia are expressed in terms of his evolving account of aesthetic pleasure: from the early focus on the principle of sensible comprehension to the mature account of the free play of the imagination and understanding. In short, Kant's aesthetic theory clarifies his remarks on mime, pantomime, and commedia, and those remarks in turn illustrate aspects of his aesthetic theory.

Aviv Reiter, *From Zeuxis' Helen of Troy to Molière's Le Misanthrope: Kant and Artistic Exemplars*

The paper claims that, unlike art theorists before him, Kant intentionally refrains from using exemplary artworks in his theorizing about art. The reason for this lies in his commitment to artistic cognitivism and to the autonomy required for the creation and the appreciation of artistic beauty. I claim that such exemplars are well known to him, specifically Zeuxis' Helene of Troy and Molière's Le Misanthrope – notable exemplars of artistic creation for formalists (in the former case) and cognitivists (in the latter). I tie Kant's exclusion of exemplars to his important rejection of methods in the creation and appreciation of fine art. In sum, I aim to explain why Kant speaks so little about actual artworks.

Moran Godess-Riccitelli, *A Kantian Sense of Aesthetic Methodology: 'Manner' Instead of 'Method'*

This paper aims to explore a potential avenue for applying 'aesthetic methodology' through an examination of Kant's distinction between method (modus logicus) and aesthetic manner (modus aestheticus). In the Critique of the Power of Judgement, Kant refers to this distinction explicitly in two contexts: regarding the creation of the genius artist and the possibility of teaching this creation. I will discuss these two contexts as two dimensions of aesthetic judgement, arguing that the genius artist's creative process provides valuable insights into the aesthetic judgement process for the viewer. I conclude by asserting a direct link between the idea of humanity and our aesthetic commitment: the way we practise our humanity is through 'aesthetic methodology', as manifested in concrete judgements of beauty.

Kadir Kılıç, *Genius and Imitation: Kant's Examples and Impasses*

This article examines the contradiction in Kant's writings concerning genius as both continuous and discontinuous with imitation, focusing primarily on whether genius imitates. While originality without any imitation is inconceivable and impossible, an original artwork is not imitative, as imitation is servile and entirely opposed to genius's freedom. Some scholars have attempted to resolve this contradiction by selectively reconstructing Kant's concepts of imitation, while others have reduced his thought to one side of it. Focusing on Kant's evaluation of his own examples of genius (Milton, Shakespeare, and Michelangelo) and non-genius (Klopstock) in his lectures and handwritten notes, this essay proposes that his thinking about imitation and

genius remains irresolvably contradictory. It also reflects on how this impasse shapes Kant's conception of (in)imitability, deformity, tradition, and convention in art.

Iulia Mitu, *Between Perfection and Freedom: Kant and the Aesthetic Truth of Poetry*

In this paper I argue that, for Kant, the freedom of the poetic imagination and its expression of an aesthetic truth is only possible by clearly distinguishing the activity of the imagination in poetry from (1) excessive emotion and (2) distinctness (in cognition). My approach to the question of the freedom of the poetic imagination will revolve around how the above demarcations regulate the seemingly unrestrained play of poetry (while at the same time not imposing external boundaries on it) in order to guide it towards aesthetic truth and originality. A central part of my paper is therefore concerned with showing how Kant's analysis of aesthetic and logical 'perfection' from before the third Critique is essential for understanding the freedom of the poetic imagination.

Journal of Aesthetics and Art Criticism, 83, 2 (2025)
https://academic.oup.com/jaac

Paul C. Taylor Crisis, *Mourning, and the Everyday: Reading Wakanda Forever*

This address explores themes of temporality, crisis, and mourning through the film *Wakanda Forever*. It emphasizes the importance of ordinary life and restorative presentism in navigating crises, drawing on cultural theory, phenomenology, and the political implications of the *Black Panther* films.

Madeline Martin-Seaver, *Change is Central to Perfume Appreciation*

Perfume has not received much philosophical attention. I discuss a feature of perfume that partly contributes to this neglect: the pervasive changes that perfumes undergo. These changes are much more comprehensive than the changes that characterize other aesthetic objects, and we might think that perfume is, as a result, impossibly subjective and private an aesthetic object. I identify two categories of change that raise this worry: changes that happen to a scented liquid itself and changes that happen to perfumes on bodies. In both cases, the appreciative practices for perfume take a collaborative approach to change and thereby help establish a public, shared aesthetic object. Change remains distinctive of perfume and becomes central to appreciation, but without becoming an obstacle to aesthetic experience.

Andrew Kania, *Musical Meaning and Authentic Work Performance: Three Dilemmas for the Interpretive Authenticist*

Julian Dodd has criticized Stephen Davies's widely accepted view of the authentic performance of scored works of Western classical music and proposed a new theory according to which "interpretive authenticity" trumps compliance with the work's score. I argue that the theories of the nature, meaning, and value of works and performances on which Dodd relies cannot be used to defend his theory. I then argue for an alternative view of authentic work performance that combines the best of Dodd's and Davies's ideas: an authentic performance is one that aims to evince understanding of the work through complying fully with its score.

R. Kathleen Harbin, *Overwhelming Perfection: A Defense of Addison's Account of the Sublime*

Although Joseph Addison's discussion of sublimity is widely acknowledged as historically influential, there has been little philosophical engagement with his account in the recent flowering of interest in the sublime in philosophy and psychology. But the core of his account is persuasive. He holds that sublime experience is pleasurable because it involves being presented with an astonishing, overwhelming volume of content that seems perfectly suited to our faculty for representation. This view is a convincing alternative to the common view, accepted as early as Burke and Kant and up to the present, that sublimity is a "mixed valence" experience involving both positive and negative effects. It also accords well with contemporary philosophical approaches and empirical psychological research on sublimity. These theories often subscribe to the "mixed valence" view, but their central contention is that the sublime is an aesthetic variant of awe. I show that Addison's understanding of sublimity allows us to retain this plausible idea while resolving apparent problems facing views defending a mixed valence approach, including skeptical attacks on the very notion of sublimity. Addison plausibly suggests that the "vastness and immensity" of sublimity can be a pure joy.

Eric M. Studt SJ, *Enjoyably Horrifying*

This paper integrates previous attempts to resolve the paradox of horror with a fresh perspective from contemporary work in affective science. I argue that previous attempts to resolve the paradox fall short of their aim while nevertheless offering valuable insights into how fear often responds to the content of horror stories. In

many cases, the reason previous attempts fail is that they rely on the unpleasantness-pleasantness model of affective valence, which I show to be faulty. I claim, by contrast, that the aversion-attraction model of valence is more coherent and does a better job of explaining the functional role of valence both in narrative and in real-world contexts. Furthermore, I demonstrate that adopting the aversion-attraction model of valence resolves the paradox of pleasurable fear in response to horror stories.

Brandon Polite, Aaron Meskin, *Why Record Shops Matter Aesthetically: A Case Study in Aesthetic Institutions*

After nearly being killed off by CDs in the 1980s and 1990s, and despite the rise of streaming services like Spotify, vinyl records have had a major resurgence this century. Although nearly half of all records are purchased from online retailers and big-box stores, roughly half are bought at independent record shops, even though they are typically more expensive there. We believe one major reason for this is that record shops offer us aesthetic rewards that online retailers and megastores do not. In this paper, we will examine the aesthetic value of record shops. Skeptics may think that their value owes largely to the music they sell, the nostalgia they can induce, or the social status they can confer. While we agree that these values play some role in explaining contemporary interest in record shops, we argue that they are valuable for a number of other distinctively aesthetic reasons. First, record shops function as aesthetic institutions that are objects of appreciation in their own right. Second, record shops afford worthwhile participatory experiences of an aesthetic nature. Finally, the experiences that one has at record shops may ultimately enhance one's appreciation of the music one listens to at home.

Journal of Aesthetics and Art Criticism, 83, 3 (2025)
https://academic.oup.com/jaac

Maarten Coëgnarts, *Art and Embodied Knowledge: The Bodily Basis of Aesthetic Cognitivism*

This article seeks to further the dialogue between aesthetic cognitivism and embodied cognition, two influential paradigms in the study of aesthetics. I first provide a discussion of the different ways the sense-perceptual has been theorized in relation to aesthetic cognitivism. Adopting Elisabeth Schellekens's recent classification of how we may learn from art or aesthetic engagement, I distinguish between four models:

the standard model, the autonomy model, the enabler model, and Schellekens's own noetic model. Second, I draw on Mark Johnson's Deweyan-inspired approach to aesthetics to develop an embodied conception of aesthetic cognitivism that is much in favor of the noetic model, but that also stresses the significant role of the body and sensory experience in shaping the intellectual value of art. Third and last, Rudolf Arnheim's work on visual dynamics in fixed images and my own work on image schemas in film will serve as case studies to illustrate the cognitive benefits of these patterns in art, particularly for perceptual learning, supporting Ted Nannicelli's recent perceptual-cognitive model of aesthetic education.

Sherri Irvin, *Aesthetic Blight, Aesthetic Agency, and Justice*

Aesthetic blight is persistently aversive aesthetic experience to which someone has been made systematically vulnerable by virtue of their identity, embodiment, or disempowered social position. Aesthetic blight undermines well-being and signals societal disregard, so justice requires working to eliminate it. An obvious solution is to clear up whatever stimuli are causing the aversive experience. But this strategy has its limits: it is not sensitive to variability in responses to stimuli, often produces an aesthetically bland environment, and generates further injustice when human bodies and cultural products are among the stimuli perceived as aversive. A closer look reveals that aesthetic blight is not just a matter of aversive stimuli. It involves restrictions on *aesthetic agency*, conceived as taking two forms: agency to act on the world in response to our aesthetic evaluations (e.g., removing an aversive stimulus) and agency to act on our system of aesthetic evaluations to transform our responses—where the latter involves conceiving aversiveness not as a fixed quality of things, but as a potentially malleable quality of experience. By restoring people's agency both to create valuable aesthetic environments and to transform their aversive responses in some circumstances, we can alleviate aesthetic blight without producing further injustice.

Joseph Kassman-Tod, *Toward Ideas: A Kantian Aesthetic Virtue*

When responding well to beautiful art [*schöne Kunst*], what kind of attitude does the appreciating subject hold? It could be argued that if we turn to Kant's aesthetics for an answer to this paper's motivating question, then we might be led either to arrogance or hubris. In full recognition of this concern, Matherne (2023) has argued that it is also possible to interpret Kant's aesthetics as offering promising resources for a model of aesthetic humility. In this essay, my primary claim is that Kant's

aesthetics provides a further dimension of aesthetic humility beyond those identified by Matherne, namely, an artwork-directed dimension. My secondary claim is that this model of aesthetic humility is not constrained by contingent features of late eighteenth-century art; it also applies to the appreciation of conceptually difficult contemporary art. According to this Kantian model, in the context of our aesthetic judgments of both beautiful art and conceptually difficult contemporary art, aesthetic humility shows up in three ways: (1) in one's *reflecting* judgment of the artwork; (2) in one's experience of the artwork's *symbolic* reference to that which exceeds one's understanding; and (3) in the *expansion* of one's sensual and cognitive capacities. This paper argues, then, that aesthetic humility allows for the judging subject to be enlivened in and through their experience of beautiful and challenging art.

Casey Haskins, *Is AI a Threat to Human Music? (a neo-Deweyan Perspective)*
As the artificial intelligence (AI) wave washes over more and more traditional forms of human experience, music-makers and audiences disagree about the value of generative artificially intelligent music (GAIM) relative to more traditionally human forms of composition and performance. My answer to my title question is no and yes. No, in that GAIM, lacking consciousness, cannot literally threaten anything; but also yes, in that *certain human uses of musical artificial intelligence threaten human music*. Situating this thesis within a neohumanist and experientialist view of art, I draw on key themes in John Dewey's *Art as Experience* and in his broader experimental-pragmatist approach to problem-solving and learning. Particularly relevant is *Art as Experience*'s argument that any kind of art, including music, is a form of fully embodied human experience that involves human agency, aesthetic phenomenology, and mutual recognition among human artists and their audiences. Equally relevant is Dewey's pragmatist account of reconstructive inquiry into "indeterminate situations." This idea provides a strategically useful frame for parents and teachers who seek to create new ways of teaching young children the pleasures of hearing and making human music before they become habituated to the easy, agency-eroding pleasures of GAIM-fueled streaming platforms and music-generating programs.

Journal of Somaesthetics, 11, 1 (2025)
https://somaesthetics.aau.dk/index.php/JOS

Somaesthetics and Anthropology

John F. Sherry, Jr., *Bodies at burning man*

I explore the nature of bodies and bodily encounters at the Burning Man Project in the context of art circulation and reception, from the perspective of an anthropologist who is also a poet. My poem probes the interplay of hexis and habit that informs this temporary artworld, focusing both on installed and enacted bodies. Finally, I incorporate complementary retouched field photos to create an enhanced, evocative account of my experience of the sensuous artgift.

Kei Nagaoka, *The Embodied Experience of Prostration (chaktsal): Senses, Aesthetics, and Politics in the Eastern Himalayas*

This study explores the embodied experience of prostration among Tibetan Buddhists through ethnographic research in the Eastern Himalayas. I extend somaesthetics theory by using a sensory ethnographic approach to analyze the intersubjective relations and bodily sensibility that intersect in the daily experience of prostration. By focusing on the interactions among their senses, aesthetics, and politics, I argue that prostration embodies the Monpa art of living as a creative act that enhances one's good life. This study contributes to discussions of embodiment, sensory anthropology, Tibetan Buddhist studies of the body, and the politics of ritual.

Tiffany Rae Pollock, *Affective Somaesthetics: Reflections on Flowing and Feeling with Fire Dancers in Thailand*

This paper reflects on the entanglement of embodiment and affect in ethnographic research with male fire dancers in Southern Thailand's tourism industry. I explore my embodied learning with dancers, and my attempts to attune to the affects that structure their worlds and their artistry. Central to fire dancers' art form is the cultivation of "flow" and particular energies that can be felt through this experience and aesthetic. I examine how my gendered embodiment affected how I moved in and through spaces with fire dancers, and my learning to sense and feel in new ways. The felt experiences and affects in fieldwork created opportunities for different bodily relationalities, including the sharing of embodied knowledge and affects, but they also created moments of rupture and disconnect. In conversation with concepts of

affect, embodiment, and somaesthetics, this paper foregrounds "flow" as an affective and embodied methodology that highlights the relational nature of our engagements in the field.

Kathryn Linn Geurts, Sefakor Komabu-Pomeyie, *Seselelãme: Aŋlɔ-Eʋe Refractions of an African Somaesthetics*

This article draws on both personal experience and long-term ethnographic research into Aŋlɔ bodily ways of knowing, as given in the Eʋe phrase seselelãme (perceive-perceive-at-flesh-inside). We use the term refractions in the title to signal how this local "foundational schema" is related to what has been dubbed an African Somaesthetics. We address such topics as body sculpting, kinaesthetic styles, forms of greeting, adornment and the idea of the porosity of selves, and enucleate – that is, explicitly relate all this – to the biotic, organic, and ecosystem qualities of seselelãme. We argue that understanding somaesthetics in Aŋlɔland (southeastern Ghana) requires grasping the significance of interactivity and exploring how body, nature, and spirit dynamically interweave in Aŋlɔ ways of knowing – and becoming, or self-fashioning.

Elena Giulia Abbiatici, Roberto Mastroianni, *From the body as limit to the body as a platform: Somaesthetic Pathways between Body Art and Posthumanism*

The paper sets out to explore the intricate concept of the incompleteness of the human body, tracing connections between earlier radical experiments of body art artists (from the 1970s to 1990s) and more contemporary explorations in posthumanism. Whereas the former set of experiments interrogated the physical and psychological points of resistance of the body, the latter are currently redefining bodily limits as sites of transformation, extension and empowerment. By way of this comparative study between early and more contemporary formations of body art, we explore the complex interplay between the perception and felt experience of finitude and transcendence for artists and audiences alike.

Shilpa Das, Jonathan Ventura, *Somaesthetic Socio-Cultural Design for Disability: Rethinking Body Marginality*

Although design anthropology, disability studies, and somaesthetics share overlapping concerns, they have rarely been explicitly linked. Each brings distinct strengths—practicality, inclusivity, and theoretical depth—that merit integration. This paper explores how design historically caters to a standardised body, side-lining

marginalised bodies as 'unfit'. By juxtaposing these three frameworks, we argue for a reimagined design ethos that advances social justice through deeper embodiment. Using non-European case studies, we highlight the aesthetic, functional, and political potential of inclusive design grounded in diverse bodily experiences.

Yaiza Bocos Mirabella, Stephan Palmié, *Collective Soma: The Aesthetics of Maggi*

Taking Maggi cubes as a case study, the article explores the aesthetics of mass consumption among populations whose choices are limited. Rather than being passive actors of biopolitical imposition or a capitalist ploy, consumers agentively appropriated global commodities into local ethics and aesthetics of mutual bodily care. In fact, collectivities experiencing a shift of habitus due to modernisation and the industrial commodities it brought co-appeared together in a dense weave of material-semiotic relations marked by what could be termed as a "tension of information".

Balint Veres, *Fittedness of home. Sensorial and somatic dynamics in the era of IKEA homes*

This study consists of concentric layers that surround, like spheres, the central topic of home. The home is understood as a core reference point for late capitalist consumer lifestyles. The paper argues that its central status is symptomatically manifested and can, therefore, be analyzed through how IKEA engages with everyday life. Discourses drawn from art, consumer culture theories, somaesthetics, and sensory studies are factored in to revolve around this topic. Each discourse is examined individually and in combination to determine how it fits the task of rethinking the home.

Arturo Esquivel, *Proving fear: the corporeal witness and its role in asylum seeking*

This essay examines the cases of two Central American asylum seekers at the US-Mexico border. It argues that their bodies, marked by scars, mutilations, or other forms of trauma, emerge as credible witnesses in support of asylum seekers' claims. Through their scars, fear becomes visible, quantifiable and relatable. It further argues that despite the "objective" quality of the credible fear test, the credibility of asylum claimants' stories hinges on the acknowledgement or disavowal of their fear,

suggesting the impossibility of establishing fear as an "objective fact", speaking instead to a lack of responsiveness and responsibility towards others.

Mark K. Watson, *Thinking Through the Body in 'Action Anthropology'*
I write this paper in a spirit of exploration inspired by Richard Shusterman's work on somaesthetics to give language to what I have always known or, more precisely, felt yet struggled to adequately express about my practice as an 'action anthropologist'. Bringing somaesthetic theory and philosophy to bear on Sol Tax's proposal for action-oriented praxis in anthropology, I suggest that Tax's description of action – as "a program of probing, listening, learning, giving in" – shows how the possibility of change in action research arises from, and returns us to, the somatic conditions of people's self-empowerment and social agency.

Ligeia, 37, 213-216 (2024)
http://www.revue-ligeia.com/index.html

Giovanni Lista, *La force de renouvellement de l'Arte Povera*
Pavel Floresco, *Brancusi*, *le code de Dieu et la clé de la Création*
Cristian-Robert Velescu, *Brancusi et l'avant-garde*

Art et folie

Antoine Bonnet, *Art et folie : Où en sont les neurosciences ?*
Cécilia Vaz-João Tavares, *Bohème et dégénerescence d'un homme au génie obscur*
Alfio Nazareno Rizzo, *La mania, ou de l'origine divine de l'art et de la connaissance*
Mazières Frédéric, *Rires pervers et rires pathologiques chez Sade et Bataille*
Isabelle Barbéris, *Drama Queen : Quand l'actrice résiste à ses rôles (Pirandello, Bergman)*
Isabelle Basset-Garance Debergue, *L'esthétique étrangeté*
Josée Daudré-Vignier, *Poésie et musique au XIXe siècle*
Sabine Le Hir, *Le concept de folie chez Hector Berlioz, source d'inspiration ou signe de décadence artistique ?*

Camille Parrau, *Guerre et folie dans le cinéma hollyvoodien*
David. F. Allen, *Du non-être ou une vérité qui se passe de semblants*
Maria Cristina Pedrazzini, *Un « fou littéraire » au théâtre*
Nicolas F. Brard, *Du génie et de la folie des personnages célèbres : la rubrique « Psychologie morbide » des Annales médico-psychologiques*
Elena Rovenko, *« À la recherche de l'harmonie perdue » ou comment surpasser la depression : le cas de Victor Borissov-Moussatov*
Guillaume Dreidemie, *Héroïsme et aliénation. Réflexions sur Van Gogh le suicidé de la société d'Antonin Artaud*
Valentine Oncins, *Lignes blanches entre Art-Folie*

Ligeia, 38, 217-220 (2025)
http://www.revue-ligeia.com/index.html

Giovanni Lista, *Surréalisme et Futurisme*
Chiya Mohammadi Ghasrian, *Du jeu réel au jeu vrai : une exploration multidisciplinaire de l'art de l'acteur*
Polina Dubchinskaia, *L'artivisme en Russie*

Art et énergie

Hervé Fischer, *Art et énergie*
Jean-Sébastien Steyer, *L'énergie du vivant, une question d'équilibre*
Pierre Ouellet, *L'énergie comme « mise en œuvre »*
Nina Spartà, *Jeux Oympiques, enjeux politiques… Jeux de Paris 2024 Journal de bord*
Emmanuel Tibloux, *Faire école avec énergie*
Jorge Helft, *L'énergie d'un grand collectionneur*
Christine Palmiéri, *Entre énergie lumineuse visible et invisible, que peut le reel ? Que peut l'art ?*
Felip Martí-Jufresa, *À l'œuvre : l'art, en-ergeia de la révolution-modernité*
Ana Rewakowicz, *Enchevêtrements de l'espace-temps-matière : sur l'énergie – Partie 1*

Ana Rewakowicz, *After Karen Barad : "The Un/Making of Self and the Material Conditions of Living and Dying in(...)" dans un bassin – Partie 2*
Christian Jaccard, *« Libérées-Dissipées »*
Iglika Christova, *Énergie cellulaire = Énergie artistique ? Penser et dessiner avec les mitochondries*
Isabelle Choinière*, L'énergie de transmission sur scène est-elle palpable et transférable*
Philippe Fertray, *Du passage à l'acteur*
Jacques Charbonneau, *L'énergie de l'art électrographique est-elle la précurseuse de l'IA ?*
Bertrand Flachot, *Éloge de la main*
Andy Rankin, Nelson Pernisco, *Poussière d'art*
Fabien Merelle, *L'énergie du dessin*
Tania Mouraud, *Dire ? Comment dire ?*
Hervé Fischer, *Alphabet mythanalytique pariétal*
Philippe Roaldes, *L'énergie dans l'Art et le Design, entre Visible et Invisible, entre Contraste et Intégration*
Christian Gatard, Olivier Parent, *Le mythe de l'énergie dans les œuvres de Science-Fiction*
Georges Lewi, *La couleur, une énergie créatrice qui gouverne l'art des marques*

Nouvelle Revue d'Esthétique, 35 (2025)
http://www.cairn.info/revue-nouvelle-revue-d-esthetique.htm

Roman Ingarden: Esthétique et littérature

Par Anne Coignard, *Connaître une œuvre littéraire : un idéal inatteignable?*
Michał Mrugalski, Traduction Patricia Limido, *Ingarden incarné : l'inférence prédictive de la lecture chez Ingarden et dans les approches énactivistes de la cognition*
Maxime Decout, *Repenser la mauvaise lecture*

Bernard Gendrel, *Entre œuvre d'art et objet esthétique: la théorie littéraire à la lumière d'Ingarden*

Adnen Jdey*, Le problème du style dans l'esthétique phénoménologique d'Ingarden: Esquisse d'une reconstitution*

Justine Janvier, *Lire et faire l'œuvre: le rôle de la lecture chez Roman Ingarden et Luigi Pareyson*

Olivier Malherbe, *L'artiste et ses œuvres: anatomie de la rencontre créatrice selon Ingarden*

Jean-Marie Schaeffer, *L'adaptation cinématographique des œuvres littéraires et la conception de l'identité opérale chez Ingarden*

Edward M. Świderski*, L'ontologie et/ou l'esthétique de la musique? La quête de Roman Ingarden*

Maud Pouradier, *L'impensé de l'opéra chez Roman Ingarden*

Isabelle Barbéris, *Le théâtre aux frontières du système esthétique d'Ingarden: la scène apposée au texte*

Giacomo Baldisseri, *Esquisse d'une application des théories esthétiques d'Ingarden à l'ontologie des œuvres vidéoludiques*

Varia

Jean Pierre Atouga*, Traduisibilité de l'esthétique de victimisation dans Across the Mongolo de John Nkemngong Nkengasong: Une médiation linguistique du roman camerounais anglophone post-réunification*

Par Baptiste Guarry-Petit, *Lire le paysage par son tracé, de Tristes Tropiques aux aquarelles aranda*

Proceedings of the European Society for Aesthetics, 16 (2024)
https://www.eurosa.org/volume-16-2024/

Emanuele Arielli, *Effort in Aesthetic Appreciation: from Avant-Garde to AI*

This paper starts from the debates on whether the seemingly effortless creation of AI artworks, and by extension some avant-garde pieces, diminishes their artistic value. This leads to a broader inquiry into how effort, or the lack thereof, influences our perception of an artwork's quality and significance. Traditionally, effort in art has

been seen in two ways. On the one hand, a skilled artist's work, which may appear effortless, is often valued for its apparent ease, reflecting genius or inspiration. On the other hand, the Romantic era highlighted the artist's internal struggle, shifting emphasis from technical proficiency to emotional and intellectual effort. Contemporary empirical research seems to confirm the existence of an "effort heuristic", suggesting that artworks perceived as requiring more effort are generally valued higher. Finally, this paper suggests defining a notion of "distributed effort" as a category for the appreciation of content and artworks that are the product of complex influences, traditions, and technological advancements. In conclusion, this paper suggests that we must investigate the possibility of "artificial effort" in AI-generated art.

Marta Benenti, *Perceptual Learning and Aesthetic Criticism*

A crucial and old problem in aesthetics concerns whether critical discourse should be conceived as an argumentative practice starting from some premises and rationally leading to a conclusion (Beardsley, 1962), or rather as an invitation to experience an object (typically an artwork or, more broadly, an artistic performance) in a certain way (Sibley, 2001). The clash between these two approaches is patent: on the one hand there is the intuition that aesthetic criticism is a rational activity that can draw on shared principles and rational arguments. On the other hand, the idea is defended that aesthetic criticism should make people agree on what an artwork looks like. In this article I unpack the disagreement in terms of a different stand on the nature of perceptual experience and I exploit the notion of perceptual learning to mitigate this apparently inescapable contrast. In particular, I argue that certain aesthetic experiences involving the perceptual detection of aesthetic properties qualify as reason-responsive perceptual experiences and conclude that a theory of perceptual experience that admits the phenomenon of perceptual learning can better do justice to both the rational and the perceptual nature of critical aesthetic discourse.

Clara Campuzano Gómez, *The Role of Arguing in Aesthetic Appreciation*

In this paper I examine Peter Kivy's De Gustibus (2015) and his inquiry on the raison d'être for our arguing about taste. In the face of full-blooded subjectivism and widespread skepticism about the point and persistence of taste disagreements, Kivy confronts the inconsistency of ruling objectivity out of matters about taste and still engaging in aesthetic arguments. According to him, the reason why we engage in aesthetic disputes is, in analogy with factual matters, to persuade others that one's

belief is true and theirs is false. I analyze whether Kivy's solution grasps the appreciative dimension of our arguing and present three main objections to his approach, with emphasis on two key aspects of aesthetic disagreements, namely: the priority of our reasons above others and the difficulty of changing one's appreciation. I thus suggest that a closer look at the practice of art criticism may shed some light on the motivations for arguing about taste, as well as on the practice of giving (and asking) for reasons for appreciation.

Emanuele Capozziello, *Ecological Imagination: From Kant to a Complex World*

In this paper, I develop the notion of 'ecological imagination' based on a reading of Immanuel Kant's Critique of the Power of Judgment. Firstly, my aim is to show how the set of philosophical issues encompassed by this notion, which I define as the capacity to create images that 'make sense' of a complex or ecological world, finds an important historical antecedent in the epistemological reflections of Kant's third Critique. In my reading, this text marks the emergence of a post-mechanistic conception of nature, one that is inevitably bound to an imaginative pursuit of 'sense'. The transcendental problem of making "an interconnected experience" of the world despite its "infinite multiplicity of empirical laws" finds in Kant an aesthetic-epistemological solution. This solution, as Emilio Garroni ties it to the concept of "sensus communis", emerges particularly in the third Critique with the transcendental discovery of an "imaginative freedom" not yet conceived in the Critique of Pure Reason. Subsequently, following a reference to Goethean developments of these reflections, I turn to the contemporary ecological crisis as a "crisis of the imagination" (Ghosh). Here, I seek to draw on conceptual tools derived from the reading of Kant's text to engage with the idea of 'complexity' – notably the complex interrelatedness of living systems that underpin an ecological conception of the world. I aim to show that an epistemology of complexity refers to a transformative interaction between a 'sense-making' observer and a 'formative' or 'organized' system. A complex 'nature' can thus be approached only through an original synthesis of the aesthetic and the epistemic: a complex system, such as an organism or an ecosystem, is knowable only as far as it 'makes sense'. Ecological imagination is thus understood as a cognitive disposition that nurtures the dialectic between this subjective striving for sense and the empirical manifestations of forms or principles of organizations within the living world.

Giuliano Covetti, *The Artistic and the Real: Schiller's Aesthetic Theory in Lukács' Perspective*

This contribution explores Friedrich Schiller's aesthetic theory through the lens of György Lukács' Marxist critique. Specifically, it emphasizes Schiller's role in bridging between German Idealism and the dialectical-materialistic aesthetics proposed by Lukács. For Schiller, an aesthetic education represents the solution for the fragmentation of human nature in bourgeois society. Although in Lukács view Schiller's approach is criticizable because of its idealistic limits, at the same time he acknowledges that Schiller's contributions to the reflection on aesthetics as a form of human praxis offer a solid base for the development of a materialistic and dialectical aesthetics, which sees art not only as an idealistic product, but as a reflection of social reality that engages both the subjective and objective side of the real. From this perspective, art can be equally seen as an essential means to reveal human essence and transforming the socio-historical world.

Vítor Guerreiro, *Framing Resemblances: Puy, Young, and Goodman on Musical Expressiveness*

This paper addresses James Young's critique of Goodman's views on musical expressiveness, as well as Nemesio Puy's response to Young, which both accepts and partly challenges that critique, while also engaging Stephen Davies's earlier objections. I argue that contrary to Young's claim that Goodman's theory collapses into a variant of resemblance theory, resemblance theory is better seen as an incomplete form of "frame theory" – of which Goodman's own exemplification theory is a special case. Resemblance theory is a frame theory without the "frame": a contextual conceptual device that shapes and directs experience. While Puy hints at this idea, its full significance remains underexplored. I propose that a frame theory of expressiveness stands independently of orthodox Goodmanian commitments.

Efi Kyprianidou, *On the Road to Virtuousness: Empathy for Rough Heroines*

This paper examines a challenge regarding the role of moral development in empathetic resistance to fiction by introducing a problem from moral philosophy, recently described by Olivia Bailey as the "puzzle about the relation between empathy and virtuousness." In the first part, it is argued that one's moral development or progress on the road to virtuousness should be considered in explaining our engagement with rough heroes. The second part examines whether there are cases in which empathetic imagination should be cultivated with vicious perspectives,

focusing on rough heroines. The paper concludes by offering two motivational grounds (one moral and one epistemic) for empathizing with certain vicious perspectives: first, it contributes to our moral education by helping us recognize that sometimes what motivates us to refrain from empathetically engaging with morally challenging perspectives is the influence of implicit bias; second, empathy with morally challenging perspectives is the best way we have to turn our attention towards the existence and scope of our implicit biased background and thus improve our cognitive skills.

Luigi Laino, *Der Wille zur Gestaltung: Cassirer and Nietzsche*

The juxtaposition of Nietzsche and Cassirer might appear counterintuitive. Nietzsche is not the philosopher one would expect to hear mentioned in the same breath as Cassirer: his presence in Cassirer's writings is marginal. Nevertheless, it would be meaningful to compare their works, since, as Raio has suggested (Raio, 2005, p. 33), the original and aesthetic motive underlying Nietzsche's and Cassirer's philosophies is similar, even though the two followed different paths. In this paper, I consequently aim to rethink Cassirer's interpretation of Nietzsche. In sum, I will show that Cassirer's references are limited and that they force him to adhere to an oversimplified reading of Nietzsche's philosophy. As for the structure of the paper, I will divide it into three sections. In the first, I will explain why we can interpret Cassirer's system as dialectical aesthetics. In the second section I will look at Cassirer's interpretation of Nietzsche. Finally, in the third and fourth sections, which contains the concluding remarks, I will point out that a more precise analysis of Nietzsche's work forces us to modify the view that emerges from Cassirer's assessment, alongside with the general evaluation of their thought.

Federico Lauria, *The Epistemic Value of Sad Music: Reflection as a Motivation to Listen to Sad Music*

Why do people enjoy sad music? Recently, empirical studies on this issue exploded and offer valuable insights into the paradox of sad music. Importantly, it appears that people listen to sad music especially when they feel sad (contextual issue). Personal traits, notably empathy and absorption, predict the enjoyment of sad music (personal issue). And the perils of sad music, particularly rumination, are well documented (dysfunctional issue). This article uses these findings to refine the paradox of sad music. I argue that the main philosophical accounts fail to address the refined paradox. As a remedy, I offer a solution that relies on the epistemic

function of sadness. Sadness motivates reflection and comes with epistemic benefits, such as more realistic beliefs and an analytic mindset. I claim that sadness' epistemic value illuminates the allure of sad music. People listen to sad music, especially when they feel sad, because they exploit the reflective mindset of sadness. I offer three arguments that pertain to the contextual, personal, and dysfunctional issues raised by the refined paradox: the reflective mindset nicely illuminates these issues. As sad music helps us to reflect on what truly matters, it is no wonder that people often deem it profound.

Irene Lonigro, *Towards a Two-Level Account of Imaginative Resistance*

This paper develops a new account of imaginative resistance based on a two-level taxonomy. It argues that resistance can occur at two distinct cognitive levels. Accordingly, two types of resistance are identified, i.e., resistance of a lower-level kind and resistance of a higher-level kind. Lower-level resistance concerns difficulties in the processing of the fictional content in imagination. Higher-level resistance, by contrast, has to do with the endorsement in imagination of an evaluative attitude towards content. The paper explores the main differences between these two levels, with an emphasis on the role of emotions. It concludes that the puzzle of imaginative resistance cannot be properly addressed appealing to a single phenomenon.

Martino Manca, *Sense Without (Semantic) Meaning? The Case of Asemic Writing*

This paper analyses asemic writing, with a focus on Luigi Serafini's 1981 Codex Seraphinianus. Asemic writing, i.e. writing characterised by a lack of semantic meaning, is explored through the lenses of literature and aesthetics, emphasising intentionality, non-semantic meaning, and shared value. Positioned at the intersection of avant-garde literature and abstract art, the linguistic analysis of asemic writing reveals the intricate relationship between graphemes and phonemes, generating a pluri-semantic text with "open" interpretation. The paper proposes a reconsideration of the concept of sense within asemic writing, identifying a pre-linguistic and pre-semantical field that prompts reflection on conventional writing practices. Reader engagement is discussed, highlighting asemic writing's accessibility to a broad audience and its cooperative nature. A minimal set of shared conventions allows for unique freedom, fostering a striving game over an achieving one. The case study, the Codex Seraphinianus, is examined through various lenses, including an intellectual "striving" reading by Italo Calvino and deciphering attempts. These

analyses unveil the text's nature as a presuppositional machine, contributing to the understanding of asemic writing as a complex, cooperative interplay between authors and readers.

Lola Martínez-Pons Ortuño, *Is Attunement a Solution to the Antinomy of Taste?*

Many discussions within aesthetics are built on the notion of taste as that which allow us to experience things aesthetically. As such, aesthetic taste traditionally refers to a kind of sensitivity that an individual has with regards to objects, and therefore points to both the subject and the object of appreciation. This two-dimensionality of taste becomes an ambivalence when trying to identify the key stage from which aesthetic experiences overall emerge: the aesthetic, and therefore the exercise of taste, is rooted in an act of either affective response or perceptual discernment. Irene Martínez and Elisabeth Schellekens try to reconcile these stages by turning to the notion of attunement as a process of emotional adjustment to the aesthetic character of objects. I dig into their proposal and compare it with an alternate view of attunement, namely Rita Felski's, with a twofold purpose: (i) to explore whether the intended synthesis is successfully carried out, and (ii) to delve into the explanatory power of attunement applied to aesthetics.

Emanuele Arielli, *Effort in Aesthetic Appreciation: from Avant-Garde to AI*

This paper starts from the debates on whether the seemingly effortless creation of AI artworks, and by extension some avant-garde pieces, diminishes their artistic value. This leads to a broader inquiry into how effort, or the lack thereof, influences our perception of an artwork's quality and significance. Traditionally, effort in art has been seen in two ways. On the one hand, a skilled artist's work, which may appear effortless, is often valued for its apparent ease, reflecting genius or inspiration. On the other hand, the Romantic era highlighted the artist's internal struggle, shifting emphasis from technical proficiency to emotional and intellectual effort. Contemporary empirical research seems to confirm the existence of an "effort heuristic", suggesting that artworks perceived as requiring more effort are generally valued higher. Finally, this paper suggests defining a notion of "distributed effort" as a category for the appreciation of content and artworks that are the product of complex influences, traditions, and technological advancements. In conclusion, this paper suggests that we must investigate the possibility of "artificial effort" in AI-generated art.

Camilla Palazzolo, *Conserving the Ephemeral: A Philosophical Problem for Contemporary Art*

The objective of this paper is to reassess the role of conservation in light of developments in contemporary art. Conservation, traditionally defined as the practice of maintaining the original condition of a work of art over time, encounters a difficulty when dealing with what we might call transient art forms like installations, performance, and conceptual art. In this paper, I propose two potential approaches for rethinkingì conservation in contemporary art. The first, termed the positive approach, emphasises preserving the conceptual identity of artworks, irrespective of the persistence of materials. The second, the negative approach, dismisses the possibility of conservation, asserting that embracing the ephemeral nature of these art forms is crucial to respecting their originality. The presentation critically analyses the limitations and possibilities of each proposed approach, contributing to the delineation of the future of conservation in contemporary art.

Lucy Psaila, *A Puzzle about Fictional Points of View*

It is widely claimed that one way novel-reading can be valuable is by offering the experience of "taking up the perspective of" a fictional character. However, an explanation of why these imaginings are valuable has received comparatively little attention compared to the prevalence and acceptance of the claim. Accordingly, my aim is to build on existing sketches to provide such an explanation. I will argue this "perspective- taking" can be valuable in the same way as when that point of view is non-fictional. I use this observation to provide new explanations for why imaginatively engaging with a fictional point of view is valuable. However, there is a challenge to doing so (this is the puzzle at the crux of my argument). I will attempt to overcome that challenge, and present two kinds of explanation. The first captures its epistemic value – it is a way of finding out what certain experiences are like and understanding the world. The second captures its interpersonal value – it is a way of improving the reader's awareness of others.

Voica Puşcaşiu, *The Impact of Aesthetics on the Reception of Art in Public Spaces: The Undesirable Graffiti*

This study examines the varied forms of art in public spaces, from commissioned monuments to illegal Graffiti and Street Art, to explore how aesthetics shape public reactions. By focusing on two case studies, in Athens and Vienna, it highlights

artworks that incorporate Graffiti-inspired strategies and aesthetics, enhancing their conceptual depth but often impacting their public reception negatively. This analysis suggests that aesthetics may play a larger role in public acceptance than a work's intended message. Ultimately, the findings prompt further questions: if Graffiti expresses a claim for the 'right to the city', who should these works serve? Does the public need to appreciate public art, or is a certain level of disruption beneficial? These considerations open a larger discussion on the role of public art and its place within the social fabric.

Dan Eugen Ratiu, *Everynight Aesthetics: What W ould Be Different from Everyday Aesthetics?*

This paper aims to open new analytical perspectives on some understated or neglected areas of the ordinary aesthetic life: the nightly aesthetic phenomena, activities, experiences and objects. While Everyday Aesthetics (EdA) employ the "everyday" as a key concept for understanding the characteristics of our daily aesthetic life, I use the concept of "everynight" for offering insights into the complementary area of our nightly aesthetic life, and exploring the possibility of a genuine subfield called Everynight Aesthetics (EnA). I argue for EnA as an equivalent of EdA but complementary to it, aiming to map out, explore and account for different areas of the ordinary nightly aesthetic life: the world of night work; the regular, ordinary social nightlife and the private nightlife, seen as practices of self-expression, self-fashioning and well-being; the dreams, from wakeful dreams or reveries to nighttime dreams; the night objects. These are familiar to everyone yet remains largely unnoticed and not addressed systematically until now. The main questions concern how everynight or nightly activities are enacted by people and how this nightness affect their aesthetic life as well as the status of nightly objects compared to daily ordinary objects. In answering these questions, the paper is not only promoting a more inclusive and diverse understanding of our aesthetic life, but it also seizes upon a current major mutation in understanding "aesthetics" and the "aesthetic".

Salvador Rubio Marco, *Making Someone See an Aspect is not Persuading*

One of the main attacks against a theory of aspects inspired by Wittgensteinian ideas consists of the claim according to which the fact of making someone see an aspect is just persuading (or convincing) him of something. In other terms, from this critical approach, an aesthetic theory of aspects (or aspectism, as I call it) would not,

supposedly, be more than a persuasivism. The main aim of my paper is to argue against that line of attack. I will develop different sub-arguments to justify it and I will support my ideas with some examples about understanding in music.

Sue Spaid, *Values vs Emotions: How Artworks 'Move Us' to Change*

While there is a widespread assumption that exposure to artworks such as literature, visual art, film or theater tends to broaden people's perspectives regarding certain issues, how artworks move us to reconsider our beliefs is under-theorised. This paper assesses three explanations. 1) The Cognitive Processing Theory claims that artworks change people's minds by presenting unfamiliar or complicated information in a palatable manner. 2) The Emotion Inducing Theory proposes that artworks arouse emotions that make people receptive to new ideas, thus inspiring them to reconsider prior beliefs. 3) The Engaged Values Theory asserts that people are likely to reconsider ideas they might otherwise reject so long as artworks engage their core values, even those that have yet to be specified. This problem resembles our wondering why we aesthetically appreciate some artworks, though not others. Is it: the reasons offered for appreciating an object, concurrent emotions, an object's particular aesthetic properties, or something about it that appeals to our values? Such situations also resemble "moral education," such that artworks influence morality. However, my focus here is not how artworks prompt us to appreciate them or to do good, but rather how artworks get us to think differently, thus motivating us to modify our actions so that our future actions reflect our newfound beliefs. If we can grasp how artworks change our minds and alter our behaviours, perhaps we can begin to understand how philosophy stands to change our minds.

Orsola Stancampiano, *The Challenge of Hybrid Artworks to Art Categories*

Normally, it is easy to trace a work of art back to the art form within which it was created, but there are cases in which this is not so obvious. The purpose of this paper is to analyse the phenomenon happening to that kind of artworks which lies somehow in between two different forms of art. I call them cross-categorical works of art. Starting from two case studies, Jeff Wall's staged photographs and Gerhard Richter's hyperrealist paintings, I individuate two approaches to the phenomenon: (i) considering cross-categorical artworks as "monsters" or (ii) re-conceptualising them using a theory of metaphor. I suggest that this second option works better for understanding and appreciating this specific and unusual kind of works of art.

Lorenzo De Stefano, *Creativity in the Age of AI: A Post-Phenomenological Comparison between AI-Generated Content and Exquisite Worker' AI Surrealism*

AI technologies such as neural networks and deep learning have revolutionized the arts, generating debate around creativity, originality, and the nature of authorship. The Exquisite Workers' 'AI Surrealism' exhibition exemplifies AI's potential to democratize art and expand digital aesthetics. This paper explores AI's impact on art's cultural role, starting from a theoretical and anthropological framework influenced by Benjamin, Noë, and Russo's ontology of machines, challenging traditional concepts of authenticity and authorship.

Jens Dam Ziska, *Factive Pictorial Experience and Indexical Drawing*

This paper presents a counterexample to Robert Hopkins's argument that handmade pictures cannot sustain factive pictorial experience. I argue that some drawings are indexical and that such drawings have the same capacity as photography to sustain pictorial experiences that are factive. This example also counts against other efforts that use the joint iconicity and indexicality of photography to distinguish photographs from handmade images.

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Hanna Shin, Nara Youn, *How insecure narcissists become cultural omnivores: Consuming highbrow culture for status seeking and lowbrow culture for integrity signaling*

Prior research on cultural omnivorousness has focused on examining how socioeconomic mechanisms influence preferences for highbrow versus lowbrow culture. Considering the recent prevalence of cultural omnivorousness and growing criticism of class-based perspectives on cultural tastes, this research instead investigates how two personality traits—namely, narcissism and psychological insecurity—affect cultural consumption. We predicted that when individuals high in narcissism had a sense of insecurity—specifically, low self-esteem or low self-perceived authenticity—they would show preferences for both highbrow culture, which signals status, and lowbrow culture, which signals self-integrity. Two experiments provide support for that hypothesis, showing that the interactive effect

of narcissism and psychological insecurity on preference for highbrow culture is associated with status seeking, whereas the interactive effect on preference for lowbrow culture is associated with self-integrity signaling.

Matthew Pelowski, Giulia Cabbai, Hanna Brinkmann, Jan Mikuni, Lisa M. Hegelmaier, Michael Forster, Raphael Rosenberg, Helmut Leder, *The kitsch switch—or (when) do experts dislike Thomas Kinkade art? A study of time-based evaluation changes in top-down versus bottom-up assessment*

We investigate the potential for modulations in art assessment, involving either "bottom-up" artwork-derived visual features or more overt "top-down" considerations based on personal history or taste. Such changes—whereby individuals might come to relatively increase or decrease their liking of the same works of art—have been suggested in recent art processing models and may potentially occur in addition to, or even in spite of, preframing (i.e., predictive coding) that may come before viewing experience. To assess this, we showed both novice and expert (art history graduate student) viewers abstract and representational paintings, including a specific variety (kitsch, represented by the artist Thomas Kinkade) suggested to provide a particularly salient example of divergent art, and manipulated exposure times to 100 ms, argued to afford only a bottom-up assessment of low-level visual features, 500 ms, allowing awareness of style/content without conscious reflection, and 6,000 and 12,000 ms, potentially allowing more top-down modulations. We hypothesized that by comparing groups and time durations we might identify a point of inflection—a "kitsch switch"—whereby especially the experts come to dislike the kitsch art. Viewers with relatively higher art interest did show lower liking ratings of kitsch paintings at 500 and 6,000 ms when compared to 100 ms. Those with higher interest also showed an opposite pattern of higher appraisals for abstract paintings at the same longer durations. At the same time, we also found robust evidence for a main effect on rating differences between lays and experts even at 100 ms, suggesting both a top-down and bottom-up modulation of ratings and numerous targets for future research.

Xi Wang, Zoya Bylinskii, Aaron Hertzmann, Robert Pepperell, *A computational approach to studying aesthetic judgments of ambiguous artworks*

Visual ambiguity plays a key role in the perceptual experience of art and has been much exploited by modernist and contemporary artists for aesthetic effects. But it remains unclear how aesthetic judgments are affected by visual ambiguity, and the

subjective nature of aesthetic experience makes it difficult to measure. Wang et al. (2020) piloted a methodology in which a large collection of free-form textual descriptions of artworks were gathered from participants. The variability of these descriptions was then quantified computationally with Shannon entropy; ambiguous images tended to generate a greater number and wider diversity of descriptive terms. In the present study, we evaluated how well these measures can predict aesthetic preference for ambiguous images. We designed three crowdsourcing tasks in order to measure aesthetic preferences. The first was a simple rating task, and the other two required the participants to engage more actively with the images. We hypothesized that the number of associations evoked by ambiguous works of art, when computationally measured by entropy and description lengths, is a factor in judgments of their aesthetic value. Following this hypothesis, we made and tested a number of predictions. Our results provide broad support for the hypothesis, but with some interesting caveats and exceptions. We find that the form of the task significantly affects preference ratings and that participants' responses can be clustered into two categories: those that prefer simple, recognizable imagery, and those that prefer more complex, ambiguous imagery. When taking this clustering into account, we find that our measures of entropy are correlated with aesthetic ratings. We conclude that these computational methods are useful for investigating the variable subjective responses to ambiguous artworks.

Hayley McCullough, Alivia Zubrod, Lucian Gideon Conway III, *The good, the bad, and the complex: A mini meta-analysis of integrative complexity, entertainment, and perceptions of quality*

Is linguistically complex entertainment preferred to linguistically simple entertainment? Current research seemingly shows inconsistent findings on this topic—complexity is associated with both perceptions of high- and low-quality entertainment. To help resolve this inconsistency, we performed a mini meta-analysis of prior work that accounted for individual mediums and corresponding individual metrics. We found that for mediums and metrics which likely require more effortful thought, increasing linguistic complexity is associated with higher quality judgments. However, for mediums and metrics which do not require as much effortful thought, linguistic simplicity is associated with higher quality judgments. The least linguistic medium (music) predictably showed no predictive effect of complexity on perceived quality. The present data provide the first meta-analytic look at factors that might moderate the effect of complex language on entertainment success and more broadly

suggest evidence consistent with an emerging theory of the importance of complexity's match with the surrounding context.

Jiajia Che, Xiaolei Sun, Martin Skov, Marcos Nadal, *Judging beauty and liking: The effects of personal intuitions and task instructions*

Some studies have found strong correlations between liking and beauty ratings, suggesting that liking and beauty are merely two manifestations of the same underlying hedonic factor (Berlyne, 1974b). The results of other studies suggest that liking and beauty judgments differ in how they engage perceptual and cognitive processes associated with value assessment (Russell, 1994). We wished to determine whether such discrepancies reflect the way participants conceive of beauty and liking. We hypothesized that beauty and liking would be more alike if participants had to rely on their own, intuitive conception of these judgments than if they received task instructions specifying how to think of them. Asked to rate 56 images (28 faces, 28 artworks) on a 5-Likert scale in terms of liking and beauty, half of the participants were instructed how to conceive of liking and beauty, while the other half made judgments according to their own understanding of beauty and liking. Results showed that beauty ratings for both types of images were higher with instructions than without instructions, whereas liking ratings were lower with than without instructions. Also, response times were significantly higher for beauty ratings with instructions than without instructions, irrespective of stimulus type, but not for liking ratings. We interpret these findings as evidence that liking and beauty evaluations differ in the degree to which they engage cognitive models.

Daisy Fancourt, Claire Garnett, Daniel Müllensiefen, *The relationship between demographics, behavioral and experiential engagement factors, and the use of artistic creative activities to regulate emotions*

There has been increasing interest in the role of artistic creative activities in supporting emotion regulation. However, there is little research about how demographic factors (such as age, gender, ethnicity, personality, and socioeconomic status) or factors relating to creative engagement (including engagement behaviors and subjective experience of engagement) influence our ability to use artistic creative activities to regulate our emotions. We analyzed data from 40,949 adults and used a structural equation modeling approach to model the relationships among demographic factors, factors relating to engagement, and our use of emotion regulation strategies (ERSs) while engaging in artistic creative activities. We found

that women make more use of creative activities to regulate their emotions than do men, as do those of lower socioeconomic status. Training in doing an artistic activity, regular engagement, and enjoyment while engaging are all associated with a greater ability to use artistic activities to regulate our emotions. We also identified relationships between demographic and engagement factors and specific types of ERSs, such as avoidance strategies (e.g., distraction, suppression, or detachment from negative or stressful emotions), approach strategies (e.g., acceptance, reappraisal and problem solving), and self-development strategies (e.g., enhanced self-identity, improved self-esteem, and increased agency). Artistic creative activities are increasingly being recognized as effective ways of regulating emotional responses. Overall, this study provides insight into the interrelationship between individual attributes, modifiable patterns of engagement and emotion regulation when engaging in artistic activities.

Selina Weiss, Sally Olderbak, Oliver Wilhelm, *Conceptualizing and measuring ability emotional creativity*

Individual differences in our capacity to be emotionally creative may be associated with positive life outcomes. Emotional creativity was introduced as a typical behavior construct as well as a construct of maximal performance. Ability emotional creativity is in line with a recent taxonomy of creativity that stresses the method of inquiry as essential. Grounded in creativity research, we developed several ability measures in which fluency and originality are crucial. To ensure the nomothetic breadth, task development was based on factors of ability emotional intelligence and covered creativity in the perception, understanding, and management of emotions. A sample of N = 142 (Mage = 24.17 years) adults completed nine newly developed ability emotional creativity tasks, one existing ability emotional creativity task (Emotional Triad) that was adapted for the German language, and eight established (cognitive) creativity tasks. The creativity was rated by three trained coders (fluency intraclass correlation coefficients: M = .98, SD = .02, originality ICCs: M = .76, SD = .08) and all tasks had acceptable internal consistency (ωH: M = .85, SD = .09). Performance on the ability emotional creativity tasks was best modeled with three correlated factors (fluency in emotion perception, fluency in emotion understanding/management, and emotional originality). All factors were highly correlated with, yet distinct from, cognitive fluency and cognitive originality. They were also uniquely related with self-reported emotional creativity. This indicates individuals showed some awareness of their abilities. These results support that

ability emotional creativity should rely on fluency and originality of maximal cognitive effort measures.

Wilma Koutstaal, *A new test for assessing creative flexibility of perceptual interpretation: The figural interpretation quest*

Perceptual flexibility—adopting varied construals and perspectives of ambiguous shapes or forms—has long been recognized by artists and designers as a source of creative inspiration. Despite this, the ways in which perceptual flexibility contributes to creative thought and making has only sporadically been empirically examined by researchers. To address this gap, this study offers a schematic framework that integrates apparently disparate concepts such as representational restructuring ("seeing as"), conceptual connectivity, and openness to experience as interrelated constructs that collectively shape the flexibility of perceptual interpretation. Guided by this framework, a new measure of perceptual flexibility (the Figural Interpretation Quest, or FIQ) is systematically assessed to evaluate its relations to creative ideation and innovative problem solving. Across six experiments, ambiguous irregular shapes of various colors were visually presented to more than 550 participants, and the originality and flexibility of participants' interpretations of those shapes were compared with their performance on creative thinking, design, and individual difference measures. As hypothesized, originality scores on the FIQ significantly positively correlated with originality on lab-based assessments of divergent thinking—encompassing several predominantly conceptual tasks and a predominantly perceptual task. Further demonstrating construct validity, FIQ originality and FIQ flexibility significantly positively correlated with multiple measures of openness to experience, and with creative performance on two open-ended product ideation tasks. The FIQ offers a novel assessment of perceptual flexibility, opening new opportunities for systematically deepening our empirical and theoretical understanding of how ambiguity stimulates creative ideation at the dynamic intersections of perceptual and conceptual exploration.

Maxence Mercier, Todd Lubart, *Board games enhance creativity: Evidence from two studies*

Creativity is a crucial skill in the 21st century. Finding ways to develop and improve it is therefore an important issue. Games are powerful educational tools, and several early studies have shown the potential of video games and role-playing games to improve creativity. However, the question of the potential of board games is still

open. The aim of this article was therefore to explore this topic, through two studies. Using a self-report questionnaire (N = 284), the first study showed that the frequency of playing board games was positively correlated with several components of creative potential: divergent thinking, openness to experiences, creative self-efficacy and creative personal identity. Using an experimental approach (N = 239), the second study demonstrated that playing creative games—requiring the generation of creative ideas—had a beneficial effect on participants' originality, compared to playing noncreative games and a control condition. This result was observed independently of the participants' baseline creative potential, derived using latent profile analysis. This beneficial effect, obtained after 30 minutes of play, could be used to temporarily improve creative performance, in education or in business.

Hannah M. Merseal, Simone Luchini, Yoed N. Kenett, Kendra Knudsen, Robert M. Bilder, Roger E. Beaty, *Free association ability distinguishes highly creative artists from scientists: Findings from the Big-C Project*

The associative theory posits that creativity relates to people's ability to connect remote associations to form new ideas, based on the structure of their semantic memory. This theory has spurred several recent studies connecting semantic memory structure and associative thinking to creativity, capitalizing on advances in computational methods. To date, however, this research has almost exclusively focused on assessing creativity in the general population (e.g., assessed via divergent thinking tests), with far less work examining the role of associative thinking in eminently-creative individuals across the arts and sciences. Leveraging data collected as part of the Big-C Project—a sample of world-renowned visual artists (VIS) and scientists, and an intelligence-matched comparison group—we tested whether the ability to generate remote word associations differs as a function of creative expertise. Specifically, we used distributional semantic models to calculate the semantic distance of word associations across three conditions: a free association condition and two goal-directed conditions (common association and uncommon association). We found an interaction between domain expertise and association condition: while artists generated more distant associations overall, this effect was driven by substantially more distant responses in the free association condition. Our findings indicate that VIS spontaneously produce more remote associations—potentially due to a more interconnected semantic memory network structure—but that creative expertise is less relevant for producing associations that require goal-

directed cognitive search. The findings are interpreted in the context of the ongoing debate on the domain-generality and domain-specificity of creativity.

Hassan Aleem, Norberto M. Grzywacz, *The temporal instability of aesthetic preferences*

What happens to aesthetic preferences over time? Everyday experience suggests that our preferences change over the course of our lives. Unfortunately, much of the existing research on aesthetics only measures preferences once, and therefore cannot capture these changes. A handful of studies that have measured aesthetic preferences at multiple moments show that preferences may change in as little as two weeks. However, the dynamics of these changes remain unclear. A thorough investigation of how aesthetic preferences change across multiple time points is needed. In this study, we measured aesthetic preferences for different colored objects at six-time points, spanning a month. We found that aesthetic preferences were not stable and tended to drift stochastically over time. Small statistically significant drifts occurred already after 20 min, and large ones happened after 2 weeks. Intriguingly, making more choices stabilized preferences for roughly 20% of participants, possibly due to learning. In addition, we found that the instability of aesthetic preferences could be explained by different factors related to the stimuli and participants. For example, instability was greater for "hard" choices between colors that were close in chromatic space as well as in their average preference rank. Males were more unstable than females, and instability tended to decrease with age. Surprisingly, no personality traits were found to correlate with how the participants' aesthetic preferences changed over time. Overall, these findings suggest not only that beauty is in the eye of the beholder, but also that the beholder is constantly changing as well.

Aleksandra Igdalova, Rebecca Chamberlain, *Slow looking at still art: The effect of manipulating audio context and image category on mood and engagement during an online slow looking exercise*

In the past two decades, "slow looking" has emerged as an engaging art-viewing approach used by museums around the world as part of their in-person and online programming, but there has been little empirical inquiry into the precise effects of the practice. This study represents the first such attempt, exploring reported impacts of slow looking within an online context. Specifically, the study examined the effects of two factors—audio context (control, meditation, historical) and image category

(photography, representational, abstract)—on mood change and aesthetic engagement. A total of 141 participants completed the online exercise, first selecting a series of three artworks within one of the image categories and then viewing each for 3 min per work while listening to the randomly allocated audio context. Participants reported feeling significantly more pleasant and relaxed after the exercise. Representational artworks were chosen the most and also contributed to greater overall aesthetic experience scores, and the historical condition was found to lead to greater levels of cultural understanding and engagement. Future investigation within an ecologically valid setting is currently underway, examining the contribution of different live viewing elements to the slow-looking experience.

Jennifer E. Drake, Ann Jose, *Maybe your child could have painted that: Comparing abstract works by artists, abstract art child prodigies, and typical children*

Children gifted in the visual arts typically begin to draw realistically around the age of 3. Recently, a new kind of gifted child artist has been reported in the press—children who paint nonrepresentationally and whose works have been likened to those by abstract expressionists. It is unclear whether the works of these abstract art prodigies are any different from the abstract paintings of typical children. In four studies, we examined nonexperts' abilities to distinguish paintings by abstract prodigies from those by typical children and those by abstract expressionist artists. Our findings revealed that nonexperts were able to distinguish the works by abstract prodigies from those by typical children, but they could not distinguish works by abstract prodigies from those by abstract expressionists artists. While precocious realism has been noted most often as the indicator of visual art giftedness, our studies revealed a different kind of nonfigurative visual art giftedness.

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Katherine N. Cotter, Myriam Harrouche, Rebekah M. Rodriguez-Boerwinkle, Martin Boerwinkle, Paul J. Silvia, James O. Pawelski, *Virtual art visits: Examining the effects of slow looking on well-being in an online environment*

Throughout history, visual art has helped people feel connected to each other, experience a deep sense of belonging to their communities, and enhance their own

well-being. In recent years, many museums have increased their digital presence to engage with the public in new ways, including curating unique virtual experiences. The present research examines the well-being effects of a virtual art gallery visit and the role of immersion in facilitating these well-being effects. Participants were 155 adults from the United States recruited via Prolific. Participants completed a 15-min virtual gallery experience and were randomly assigned to one of three conditions: (a) To spend 5 min selecting one work and then spend 10 min engaging in mindful looking; (b) To spend 5 min selecting one work and then spend 10 min engaging in curious looking; or (c) To spend 15 min viewing the art however they wished. Participants completed measures of well-being and emotional state before and after their gallery experience. Although the three conditions did not differ in their levels of immersion or in their well-being and emotional experiences, participants did experience a range of well-being increases following their virtual art experience. Further, the level of immersion participants reported during the visit, regardless of condition, predicted postvisit well-being and emotional state. This suggests that virtual art engagement, like in-person art engagement, may hold well-being benefits for those who engage in these experiences.

Laura Bishop, *Focus of attention affects togetherness experiences and body interactivity in piano duos*

Group music-making is a socially rewarding activity that strengthens social bonds and leads to feelings of musical togetherness, that is, feelings of musical alignment and social connection. For skilled ensemble musicians, social rewards are closely tied to the aesthetic rewards that come from achieving a high-quality performance. What playing conditions encourage or discourage togetherness experiences? The purpose of this study was to show how joint and mutual attention contribute to experiences of togetherness, and how togetherness relates to communicative body motion in classical piano duo playing. The study tests two hypotheses: (a) that attention focus affects pianists' togetherness experiences and communicative body motion; and (b) that pianists' body motion can index the strength of their togetherness experiences. Piano duos performed two pieces under conditions that manipulated their attention focus to encourage or discourage joint or mutual attention. Body motion data were collected using optical motion capture, and pianists rated the quality of their playing experience on a number of scales via self-report questionnaire. Results show that joint and mutual attention improved togetherness ratings, while self-directed attention decreased enjoyment. Pianists moved their bodies less when the focus was

self-directed and more at the end of the session than during a baseline performance. Coupling of motion periodicities, contrary to expectations, was lower in conditions that promoted joint attention than in the baseline. The main conclusion of the study is that joint and mutual attention strengthen togetherness experiences and affect communicative body motion, but that measures of body motion provide unreliable indicators of togetherness. The study leads to a more nuanced understanding of the construct of togetherness and how it can be measured.

Melanie Wald-Fuhrmann, Katherine O'Neill, Christian Weining, Hauke Egermann, Martin Tröndle, *The influence of formats and preferences on the aesthetic experience of classical music concert streams*

Music is listened to in many different situational and media frames that can be expected to shape its experience. In this study, we were interested in the effects that different formats of audiovisual streaming of classical concerts can have on the aesthetic experience of their audience. We also investigated the effects of preferences for streaming features. A total of N = 525 participants watched one of four chamber music concert streams and reported their expectations, appreciation, and experiences. Overall, participants liked the concerts and reported positive experiences. The immersive emotional and social dimensions of aesthetic experiences with music, however, were only rarely activated, showing the disadvantage of recorded as compared to live performances. Several experience dimensions were influenced by streaming format: a stream that allowed audience members to interact on a chat platform afforded a stronger social experience, but less concentration; while a stream that included an introductory talk led to a better understanding of the programming and increased feelings of melancholy. Effects of the preference for certain stream types were only found in the stream that most resembled a standard audiovisual concert broadcast but were leveled out in other stream formats explicitly designed to counterbalance known disadvantages of nonlive performances. From our study, we draw conclusions regarding the importance of an experimental approach to frame effects not only on the aesthetic experience of music but also on the future of concert streams as a new musical medium in its own (aesthetic) right.

Jochen Steffens, Manuel Anglada-Tort, *The effect of visual recognition on listener choices when searching for music in playlists*

[Correction Notice: An Erratum for this article was reported in Vol 19(4) of Psychology of Aesthetics, Creativity, and the Arts (see record 2026-45642-002). There are

several edits that have been made to this article listed in the current correction notice. All versions of the article have been corrected.] With so many options available, how do listeners search for and choose music effectively? Here we examine the role of a simple cognitive heuristic: choosing based on recognition. In two experiments, participants were presented with multiple musical choices and asked to choose their favorite songs. We manipulated visual recognition by presenting songs either with recognizable titles (names previously learned in a familiarization task) or completely novel ones. In line with the Recognition Heuristic, Experiment 1 tested whether listeners rely on visual recognition in a compensatory fashion. Participants had to choose one of a pair of songs presented with familiar/novel titles and social information about the quality of the song (positive, neutral, and negative). Results revealed that visual recognition was a significant driver of choice when participants selected music based on visual information. However, participants' choices were largely influenced by social information. This suggests the use of a cue integration strategy in which listeners weigh all available cues and combine them according to their utility to choose the optimal option. In Experiment 2, we tested the main effect of visual recognition in a more complex decision-making situation, where participants had to choose their favorite songs from a playlist with 10 choice options. Participants' choices were significantly influenced by the recognition of song title, even when they were allowed to listen to all music options. This suggests that visual recognition may be more influential in multi-choice situations due to the higher demands of the task.We discuss these findings in terms of the implications of recognition effects on listening behavior and aesthetic preferences, audio streaming services, and the music industry.

Julia Merrill, Klaus Frieler, Taren-Ida Ackermann, *The structure of musical dislikes*

The current study explored the structure of rationales for musical dislikes. In an online survey, participants (N = 627) evaluated self-selected styles and artists in a slight and strong degree of dislike condition with respect to 41 reasons for musical dislikes distilled from a previous interview study. After constructing nine subscales of reasons, a latent profile analysis identified two profiles of explanatory strategies for disliked music. The highbrow profile included reasons such as the music being Too Simple, or Not Authentic, having No Impact on the listener, and a perceived Social Incongruence, and was mainly associated with a dislike of German schlager, traditional music, and pop. The lowbrow profile included reasons such as the music

being Too Niche and Too Complex and was associated with a dislike of jazz, classical music, heavy metal, and techno. A correlational network revealed that Displeasure can occur in relation to Social Incongruence, or in relation to Too Niche music. No Impact occurs in response to music regarded as Too Simple or Not Authentic. A strong dislike is consistently characterized by higher Displeasure, while Social Incongruence and Not Authentic were reasons to strongly dislike artists from mainstream styles. Hence, investigating fundamental musical value judgments, the current study shows that musical dislikes are a complex, multidimensional component of musical taste. The results have implications for the psychology and sociology of music, widening our understanding of people's attitudes toward music and its role in everyday life.

Alicia Kelleher Clarke, Alice Jones Bartoli, Diana Omigie, *Exploring barriers to and drivers of participatory arts engagement in early adolescence*

Participatory arts engagement is argued to afford an array of prosocial and positive well-being outcomes across the lifespan. However, young people may face barriers to engagement that hinder access to the arts' putative benefits. We explored the barriers to participatory arts engagement that early adolescents report facing and the extent to which well-being levels are associated with the perception of such barriers. We also explored associations between adolescents' individual differences in personality, curiosity, and well-being and their relative interest in different types of art activities. Participants completed questionnaires that measured their perceived barriers to engagement and their individual differences in personality, curiosity, and well-being. They also completed items measuring their interest in taking up a list of arts opportunities that varied in terms of affordance for solitary creativity, performing to an audience, or working with others in a group. Results showed key barriers to arts engagement to be related to motivation (whereby participants reported relatively low levels of desire and drive to engage) and feelings of capability. Critically, however, we found a relationship between participants' interest in taking up particular arts opportunities and their patterns of personality and curiosity. Finally, our data revealed low well-being to be associated with reduced interest in arts activities involving performing to an audience and working with others. Taken together, our results speak to the potential relevance—if art engagement's putative benefits are to be exploited—of tailoring arts opportunities to young people's personalities and interests and of facilitating entry points for young people with poorer well-being.

Ruoying Zheng, Bo Yang, Guomei Zhou, *Spirit behind appearance: Facial motion increases facial attractiveness through perceived vitality*

Artists show the beauty of life by depicting bodily movement, suggesting vitality. However, the role of vitality in ratings of facial attractiveness remains understudied. This study explored whether vitality led to the higher attractiveness of dynamic faces. We manipulated facial motion into dynamic, scrambled, and static conditions (Experiments 1 and 2) and primed facial vitality with vitality labels (Experiment 2). Participants rated vitality (Experiments 1 and 2), attractiveness (Experiments 1 and 2), and subjective processing fluency (Experiment 2). Both Experiments 1 and 2 found dynamic faces had higher vitality and attractiveness than static ones, and vitality mediated the relationship between motion and facial attractiveness. Subjective processing fluency had no mediating effect between motion and facial attractiveness. In Experiment 3, we not only replicated this mediating effect with human face stimuli but also generalized this mediating effect to nonface stimuli (animal, inanimate object, and plant) with different vitality forms (exploding, fading, and pulsing). Based on the results, we discuss the aesthetic value of vitality and explain how dynamic stimuli enhance attractiveness.

Hannah M.Henderson, Stephanie J. Kane, Darya L. Zabelina, Jennifer C. Veilleux, *Creativity to prompt willpower: Feeling more creative predicts subsequent activated positive affect and increased willpower in daily life*

Prior research has found that people tend to be more creative when experiencing positive affect, especially when experiencing high activation positive affect (e.g., excitement, joy). In addition, creativity may also boost positive affect. We aimed to extend past work by examining the effect of felt creativity on subsequent positive affect in daily life, and by examining whether felt creativity was associated with greater willpower self-efficacy and decreased stress. The current study was an ecological momentary assessment study (n = 104) where creativity, willpower, and affect were assessed seven times per day for 1 week. Participants also completed nightly prompts where they reported on daily stress, creative activities engaged during the day, and overall perceptions of daily creativity. Using lagged analyses, we found that higher momentary felt creativity predicted subsequent high-activation positive affect, but not low-activation positive affect. Higher momentary felt creativity also predicted greater willpower, even when controlling for positive affect. Lastly, we found that experiencing a higher number of daily stressors was associated with greater total engagement in creative activities, suggesting that people may use

creative activities to manage or distract from stress. Results suggest that creativity may be useful as a behavioral activation activity to increase both positive affect and perceived self-control (i.e., willpower self-efficacy). Perhaps feeling more creative can help people feel more confident in exerting self-control and thus approaching challenging activities with a greater chance of success.

Mengdan Sun, Haojiang Ying, *Color's perceptual diversity and categorical harmony improve aesthetic experience*

How do color features influence visual aesthetic experiences? This issue has been extensively explored yet not fully understood. Previous studies have investigated human preferences for single colors (mainly hue) and color compositions. However, the categorical feature of color is rarely studied in this domain. In our study, we systematically examine how color categories affect aesthetic experiences and disentangle the effect of color categories from the effect of perceptual color features (i.e., hue). Participants were required to rate their preferences for color images composed of three distinct hues from one category, two categories, or three categories. Our study found that color categories influence participants' aesthetic preferences for color images independent of perceptual color features. Participants liked the color image less when there are three color categories in the image compared to when there are one or two categories, suggesting that categorical harmony is vital for aesthetic beauty. In addition, the color images composed of large-distance hues were preferred and perceived as more colorful than those with small-distance hues. These results suggested that these two color-related factors take effects in parallel but in opposite directions. We thus propose that the influence of color on aesthetic preferences follows the principle of low-level diversity and high-level harmony.

Moyan Yang, Qiangqiang Wang, Weixia Zhang, *A survey of the conceptual structure of aesthetic response to sports*

Sports are worldwide phenomena laden with aesthetics. To date, however, little is known about the conceptual structure underlying the aesthetic processing of sports. To address this issue, we used an online survey to investigate the terms that are actively used to describe the aesthetics of sport and to construct the concept content of aesthetics of sport based on these terms. The roles of sports categories, gender, and expertise were also considered. In a time-restricted association task, more than 2,000 undergraduates listed words that they thought were suitable to describe the

aesthetics of sport. The results showed a variety of frequent terms, in which healthy played a central role. These words were clustered into two groups: body- or sportsmanship-related and emotion-related words. Individual differences and sports categories marginally affected the concept mapping. These findings reveal a special and stable conceptual structure for the aesthetics of sport and highlight the role of the beneficial effects of sports on character, mental health, and the body.

Fatima M. Felisberti, Simon J. Cropper, *Mental imagery in aesthetic appreciation and the understanding of the self and others*

Mental imagery refers to the ability to generate images in the "mind's eye" in the absence of external stimulation (i.e., quasi-percepts), which allows us to conflate past and current events with imaginary futures in the ongoing narratives of ourselves. As such, mental imagery is likely to be associated with prosociality, emotional self-awareness, and aesthetic experiences, but empirical evidence is still limited. Experiment 1 examined if differences in styles of mental imagery were associated with social cognition and emotional self-awareness, while Experiment 2 examined if those imagery styles were associated with the aesthetic appreciation of visual forms of art. The findings showed that object-oriented imagery was associated with prosocial traits (empathy and the ability to be transported into fictional worlds), but not with perspective taking. Spatial-oriented imagery was associated with an increased difficulty describing one's own feelings, while verbal-oriented imagery was associated with a better understanding of one's own feelings. Visual styles of imagery (object, spatial) predicted some of the variation in the aesthetic appreciation of photographs (but not paintings), and such relationship was moderated by the vividness of the imagery (but not by art experience). Conversely, art experience (but not vividness) was a moderator of the appreciation of paintings, but only in individuals with a weak object-oriented imagery. The results point to reliable associations of mental imagery with prosociality and emotional self-awareness and support a role for imagery in fine-tuning the aesthetic appreciation of visual art, and in inner simulations underpinning an adaptive imagination.

Eva Specker, Katherine N. Cotter, Kyung Yong Kim, *The next step for the VAIAK: An item-focused analysis*

Validation is an ongoing process for any scale, and thus also for the Vienna Art Interest Art Knowledge Scale (VAIAK). In this paper, we add to this process by assessing the validity of the VAIAK by using an item-response theory (IRT) approach

combined with a qualitative approach to further understand the underlying process as to how participants answer. Our results show that both the art interest and the art knowledge scale can capture a range of ability in their respective domains and that the individual items have adequate discriminability and a range of difficulties. In addition, as expected, experts consistently showed higher levels of ability (in both interest and knowledge) and tend to find the items easier. Some items, however, exhibited differential item functioning, the implications of which (especially for the scoring of the scale) are discussed in detail. In combination with the qualitative analyses, one item (B6) was identified as an item that should be altered for which we propose the new "VAIAK-R." Furthermore, the qualitative analysis for the open items indicated that participants seem to use whatever knowledge is available to them to try to identify the correct answer, whether this is done by simply naming an artist or style that they know in either a relatively random or an educated guess strategy. Overall, our findings provide further insight into the working of the scale and indicate that the VAIAK has good psychometric properties and is valid as long as it is used in the intended way.

Boris Forthmann, Maciej Karwowski, Roger E. Beaty, *Don't throw the "bad" ideas away! Multidimensional top scoring increases reliability of divergent thinking tasks*

Scoring divergent thinking tasks opens multiple avenues and possibilities—decisions researchers have to make. While some scholars postulate that scoring should focus on the best ideas provided, the measurement of the best responses (e.g., "top scoring") comes along with challenges. More specifically, compared to the average quality across all responses, top scoring uses less information—the "bad" ideas are thrown away—which decreases reliability. To resolve this issue, this article introduces a multidimensional top-scoring approach analogous to linear growth modeling which retains information provided by all responses (best ideas and "bad" ideas). Across two studies, using both subjective human ratings and semantic distance originality scoring of responses to over a dozen divergent thinking tasks, we demonstrated that Maximum (the best idea) and Top2 Scoring (two best ideas) could surpass typically applied average scoring in measurement precision when the "bad" ideas' originality is used as auxiliary information (i.e., additional information in the analysis). We thus recommend retaining all ideas when scoring divergent thinking tasks, and we discuss the potential this new approach holds for creativity research and practice.

Jennifer Haase, Paul H. P. Hanel, Norbert Gronau, *Creativity enhancement methods for adults: A meta-analysis*

This meta-analysis synthesizes 332 effect sizes of various methods to enhance creativity. We clustered all studies into 12 methods to identify the most effective creativity enhancement methods. We found that, on average, creativity can be enhanced, Hedges' g = 0.53, 95% CI [0.44, 0.61], with 70.09% of the participants in the enhancement conditions being more creative than the average person in the control conditions. Complex training courses, meditation, and cultural exposure were the most effective (gs = 0.66) while the use of cognitive manipulation drugs was the least and also noneffective, g = 0.10. The type of training material was also important. For instance, figural methods were more effective in enhancing creativity, and enhancing converging thinking was more effective than enhancing divergent thinking. Study effect sizes varied considerably across all studies and for many subgroup analyses, suggesting that researchers can plausibly expect to find reversed effects occasionally. We found no evidence of publication bias. We discuss theoretical implications and suggest future directions for best practices in enhancing creativity.

Paula Álvarez-Huerta, Alexander Muela, Inaki Larrea, *Cognitive reappraisal and creative self-concept among higher education students: A latent class analysis*

Emotion regulation affects both personal and academic development, and it may also impact students' creative development. The main aim of this study was to analyze the extent to which higher education students' creative self-concept is influenced by their use of cognitive reappraisal as an emotion regulation strategy. We also examined the influence on the use of cognitive reappraisal of the following variables: grit, age, gender, and field of study. Participants were 990 Spanish university students aged between 17 and 32 years (Mage = 18.44, SD = 1.52; 59.26% male). Latent class analysis identified three underlying profiles of cognitive reappraisal use. Perseverance of effort, one of the components of grit, was associated with a higher use of cognitive reappraisal to regulate emotion. Students who made greater use of cognitive reappraisal were also more likely to be more confident in their ability to be creative. These results suggest that enhancing students' emotion regulation skills should be a goal of higher education, insofar as this would also foster their creative potential. Emotion skills training should aim, in particular, to build perseverance of effort.

MG Prezioso, Paul L. Harris, *Children's absorption in fiction: Self-reports by avid and occasional readers*

Story world absorption is a mental state in which a reader's attention is captured by immersion in a story. Although there is extensive research on story world absorption in adults, there is very little research on story world absorption in children. This mixed-methods study investigated the mental state of story world absorption in 66 children ages 9–11 years old, asking how they experience that state. Motivated by the hypothesis that, despite differences in their reading frequency, most children can become absorbed by stories, we asked a diverse sample of readers to report on their reading experience. Although 9-year-old frequent readers reported greater overall absorption than 9-year-old occasional readers, 10- and 11-year-old readers reported similar levels of absorption, regardless of their reading frequency. Additionally, frequent and occasional readers across age groups were similar in the extent to which they differentially endorsed the four dimensions of the absorption experience: attention, transportation, emotional engagement, and mental imagery. Semistructured interviews conducted with a subset of the sample (18 children) provided additional information regarding the text types and features that are most likely to absorb child readers. Overall, the findings underline the possibility that both frequent and occasional child readers can become absorbed in a fictional world.

Kongmeng Liew, Alethea H. Q. Koh, Noah R. Fram, Christina M. Brown, Cheslie dela Cruz, Li Neng Lee, Romain Hennequin, Amanda E. Krause, Yukiko Uchida, *Groovin' to the cultural beat: Preferences for danceable music represent cultural affordances for high-arousal negative emotions*

Music is a product of culture. Cross-cultural examinations of music features can reveal novel information about the cultural psychological processes involved in shaping music preferences. In Studies 1 and 2, we first identified differences in music preferences through machine learning of East-Asian and Western popular music on Spotify (combined N = 1,006,644). In interpreting these results, we developed a theory on danceability as a music feature, that represents cultural affordances for high-arousal emotions. Subsequent confirmatory studies (Studies 3–5, combined Nsongs = 3,343, Nparticipants = 495, Ncountries = 60) tested this theory by examining danceability and the role of emotion in music preferences. Specifically, we found that danceability represents cultural affordances for high-arousal negative (HAN) emotions: societies with greater HAN emotion prevalence generally prefer listening to more danceable music. Consistently, this was also observed more in

independent individuals and culturally looser countries. Using evidence from Japanese and American participants (Study 5), we propose a mechanism through discharge regulation in music: cultures with looser cultural norms would also have more experiences of HAN emotions in daily life. Discharge regulation, which is listening to music to cathartically release HAN emotions, would then skew music preferences toward high-arousal (danceable) music to facilitate this cathartic HAN downregulation. These findings have implications for cross-cultural research by demonstrating that music features, being widely accessible and almost universally perceived, can quantify cultural tendencies toward affective (HAN emotion) norms beyond commonly used self-report paradigms.

Nicky Jones, Alice Jones Bartoli, Diana Omigie, *Character strengths afforded by arts engagement during adolescence: The development and validation of the Creative Artistic Activities Strengths Affordances Scale*

Research into the impact of arts engagement on young people, particularly with regard to their well-being, is seeing ever-growing interest. However, it has been argued that methodological limitations, particularly a shortage of reliable measurement tools, may be undermining progress in this research area. Character strengths are established in the literature as a collection of positive traits—displayed through thoughts, feelings, and behavior—that are related to positive development and enhanced mental well-being outcomes. Motivated by the possibility that character strengths that are exercised during arts activities may, at least in-part, account for the positive well-being outcomes that have been associated with such activities, this article outlines the development and evaluation of a novel self-report questionnaire. Specifically, following exploratory and confirmatory factor analysis on data collected from two separate samples of young people, we present a final 15-item scale for measuring patterns of character strengths exercised during arts activities. Our scale, which comprises self-belief, social competence and curiosity and exploration, as key groups of strengths exercised during arts engagement shows reliability, convergent validity, and evidence of relative independence from trait-level measurements. Following presentation of the scale's development and validation, the current article discusses key ways in which the scale can be beneficial in both research and practice: from helping to clarify the precise mechanisms by which arts engagement promotes adolescent development and well-being, to supporting arts educators and practitioners that have an interest in leveraging arts engagement in this way.

Rosemary L. Al-Kire, Kutter Callaway, Wade C. Rowatt, Sarah A. Schnitker, *Original photographic art induces self-transcendent emotions*

Encounters with art elicit changes in basic emotions. However, little attention has been paid to how art can elicit changes in self-transcendent emotions such as awe or states such as spiritual transcendence. Moreover, few studies in psychology and empirical aesthetics have tested whether the formal qualities of art matter in eliciting changes in emotion, and those that do have produced mixed results. For example, does adherence to aesthetic principles elicit stronger changes in emotion than art that violates this principle? In a series of three preregistered experimental studies (N = 1,832) and a pilot study (N = 860), we tested these questions. Participants were randomly assigned to view original art photos created by a professional photographer that adhered to aesthetic principles, modified photos (i.e., the original photos modified to violate aesthetic principles such as the rule of thirds), or a comparison condition (photos selected from the International Affective Picture System). We hypothesized that participants would experience the highest levels of self-transcendent emotions such as awe, gratitude, moral elevation, and spiritual transcendence after viewing the original artistic stimuli. Across studies, participants reported greater state-level self-transcendent emotions but not spiritual transcendence after viewing the original photos, and we found mixed support for the effects of the modified photos. Overall, these findings provide support for the hypotheses that exposure to photographic art increases certain self-transcendent emotions, but mixed evidence as to whether adherence to aesthetic principles enhances the effect of art on these outcomes.

Miki Toyama, Masato Nagamine, Akira Asayama, Li Tang, Shuhei Miwa, Ryo Kainuma, *Can persistence improve creativity? The effects of implicit beliefs about creativity on creative performance*

Prior research suggests that people have implicit beliefs about creativity that are often incomplete and may not be consistent with current empirical evidence. We conducted four studies to examine whether recognizing the importance of persistence in creativity leads to better creative performance. First, in a pilot study, a questionnaire survey of 199 people showed that people value flexible but not persistent thinking in creativity. In Studies 1 through 3, we investigated the purpose of this study using the experimental paradigm employing the Unusual Uses Task. Specifically, Study 1 (n = 94) and Study 2 (n = 80) showed that compared to

participants who did not consider persistence to be valuable to creativity, individuals who did consider it to be valuable had a reduced persistence underestimation effect and an increased serial order effect. Study 3 (n = 365) showed that participants who received instruction on the importance of persistence in creativity improved their creativity in persistent creativity tasks compared with those who did not receive such instruction. In Study 3, we also examined the mechanism and showed that it was mediated by the time spent working on creativity task. The results suggest that beliefs about creativity are determinants of creative performance and that if people can recognize the importance of persistence in creativity, they can work on creative tasks more persistently and thus improve their creativity.

Edoardo Passarotto, Eckart Altenmüller, Daniel Müllensiefen, *Music performance assessment: Noise in judgments and reliability of measurements*

Individual taste plays an important role in assessing music performances. Aggregating ratings from multiple evaluators is commonly applied to overcome individual biases and to obtain near-objective judgments. However, high degrees of subjectivity in the evaluation of music performances inevitability lowers the agreement between music evaluators and the reliability of aggregated ratings. The present project aims at contributing to the research on music performance assessment by designing and implementing a novel procedure, the Multi-Perspective Assessment Protocol (MPAP) in music, for reliably measuring performance quality. The approach is inspired by the Noise Framework (Kahneman et al., 2021) and Generalizability Theory (G Theory; Brennan, 2001) and results show how interrater agreement can be conceptualized and operationalized efficiently in terms of rater-related variability in numerical judgments. In particular, the Generalizability and Dependability coefficients from G Theory seem well suited for providing useful information about the necessary sample size to ensure reliable performance score estimates. Moreover, the MPAP allowed to collect and compare data from different cohorts of evaluators, assessing performance quality from complementary viewpoints: aggregate judgments from expert evaluators were strongly correlated to those from a general sample of raters without expert experience, $r = .786$, $p < .001$. The latter sample achieved similar levels of reliability but with a larger sample size. In contrast, self-assessment scores from the performing musicians were very much unrelated to any peer-evaluation ratings. In conclusion, the present study shows how recent advancements in theoretical frameworks and psychometric methodology

provide a principled approach for increasing the quality and reliability of performance evaluation data.

Simon Ceh, Felix Putze, Mathias Benedek, *D-I-WHAT? Identifying creative domains in do-it-yourself videos on YouTube*

Online worlds offer a massive display of people's lives including their creative activities. In the present study, we investigated do-it-yourself (DIY) videos on YouTube to explore the type and prevalence of everyday creative behaviors. DIY is a term associated with the production of original and effective products, and, like YouTube, typically features amateur-generated content. As such, this setting allowed us to gain insight into the creative behavior that happens in our homes, garages, and front yards. Using two topic modeling approaches, structural topic model (STM) and BERTopic, we analyzed about 13,000 videos from three mainly English-speaking countries (Australia, the United Kingdom, and the United States) that were published between 2019 and 2021. In a final set of 5,618 videos including transcripts, STM identified 21 topics, such as Decoration, Garden, Interior Design, and Textiles, which are partly similar to, yet also extend established creativity domains. BERTopic identified 35 slightly more narrow topics of creative activities (e.g., Facemasks, Accessories, Candles) that offer additional insights into the actual diversity of everyday creative behavior. Further analyses uncovered plausible time dynamics of specific topics and examined the overlap and differences of the two chosen modeling approaches. Our results indicate that leveraging data-driven approaches to study creativity in online environments complements traditional methods in offering new insights into both the diversity and prevalent domains of everyday creative behavior.

Yuhua Yu, Roger E.Beaty, Boris Forthmann, Mark Beeman, John Henry Cruz, Dan Johnson, *A MAD method to assess idea novelty: Improving validity of automatic scoring using maximum associative distance (MAD)*

Creativity research often relies on human raters to judge the novelty of participants' responses on open-ended tasks, such as the alternate uses task (AUT). Albeit useful, manual ratings are subjective and labor-intensive. To address these limitations, researchers increasingly use automatic scoring methods based on a natural language processing technique for quantifying the semantic distance between words. However, many methodological choices remain open on how to obtain semantic distance scores for ideas, which can significantly impact reliability and validity. In this project, we propose a new semantic distance-based method, maximum associative distance

(MAD), for assessing response novelty in AUT. Within a response, MAD uses the semantic distance of the word that is maximally remote from the prompt word to reflect response novelty. We compare the results from MAD with other competing semantic distance-based methods, including element-wise multiplication–a commonly used compositional model–across three published datasets including a total of 447 participants. We found MAD to be more strongly correlated with human creativity ratings than the competing methods. In addition, MAD scores reliably predict external measures such as openness to experience. We further explored how idea elaboration affects the performance of various scoring methods and found that MAD is closely aligned with human raters in processing multi-word responses. Thus, the MAD method improves the psychometrics of automatic creativity assessment, while also provides insights into what human raters perceive as creative about ideas.

Yuma Taniyama, Yuta Suzuki, Taisei Kondo, Tetsuto Minami, Shigeki Nakauchi, *Pupil dilation is driven by perceptions of naturalness of color composition in paintings*

Findings regarding the direction of pupil modulation (dilation/constriction) related to aesthetic preference are often contradictory, partly because preference is determined by multiple factors depending on the target. Research has demonstrated that art paintings with image features similar to those of natural scenes are preferred, suggesting that the perception of naturalness is one factor affecting preference. This study aimed to test the hypothesis that the pupil dilation in response to visual examination of a preferred painting may be caused by the perceived naturalness of the color composition of the painting. We investigated the relationship between pupil response and preference/perception of naturalness by manipulating the color composition of art paintings. First, we found that when compared to hue-rotated paintings, the paintings presented with their original color composition were preferred and perceived as more natural. Second, the extent of the pupil dilation had a significant positive correlation with the perceptions of naturalness for the painting, whereas there was no significant correlation between pupil dilation and preference. This result indicates that the pupil dilation during the viewing of the paintings is not caused by preference but by the perceived naturalness regarding the color composition of paintings. This was observed not only in representational paintings but also in abstract paintings, suggesting that the color composition of a painting itself, rather than memory colors—the standard, known hues of objects—or other

influences, is an important factor of perceived naturalness that produces pupil dilation.

Hod Orkibi, Shoshi Keisari, Nisha L.Sajnani, Martina de Witte, *Effectiveness of drama-based therapies on mental health outcomes: A systematic review and meta-analysis of controlled studies*

Psychodrama and drama therapy are organized health professions where credentialed professionals intentionally employ experiential drama processes and techniques to ameliorate health and well-being within a therapeutic relationship. These drama-based therapies are used for mental health treatment across a range of clients and in various healthcare settings. The aims of this systematic review and meta-analysis were to (a) aggregate and synthesize the evidence on drama-based therapies, (b) assess the strength of the effects of drama-based therapies on mental health outcomes, and (c) examine which outcome, study, sample, or intervention characteristics moderated the strength of the effect on the outcomes. Inclusion criteria were randomized control trials and clinical control trials, mental health outcomes, and therapy interventions. The protocol for this study was registered at PROSPERO and seven databases were searched: Cochrane Library, Web of Science, Embase, Wiley Online Library, PubMed, PsycINFO, and Scopus. Risk of bias in the included studies was assessed and a multilevel meta-analysis was performed, containing 30 controlled studies, 144 effect sizes, and 1,567 participants. The results showed an overall medium effect of drama-based therapies on both psychological and behavioral mental health outcomes (d = .501, [.36, .64]). There was no statistically significant difference between psychodrama and drama therapy, and other selected characteristics did not have a statistically significant impact on treatment effectiveness. Although this meta-analysis was not restricted to randomized controlled trails, these findings suggest that group psychodrama and drama therapy are effective in contributing to clients' mental health, with similar overall effects as shown in other psychotherapies. Implications for future research are discussed.

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Rebecca A.Smith, Emily S. Cross, *Moving me, moving you: Emotional expressivity, empathy, and prior experience shape whole-body movement preferences*

Aesthetics shape and color almost every aspect of our daily lives, from the products we interact with and the clothes we wear to the design of our homes and cities. However, many people associate aesthetics with art, and an historical academic interest in the factors that shape the experience of engaging with art has yielded rich insights into our understanding of the value and ubiquity of empirical aesthetics. While most existing research has focused on music and the visual arts, there is a growing interest in the aesthetics of human movement among empirical aesthetics researchers. In the present study, we sought to examine how individual differences in global empathy and previous movement experience influence aesthetic evaluations of dance sequences. Observers (N = 55) completed a self-report measure of global empathy (Toronto Empathy Questionnaire), provided an assessment of their prior dance experience (via the Goldsmith's Dance Sophistication Index) and rated a series of whole-body point-light display movements (imbued with happiness, sadness, anger, fear, and nonexpressive neutrality) from the McNorm Library (Smith & Cross, 2023) in terms of beauty and liking on 100-point slider scales. Participants demonstrated a general preference for emotionally expressive movement sequences, while specific types of emotional expressivity influenced liking, but not beauty, judgments. Additionally, differences in both prior dance experience and levels of global empathy influenced aesthetic evaluations of the McNorm Library dance clips. We consider the implications of these results for empirical aesthetics and social perception research and discuss how empirical aesthetics research in this area may be of interest, or use, to dance practitioners.

Siming Wang, *Increasing creativity through the development of thinking skills: Combinatorial thinking of viola players*

This study reveals the role of the influence of musical combinatorics on improving combinatorial skills, which contribute to an increase in the creativity of viola players. The research was carried out at the Shenyang Conservatory of Music (China). To study the influence of musical combinatorics on the development of combinatorial thinking and creativity, two pretests and two posttests (Group Embedded Figures

Test [GEFT] and the Scale of Musical Experience [SME]) were performed. It was found that the degree of development of combinatorial thinking skills among viola students 18–25 years old is lower than the degree of development of creative thinking (creativity). The analysis of the data obtained indicates that musical combinatorics can improve the skills of combinatorial and, consequently, analytical thinking, which also leads to an increase in the level of creativity. The correlations between the aggregate GEFT and SME scores and separate criteria indicate that creativity improves as combinatorial thinking grows. Revealing the relationship between the development of combinatorial thinking and creativity can provide an opportunity to optimize music education systems in educational institutions, which, as a result, can have a constructive impact on the academic performance and creative success of students.

Paulo Ventura, Tina T. Liu, Francisco Cruz, Alexandre Pereira, Miguel Domingues, José C. Guerreiro, João Delgado, *From Perugino to Picasso: Holistic processing of faces in paintings*

Faces are generally assumed to be processed holistically, that is, features are represented in an integrated fashion. Similarly, pictorial representations of faces (e.g., drawings) have been shown to elicit holistic processing. Some researchers, however, have contested the concept of holistic face processing, suggesting that the perception of a face is no more than the sum of individual face parts. In the present study, we ask whether faces in paintings are processed holistically and, if so, whether this holistic processing is consistent across art styles along the realism–distortion dimension. Additionally, we seek to understand whether other factors, such as interest in art and exposure to art (e.g., visiting museums), as well as general visual recognition abilities, contribute to the potential holistic processing of faces in paintings. We found holistic face processing across stimulus sets, suggesting that holistic processing of faces in art occurs regardless of the characteristics of the art style (i.e., realism/distortion).Moreover, general interest in art showed a marginally negative correlation with holistic face processing. In contrast, general visual recognition abilities correlated positively with holistic processing, suggesting that increased capacity to process purely visual information benefits perceptual integration and grouping.

Ana Clemente, Olivier Penacchio, Manel Vila-Vidal, Robert Pepperell, Nicole Ruta, *Explaining the curvature effect: Perceptual and hedonic evaluations of visual contour*

Preference for curvature, the curvature effect, seems to transcend cultures, species, and stimulus kinds. However, its nature and psychological mechanisms remain obscure because studies often overlook the complexity of contour characterization and disregard personal and contextual factors. To investigate the curvature effect, we propose a continuous and multidimensional manipulation and contrasting experimental conditions examined at the group and individual levels that unveil a complex picture, not reducible to monotonous relationships: Perceptual and hedonic evaluations relied on multiple geometric features defining contour and shape. These features were specifically weighted to characterize each construct, depending on the individual and contingent on whether evaluating perceptually or hedonically. Crucially, the curvature effect was not robust to preference with respect to the median and continuous manipulations of contour for varying shapes. As curved contours are more easily perceived and processed than polygons, we hypothesized that perceived contour might explain liking for a figure beyond the effect of geometric features, finding that this association was subordinated to shape categorizations. Finally, domain-specific, personality, and cognitive-preference traits moderated how people used each geometric feature in their perceptual and hedonic evaluations. We conclude that research on perception and appreciation of contour and shape should factor in their complexity and defining features. Additionally, embracing individual sensitivities opens potential avenues to advance the understanding of psychological phenomena. In summary, our approach unpacks a complex picture of contour preference that prompts critical reflections on past research and advice for future research, and it is applicable to other psychological constructs.

Elizabeth Y. Zhou, John Wilder, Claudia Damiano, Dirk B. Walther, *Neural dissociation between computational and subjective image complexity*

The complexity of images plays an important role in visual perception, including aesthetic appreciation. We here propose the information-based model of visual complexity (IVC) based on multiscale entropy and nonlossy run-length compression. We show that the IVC model accounts for a large amount of variance in people's complexity ratings of natural scenes. To determine if the IVC model captures the same kind of information that people use in their ratings, we analyzed the public BOLD5000 set of functional magnetic resonance image scans of four participants

viewing almost 5,000 images. We constructed regressors from the IVC predictions for these images and the complexity ratings averaged over 50 participants. We find that a large proportion of voxels in early visual cortex significantly relates to predictions of the IVC model, but only few voxels relate to complexity ratings. In high-level visual brain regions, we see the opposite pattern—we find many voxels relate to complexity ratings but only few relate to the IVC model. The relationship between complexity and aesthetic liking further illuminates this dissociation: We find that aesthetic liking ratings are strongly correlated with complexity ratings, but not IVC model predictions. We conclude that the relatively low-level IVC model, although correlating well with people's complexity ratings, does not fully capture the range of information that people use in judging image complexity. Higher level information that is represented beyond early visual cortex plays an important role in perceived image complexity.

Macarena-Paz Celume, Zorana Ivcevic, Franck Zenasni, *Mood and creativity in children: Differential impacts on convergent and divergent thinking*

Mood has been consistently related to creative thinking but the effects of mood induction on divergent thinking have been largely studied only in adults. This study compared the effects of positive versus neutral mood inductions on both convergent and divergent (graphic) creative thinking among elementary school children. We hypothesized that after the mood induction, children in the positive mood condition compared to their peers in the neutral condition would (a) perform better in a divergent thinking task for all performance criteria (fluency, flexibility, and originality); (b) perform better in the creative convergent thinking task; and (c) produce more positive elements in their drawings. The results showed that the positive mood condition group had higher divergent thinking scores for originality, the creative convergent thinking task scores were higher for children in the positive mood condition, and that there were no differences in the valence in the children's drawings across all mood induction conditions. Results imply a need of a negative mood induction and the measurement of arousal in order to have more conclusive results on how different moods interact with creative thinking in children. Nevertheless, these findings provide a better understanding of the impact of different emotional states on children's creative thinking and thus it can help educators and policy-makers create methodologies to more effectively engage students in developing creative thinking in the classroom.

Marek Urban, Ondra Pesout, Kamila Urban, *Investigating the relationship between need satisfaction and creative performance: Intrinsically motivated students value creativity*

Self-determination theory examines how personal and sociocultural factors affect an individual's growth. When the basic psychological needs (i.e., autonomy, competence, and relatedness) are satisfied, intrinsic motivation arises, and one's creativity manifests. However, it has not yet been investigated how the perceived value of creativity, a concept that underscores the importance of recognizing and appreciating creative endeavors, further shapes the interplay between need satisfaction and creative expression, bridging the gap between self-determination theory and expectancy-value theory. The objective of the present cross-sectional study was to investigate, in a sample of 360 university students, how need satisfaction in an educational context translates into intrinsic motivation and the perceived value of creativity, informing creative performance in four verbal creativity tasks. Structural equation modeling showed that the effect of need satisfaction on creative performance was completely statistically mediated by intrinsic motivation and the perceived value of creativity, while the effect of intrinsic motivation was only partially mediated by the perceived value of creativity. Although the results of this study are limited by its cross-sectional design, these findings indicate that both intrinsic motivation and the perceived value of creativity play an important role in the context of creative performance.

Yu-Hung Chien, Chia-Yu Liu, *Participatory design curriculum promotes engineering design, critical thinking, and creativity for students from kindergarten to 12th grade*

Critical thinking and creativity are the most valuable human resources for addressing today's and tomorrow's challenges. To foster the growth of these higher-order thinking skills, participatory design, which gives students the chance to work with users, should be included in engineering-design courses as a useful strategy. This study developed a participatory-design curriculum to improve students' engineering-design behaviors and foster critical-thinking skills and creativity. Our study included 111 10th-graders. We compared the differences between an experimental participatory-design group and a control engineering-design group (limited and unlimited) for engineering-design and critical-thinking behaviors using lag sequential analysis and creativity using a creative product analysis matrix. We show that the participatory-design group displayed more significant engineering-design and critical-

thinking behaviors compared to the other groups, but the creativity results were mixed. We conclude with possible strategies to implement participatory design to enhance students' performance in engineering design, critical thinking, and creativity; offer insights for teaching; and strengthen the alignment of school curricula for upcoming higher-order thinking skill sets.

Amy Shaw, Faye Y. Yuan, Melissa Clark, *Personality traits as predictors of work creativity: A comparison between self- and other-reports*

Past research investigating the role of Big Five personality traits in work creativity has mostly found openness to experience and extraversion to be related to and predictive of employees' creative behaviors and performance at work. However, these studies have been limited by the exclusive use of self-reports in measuring personality, neglecting methodological disadvantages of self-reports and the literature on personality assessment with multiple rating sources. To remedy this limitation, we report the links between Big Five personality traits and employee creativity based on both self- and peer-report measures of personality in a sample of 196 working professionals in the consulting industry. Results revealed that openness and extraversion predicted employee creativity across both personality rating sources and that in the peer-report results only, the trait agreeableness emerged as another (negative) predictor. Moreover, complementing self-reports with peer-reports noticeably improved model fit and resulted in better prediction of work creativity. Implications of the current findings for personality and creativity research are discussed.

Thomas Wolf, Louise Goupil, Clément Canonne, *Beyond togetherness: Interactional dissensus fosters creativity and tension in freely improvised musical duos*

While coordination in joint-music making is often associated with synchronized and converging behaviors, research on group creativity routinely emphasizes the importance of dissensus and individual autonomy in collective creative endeavors. When musicians perform together, there might thus be a tension between the demands of coordination and that of creativity, which could lead them to inject some degree of dissensus in their interactions to foster the creativity of their musical output. In this article, we investigate in two listening experiments the possibility that dissensual interactions between musicians might increase the perceived creativity of the musical output, using collective free improvisation as a paradigm for creative

joint action. Relying on a recorded corpus of forty tracks in which improvisers annotated their performances in terms of the various interactional intents they had toward one another (playing "with," "against," or "without" the other), we show, first, that musical snippets exhibiting interactional dissensus were rated as more creative by expert third-party listeners than consensual snippets, and second, that the degree of interactional dissensus between the performers predicts the tension perceived within the music by expert third-party listeners. Taken together, our results provide additional empirical ground to the idea that dissensus might play a key role in enabling group creativity, and extend its relevance to artistic situations relying on nonverbal communication.

Ross C. Anderson, Mari Livie, Gabriella Schuhe, Nathan Beard, Jessica Land, Tracy Bousselot, Jen Katz-Buonincontro, *An exploratory mixed method study on teachers' creative skill development with metaphor in language, gesture, and pedagogy*

In this exploratory mixed method study, we investigated teachers' skill in and use of language-based and enactive metaphor in their own learning and in their instructional design. This study represents a rare, and thus early, exploration of creative multimodal metaphor in the educational context, starting first with teachers. This study builds on the premise that skill development in metaphor should support multidisciplinary instructional design and culturally relevant and responsive teaching for educators. The sample of 53 teachers used gestural metaphor in their sensemaking about abstract and complex concepts and ideas in a variety of unique ways, which could translate to the student context. Findings revealed that (a) teacher training in creativity and arts integration may have contributed to creative skill in metaphor generation, (b) teachers were successful at generating a variety of gestural metaphor to represent abstract concepts about creativity, and (c) metaphoric thinking and acting served as a vehicle for instructional design innovations. In this way, familiarity and skill development with linguistic and enactive metaphor is worthy of continued exploration in the educational context and as a research tool for creative thinking and acting in different modalities.

Sheri L. Johnson, Manon L. Ironside, Luke Clark, Erin E. Michalak, Ming Hsu, Caden Poh, *Behavioral indices of effort discounting are related to perseverance on a creativity task and to bipolar disorder*

Drawing on literature linking bipolar disorder (BD) to both creativity and heightened motivation, our aim was to examine whether heightened motivation might contribute to creativity in those with and without BD. To examine this, we recruited persons with (n = 49) and without diagnoses (n = 37) of BD, oversampling those from creative occupations. We gathered measures of creativity (Creative Accomplishment Questionnaire, Compound Remote Associates task, and the Unusual Uses Test) and motivation (The Willingly Approached Set of Statistically Unlikely Pursuits [WASSUP] scale, and the Effort Discounting Task). Trials on the Effort Discounting Task varied in effort required and potential monetary earnings to provide parameters for sensitivity to effort levels and sensitivity to reward. Our primary hypotheses were that motivation (insensitivity to effort and insensitivity to reward on the Effort Discounting Task, higher WASSUP scores) would correlate with higher creativity. Findings suggested a more specific profile of how motivation indices related to creativity: Higher ambition (WASSUP) correlated with significantly higher lifetime creative accomplishment (Creative Achievement Questionnaire). Our secondary hypotheses were that those in the bipolar group would show higher motivation than the control group. Findings for one of the three motivation indices supported this hypothesis: The BD group showed lower sensitivity to level of reward than controls did, suggesting that their performance was less dependent on potential monetary earnings. This work is novel in distinguishing several aspects of motivation and providing specificity regarding which facets of motivation relate to creativity and BD. We discuss limitations.

Julia Vigl, Marcel Zentner, *How much does performance quality matter in musical emotion induction? Main effects and interaction effects with listener features*

Although there is a considerable body of research on factors influencing musical emotion induction, relatively little is known about how the quality of performances may affect listeners' music-evoked emotion. To redress this gap, we generated music excerpts performed at three levels of proficiency (plain, semiprofessional, professional) and studied the effects of these variations on liking and on felt emotion via the Geneva Emotional Music Scale—a domain-specific instrument for the assessment of music-induced emotions. After pretesting the stimuli, in Study 1 (N = 207) we examined pairwise differences between each of these conditions, as well as interaction effects with musical expertise. In Study 2 (N = 143), each participant heard all three versions of a selection of music excerpts used in Study 1. Using

multilevel modeling, in Study 2, we also examined interaction effects between performance and listener attributes that are known to modulate musical emotion induction, such as musical expertise, musical aptitude, personality factors, and current mood state. Across the studies, the results converge in showing that liking and intensity of emotion increased as a function of performance quality. In addition to performance main effects, we also found Performance × Listener Features interactions, such that the emotional effect of the performance condition was enhanced in participants with higher musical expertise and aptitude. By particularizing the role of performance features, the current study closes an important gap in understanding factors involved in musical emotion induction.

Pier-Luc de Chantal, Peter Organisciak, *Automated feedback and creativity: On the role of metacognitive monitoring in divergent thinking*

Creativity can be seen as the interplay of various cognitive factors, such as associative, executive, and metacognitive processes. Here, we test the specific role of metacognitive monitoring and how external feedback can support creative ideation. In a series of three studies, we show the benefits of a novel automated technique that uses semantic analysis to assess originality and provides real-time feedback as ideas are generated. In two divergent thinking tasks (alternate uses tests), participants who received feedback outperformed those who received no feedback (Study 1, n = 120, preregistered), random feedback (Study 2, n = 250), or repeated be-creative instructions (Study 3, n = 264). In all studies, an appreciation scale showed that the feedback was perceived as helpful, valid, motivating, and clear. Random feedback was found to be less valid, supporting the validity of the original intervention. Self-reported levels of positive and negative emotions were examined as a competing explanation for the feedback effect. Receiving feedback did not result in different levels of emotions compared to receiving no feedback or be-creative instructions. However, an interaction showed that higher levels of positive emotion were associated with greater originality when receiving feedback. Random feedback resulted in lower levels of positive emotion, but no interaction. These studies highlight the role of metacognition in divergent thinking, as well as the applied potential of semantic analysis and the use of technology-assisted feedback interventions for creativity. The role of possible emotional and motivational factors, as well as limitations in the use of semantic analysis, is discussed.

Andrew Samo, Scott Highhouse, *Artificial intelligence and art: Identifying the aesthetic judgment factors that distinguish human- and machine-generated artwork*

Artistic creation has traditionally been thought to be a uniquely human ability. Recent advancements in artificial intelligence (AI), however, have enabled algorithms to create art that is nearly indistinguishable from human artwork. Existing research suggests that people have a bias against AI artwork but cannot accurately identify it in blind comparisons. The current study extends this investigation to examine the aesthetic judgment factors differentiating human and machine art. Results indicate that people are unable to accurately identify artwork source but prefer human art and experience more positive emotions in response to human artwork. The aesthetic judgment factors differentiating human- and machine-generated art were all related to positive emotionality. This finding has several implications for this research area and limitation and avenues for future research are discussed.

David I. Perrett, *Eye color is more important than skin color for clothing color aesthetics*

Fashion advice for clothing color is most often based on the wearer's skin color, though hair and eye color are also considered. More saturated, warm (e.g., orange-red) colors have been found to be judged more aesthetic for White women with a relatively tanned (high melanin) skin complexion than for those with a relatively light complexion. Melanin levels in the skin, hair, and iris are correlated but the relative importance of these features for aesthetic judgments of clothing is unclear. I first replicated the preference for warm garment color for women with a darker complexion (Experiment 1 Task A). I then tested the relative importance of skin, eye, and hair color by transforming skin color between low- and high-melanin levels (Experiment 1 Task A) and by transplanting eyes between facial images (Experiment 2). Results revealed a dominant role of iris color with warmer, more saturated, and darker clothing colors being chosen for faces with darker eyes. Skin color had little influence. Even when participants were instructed to match clothing to skin color, they used eye color as a basis for clothing color choice. The results indicate that the emphasis on skin color for personal clothing color choice may be misplaced.

Qingbai Zhao, Fang Guo, Xuemei Chen, Yan Chen, Zheng Liang, Quanlei Yu, Zhijin Zhou, *The advantage of novel solutions on subsequent memory in insight problems*

Insight during problem solving is beneficial to long-term memory formation. It has been shown to promote later memory for the solution; however, the reason for this memory effect is unclear. We used eye tracking to test the memory effect of insight on delayed recall (Experiment 1) and immediate recall (Experiment 2) when participants selected novel or normal answers to riddles. Both experiments adopted the learning-test paradigm of answer selection. In the learning phase, four alternative answers to a riddle were presented on screen. Eye tracking recorded the fixation duration time on each alternative answer to evaluate the competition of thoughts in the process of problem solving. Delayed and immediate recall were assessed by asking the participants to provide the same answers to the riddles as they had in the learning phase. The results showed that (a) Whether in immediate or delayed recall tasks, the accuracy was higher after selecting novel answers than normal answers, confirming the memory advantage of insight. This effect was more obvious in the delayed recall task. (b) There was a longer total fixation duration time when selecting a novel answer than a normal answer. This suggests that novel answers have an advantage in the competition of thoughts. (c) Compared with selecting normal answers, selecting novel answers involved significantly longer fixation on the target region of interest, and significantly less attention on the main interference region. The results of this research suggest that the competitive advantage of novel thinking in problem solving may be an important reason why insight promotes memory.

Haley E. Kragness, Matthew J. Eitel, Faith Anantharajan, Aimée Gaudette-Leblanc, Bryna Berezowska, Laura K. Cirelli, *An itsy bitsy audience: Live performance facilitates infants' attention and heart rate synchronization*

Among our most powerful experiences are those we share with others. Researchers have increasingly sought to investigate responses to socially potent stimuli, such as music, in contexts that are more naturalistic than a traditional psychology lab. Here, we investigated behavioral and physiological responses to either a live concert or a perceptually matched recorded playback on a naïve audience: infants. Two audiences of 6- to 14-month-old infants (N = ~30 each, total N = 61) watched a musical performance live in a specialized research facility/concert hall (McMaster University LIVELab). Two additional 6- to 14-month-old infant audiences (N = ~30 each, total N = 59) watched a recorded playback of the same performance in the same

auditorium. A third group (same age range, N = 27) watched the recorded playback individually on their family's device at home. Infants were more engaged in the live performance than the recorded playback, indicated by more overall attention and more sustained attention, and physiological synchrony. Infants at home visually attended at levels comparable to infants in the live performance but their attention was sustained for shorter bouts. Findings suggest that performer–audience interactions and social context play an important role in facilitating attention and coordinating emotional responses to musical performances early in life.

Holly F. Rumble, Divya Jindal-Snape, Josephine Ross, *The effects of parent and child participation in visual art activities on the attachment and well-being of young children: A mixed-methods systematic review*

The aim of this systematic review was to gather evidence concerning the psychological impact of parents and 0- to 5-year-old children participating in visual art activities together, in nonclinical settings. Four electronic databases were systematically searched (ASSIA, PsycARTICLES, Scopus, and Web of Science), alongside a hand search of art sector literature, published between January 2010 and May 2021, in English. Qualitative and quantitative data were synthesized using the Joanna Briggs Institute Mixed Methods Convergent Integrated approach. Of 5,822 studies screened, nine studies were selected based on the inclusion criteria. Overall quality was moderate, but in most cases, the primary research aim was not psychologically focused. Nonetheless, taking part in dyadic (i.e., parent–child) visual art activities appeared to enable parents to increase their capacity for positive interactions in the short term, and improvements were found in the quality and frequency of dyadic interactions. While participating in dyadic visual art activity, children demonstrated mental, social, and emotional well-being. Increased well-being was not evident, however, as baseline measures were not recorded in the reviewed studies. If we are to better under the psychological impact of dyadic visual arts participation, there is a need for further research that isolates visual art participation from confounding factors (such as group participation or mixed artforms), and that utilizes control groups and longitudinal measures. This is the first systematic review which has focused on the impact of visual art participation on the development of attachment relationships in children in nonclinical settings.

Pier-Luc de Chantal, Aleksandra Zielińska, Izabela Lebuda, Maciej Karwowski, *How do examples impact divergent thinking? The interplay between associative and executive processes*

Exposure to examples of varying degrees of originality may impact creative thinking differently, resulting in either a fixation or a stimulation effect. These effects can be interpreted from an associative (bottom-up) or an executive (top-down) perspective. In this preregistered study, we examined the cognitive correlates of exposing participants to different types of examples in a divergent thinking task. A total of 365 participants completed three alternate uses tasks (AUTs) while exposed to either a closely associated (common) or a more remote example (original). Subjective cognitive load was reported for each AUT trial and participants completed three tasks measuring fluid intelligence (Gf). Consistent with our preregistered predictions, exposure to relatively more remote examples led to higher originality and cognitive load but marginally lower fluency than exposure to closely associated examples. Mediation analysis revealed that cognitive load fully mediated the impact of examples on fluency and partially mediated the effect on originality. When individual differences in Gf were considered, only participants with lower cognitive potential had the originality of their ideas impacted by example types. This study suggests that the effect of different types of examples on creative ideation should be understood as the interplay between associative and executive processes.

Cinzia Di Dio, Martina Ardizzi, Sara Valentina Schieppati, Davide Massaro, Gabriella Gilli, Vittorio Gallese, Antonella Marchetti, *Art made by artificial intelligence: The effect of authorship on aesthetic judgments*

Human–robot interaction requires that competent robot partners have a multiplicity of human characteristics. Can we accept that these competencies extend to the artistic domain, where humans have always expressed their uniqueness as a species? This study investigated whether aesthetic judgments evoked by abstract artworks vary depending on whether the author was believed to be a human or a robot. Adult participants were asked to give beauty (BJ) and liking (LJ) judgments, where BJ reflected artistic competence and LJ a more idiosyncratic, affective facet associated with the stimuli. Aesthetic judgments were made in a blind-baseline condition, devoid of authorship information, and a primed condition, where authorship information (human or robot) was provided. A significant variation was found in LJ and BJ between the blind and primed conditions. The human-authored paintings received a higher liking rating in the primed than the blind and robot conditions; opposite, the

robot-authored paintings received a lower beauty rating in the primed than the blind condition. These results suggest a resistance to accepting artificial intelligence in the production of art and highlight the emotional component associated with human art-making. Furthermore, aesthetic judgments were correlated with the attribution of mental states to a human and a robot to evaluate what mental characteristics are most related to aesthetic judgments. Both BJ and LJ of robot-authored art were significantly associated with the mental ability of creativity, thus pinpointing this skill as a marker of human art-making.

Clare Cook, Thomas V. Pollet, Jamie L. Callahan, *Acting gender: Actors' experiences of gender role conformity and hopes for their characters*

Studies have found that audiences are often presented with characters that conform with traditional gender roles but there to date has been no empirical investigation into these characters from the actors' perspective. We investigated the extent to which actors (n = 318) were required to conform to traditional gender roles in the course of their work and the disparity between their acted and ideal characters. We found that both male and female actors were required to portray traditional gender roles but that men were required to conform with these traditional notions of gender to a greater extent, resulting in the broadcast of a masculinized ideal. Both male and female actors indicated they would prefer to portray characters that conform less with traditional gender roles than their most recent character. Our findings support calls from audience-driven research for a movement away from the portrayal of traditional gender roles within the arts.

Zhonglu Zhang, Jiamin Deng, Meiqi Zhang, Zheyi Lu, Yue Zhou, Yanfeng Lin, Qiang Xing, *The involvement of conflict monitoring and rewards processing in the appropriateness evaluation of creativity: An event-related potential-based analysis*

Generating novel ideas or solutions and evaluating their appropriateness are two primary components of human creativity. While numerous studies have focused on the mechanisms for generating novel ideas, few have examined how the brain evaluates the appropriateness of ideas, particularly over time. The current study aimed to investigate the neuro-cognitive mechanisms underlying how appropriateness of novel solutions is evaluated dynamically, particularly how it interacts with novelty. Participants were asked to ascertain whether proposed solutions were appropriate within the context of high- or low-novelty riddles while

recording the event-related brain potentials. The findings revealed that appropriate solutions for both high- and low-novelty riddles elicited smaller N200 (N2) amplitudes and greater P300 (P3) amplitudes than inappropriate solutions, suggesting that conflict monitoring and reward processing may be involved in the evaluation of the appropriateness of novel ideas. Furthermore, the P3 effects suggest a negative relationship between appropriateness and novelty, with greater P3 amplitudes and their differences (i.e., appropriate minus inappropriate solutions) observed in the low-novelty condition compared to the high-novelty condition. Additionally, the results indicate significant differences between the processing of high- and low-novelty riddles in terms of behavioral and event-related potential indexes (including accuracy, response times, and N2 and P3 amplitudes), but only for appropriate solutions, highlighting the critical role that appropriateness plays in the evaluation of creativity. In conclusion, this study draws attention to the involvement of conflict-related N2 and reward-related P3 amplitudes in the evaluation of appropriateness, while also providing electrophysiological evidence of the interactions between appropriateness and novelty.

Enric Munar, Erick G. Chuquichambi, Nicole Ruta, Alejandro Dorado, Carlos Rey, Robert Pepperell, *Preference for curvature in paintings extends to museum context*

In the last two decades, contour shape has been widely studied as a factor in visual aesthetic preference. Many studies have shown that humans and other species usually prefer curved to sharp-angled contours. The reasons for this preference, although keenly debated, still remain unclear. Studies of preference for curvature have tended to rely on simple visual stimuli due to the need to control confounding variables, which has limited investigation of this effect in complex stimuli like artworks. Our objective in this study was to test whether the effect of preference for curvature can be extended to the art domain in an ecologically valid setting. We conducted two studies using original artworks exhibited in a museum context. Stimuli consisted of a series of 48 paintings divided into 16 sets with three versions in each set: one curved, one sharp-angled, and one mixed, while color, size and style were controlled for across each set. In both studies, we recorded participants' preferred viewing distance and responses about liking and wanting the paintings. The results showed that participants looked at the curved paintings from a closer distance than the sharp-angled paintings, which we used as an implicit measure of approachability. Participants also liked and wanted the curved paintings significantly more than the

sharp-angled paintings. We conclude that contour curvature is an important perceptual factor in people's aesthetic judgments about artworks viewed in an ecologically valid setting.

Fuqun Liang, Mingqin Zhu, Yatian Lei, Siyue Zhang, Minying Liang, Zhiyuan Tao, Hongyan Zhu, Xianyou He, *Untrustworthy beauty: Beautification strategies cause female applicators to be perceived untrustworthy*

It is a common practice for women to utilize both plastic surgery and makeup as beautification strategies to enhance their attractiveness, and media advertisements frequently suggest significant increases in attractiveness as a result. However, little attention has been given to the potential effects of such strategies on perceived social traits. This study aimed to explore how the application of beautification strategies, particularly plastic surgery, affects perceived trustworthiness and to further explicate its underlying mechanisms via four behavioral experiments. The results of the study revealed that in the uninformed application of beautification strategies (Experiment 1a), plastic faces were perceived as significantly more attractive and trustworthy than makeup and natural faces. However, when participants were explicitly informed whether each face they saw was modified or not (Experiment 1b), natural faces were deemed significantly more trustworthy, while plastic faces were perceived as more likely to engage in untrustworthy behavior (Experiment 2). Experiment 3 further disclosed that misrepresenting true self and genetic estimability may serve as the underlying mechanism for this effect. Additionally, Experiment 4 highlighted that self-disclosure may moderate the impact of beautification strategies on perceived trustworthiness. Finally, a single-paper meta-analysis showed that the effect of applying plastic surgery led women to perceive more untrustworthiness are excellent stability. This study expands upon the beauty-is-good effect and will also provide some references for decision-making for those who wish to undertake plastic surgery.

José Luis Peláez-Alfonso, Santiago Pelegrina, M. Teresa. Lechuga, *Age-related differences in creative cognition: The mediating role of executive functions and associative processes*

Divergent and convergent creativity may rely on associative and executive control processes. We examined whether age-related differences in both types of creativity are mediated by executive functions and associative processes. A total of 427 primary, secondary school, and university students completed a battery of tasks measuring executive functioning (updating, inhibition, and shifting), verbal fluency

(VF), and divergent (fluency, flexibility, and originality) and convergent creativity (remote-associative problems). The results confirmed that executive and associative processes accounted for age-related differences in divergent and convergent creativity, albeit to different degrees. Specifically, VF contributed to explaining age differences in both types of creativity, whereas updating and inhibition mediated age-related differences only in convergent creativity. These findings provide evidence for the differential contribution of executive and associative processes to age differences in both types of creativity and provide additional support for a dual-process view of creativity.

Chia-Yu Liu, Chao-Jung Wu, *Not just for decoration: How the arts complement science, technology, engineering, and mathematics learning*

The arts complement science, technology, engineering, and mathematics (STEM) disciplines by elevating them through the practice of science, technology, engineering, arts, and mathematics (STEAM) education. Although several studies have incorporated the arts into STEM courses, they have frequently merely measured students' creative performances, used a constrained research design, and rarely examined teachers' perceptions. This study developed courses that incorporated various art strategies and STEM learning into a nonrandomized control group with a pretest–posttest design. It examined their impact on the multiple performances of 99 junior high school students and teachers' perceptions. The results showed that the experimental group that took courses with more art strategies created STEAM products with more creativity than their counterparts. All participants demonstrated higher learning motivation and STEAM efficacy after the course, although the group effect was limited. The teachers agreed that the art strategies boosted performance but also proposed challenges to adding the arts to STEM courses. The research and pedagogical implications of incorporating various art strategies into STEM learning are discussed.

Cristina Loi, Moniek Kuijpers, Astrid Ensslin, Gerhard Lauer, *Paths to transformation across contemporary reading practices: The role of motivations and genre preferences*

Transformative effects of reading, in terms of shifts in self-understanding and enhanced social cognition, have been the topic of a variety of theoretical and empirical studies recently (cf. Fialho, 2019; Kuiken & Sopčák, 2021). However, most studies on this topic focus on print (and literary) fiction, thus ignoring the

multifaceted, transmedial reading practices of the digital era. The present study tackles this gap in research with a systematic comparison between readers of books (in print and e-books) and two digital-born reading practices: digital fiction (e.g., interactive fiction, hypertext) and Wattpad (the most popular digital storytelling platform), in which we tried to answer the question whether why we read and what we read leads to perceived transformative effects. An online survey measured participant's (N = 814) eudaimonic and hedonic motivations for reading (Oliver & Raney, 2011), their genre preferences (M. M. Kuijpers et al., 2020) and whether a reader felt that they read a text, in the last 2 years, that left a lasting impact on them. Our study shows that eudaimonic motivations lead to perceived transformation for the book condition, and to a lesser extent for the digital fiction condition, but not for the Wattpad condition. Furthermore, engaging frequently with drama, further described to our participants as referring to texts with a focus "on character's inner lives and psychological insight," seems to be the main predictor of perceived transformation across groups. Overall, the present study gave us a more nuanced picture of what leads to transformative reading experiences in the digital era.

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Payton J. Jones, Victoria M. E. Bridgland, Benjamin W. Bellet, *Content warnings reduce aesthetic appreciation of visual art*

Content warnings are alerts about upcoming content that might be related to upsetting or traumatic experiences. Such warnings are increasingly used by artists and art curators around the world. Though the psychological literature on content warnings suggests they are typically functionally inert, warnings have not yet been studied in the context of art or aesthetics. In this preregistered, within-person, randomized controlled experiment, we showed diverse art pieces to 213 participants (six trials each). By random assignment, some art was prefaced with a content warning matching its specific content (e.g., "content warning: sexual assault" for Gérôme's Phryne before the Areopagus). We found that content warnings decreased aesthetic appreciation (Cohen's d = −0.22, Bayes factor = 54, N = 1,278). Content warnings also substantially increased negative emotional responses and decreased positive emotional responses (Cohen's d = 0.44, Bayes factor = 9.6×10^9, N = 1,278). Though we planned to test the effect of warnings on opting out of viewing

art, we were surprised to find that none of the participants avoided viewing any of the art pieces regardless of whether they were prefaced with a warning.

Jillian Hogan, Sara Cordes, Steven Holochwost, Ehri Ryu, Ellen Winner, *Participation in intensive orchestral music training does not cause gains in executive functioning, self-perception, or attitudes toward school in young children*

Research investigating effects of music instruction on executive functioning (EF) has yielded mixed results, relying only on a small and inadequate number of true randomized and controlled experiments (Degé & Frischen, 2022). We report here an experimental study of the effects of 2 years of school-based orchestral music training on young children's EF, self-perception, and school-liking, all of which showed no effect. Children were randomly chosen either to participate in one of three intensive, high-dosage, El Sistema-inspired school-based orchestral music programs or to be part of a control group receiving standard, general music education (which normally does not include mastering a musical instrument) as part of their regular school day. Children were tested at baseline (end of kindergarten), after 1 year, and after 2 years (end of second grade) on four measures of EF, two measures of self-perception, and one measure of school-liking. All students were randomly assigned to the music group or a control group, and baseline differences between the groups were not statistically significant. Despite the intensity of the orchestral music program, no significant effects were found at any timepoint for any measures. We stress the importance of publishing null findings in light of psychology's replication crisis, the common misrepresentation of correlational findings as causal, and the difficulties that exist in demonstrating far transfer effects. We conclude by cautioning against the justification of music education on the basis of extramusical outcomes, and instead suggest a focus on the intrinsic value of music education itself.

Ana Isabel Correia, César F. Lima, E. Glenn Schellenberg, *Self-awareness of musical ability*

We asked whether adults have accurate self-awareness of their musical ability, and whether such self-awareness relates to other individual differences. Participants (N = 256) rated how musical they were compared to their friends, colleagues, family, and the general population. They subsequently completed self-report measures of musical behaviors (Goldsmiths Musical Sophistication Index [Gold-MSI]) and personality, as well as objective tests of cognitive (matrix reasoning problems) and

musical (Musical Ear Test [MET]) abilities. Participants considered themselves to be more musical than their colleagues and family but not than their friends and the general population. Correlations with Gold-MSI scores provided evidence for the construct and content validity of the self-ratings. Musicality self-ratings were associated with better performance on the Melody (but not the rhythm) subtest of the MET, higher levels of openness-to-experience and extraversion, and gender: men rated themselves as particularly musical even though there were no gender differences in objective musical ability. Cognitive ability was not associated with self-ratings although it predicted MET scores and the accuracy of self-ratings. In short, individuals exhibited self-awareness for pitch-based aspects of their musical ability. Their evaluations were associated with their personalities and tended to be exaggerated, however, particularly for men and for participants with lower cognitive ability.

Marlene Sophie Altenmüller, Mario Gollwitzer, *Power of pictures? Questioning the emotionalization and behavioral activation potential of aesthetics in war photography*

War photography is not only used illustratively in news media but also displayed as controversial art objects. The ethics and impact of aestheticization in war photography have long been debated. In three studies (N_1 = 243, N_2 = 251, N_3 = 254), we contribute empirically to this debate by testing the impact of aesthetics in war photography (i.e., aesthetic style and context) on emotionalization and behavioral activation. While viewing war photography was, overall, emotionalizing (especially regarding negative affect and moral outrage), we did not find any behavioral activation (i.e., donation intention and behavior or general willingness to act against war). Neither aesthetic style nor aesthetic context made a difference in affective or behavioral responses. However, a salient aesthetic context (Study 3) led to higher aesthetic judgments of war photographs. Overall, these results question whether aesthetics in war photography have a particular power for evoking emotional and behavioral responses.

Roger E. Beaty, Robert A. Cortes, Hannah M. Merseal, Mariale M. Hardiman, Adam E. Green, *Brain networks supporting scientific creative thinking*

Creative thinking is important for success in the fields of science, technology, engineering, and mathematics (STEM). Yet creativity in STEM is perhaps the most under-researched question in the creativity literature, with little known about the

neurocognitive mechanisms supporting scientific creative thinking abilities, such as hypothesis generation. In the present functional magnetic resonance imaging study, undergraduate STEM majors (n = 47) completed a scientific hypothesis generation task (thinking of novel/plausible explanations for hypothetical scenarios) and a control task (thinking of synonyms to replace a word in a hypothetical scenario). Multivariate pattern analysis identified a whole-brain network supporting hypothesis generation, including hubs of the default (posterior cingulate cortex [PCC]), salience (right anterior insula [AI]), and semantic control (left inferior frontal gyrus [IFG]) networks. Using these network hubs as seed regions, we found increased between-network functional connectivity during hypothesis generation, including stronger coupling between semantic control (IFG) and posterior default regions (PCC and bilateral angular gyrus) and stronger coupling between salience (AI) and default regions, alongside weaker within-network functional connectivity. Our results indicate that scientific creative thinking involves increased cooperation among the default, salience, and control networks—similar to creative thinking in other domains—potentially reflecting a coordination of spontaneous/generative and controlled/evaluative processes to construct original explanations for scientific phenomena.

Jessica Sperling, Victoria K. Lee, Lorrie Schmid, Megan Gray, Jee Young Kim, *A randomized study of El Sistema-inspired youth music education programming: Evidence addressing executive function and social–emotional learning*

El Sistema-inspired music education programs aim to positively alter the life trajectory of historically underserved youth, with hypothesized benefits in cognitive and social development. Yet, there has been limited rigorous study of these programs. Using an randomized control trial design, we examine the effects of El Sistema programming on youth executive function and social–emotional learning among first-time participants (kindergarten and first grade), including a large representation of non-White and low-socioeconomic status (SES) participants. We do not observe the main effects of programming following 1 year of participation but do find positive effects across some demographic subgroups. This study contributes to ongoing research on the effects of music education programming for child development and executive function measurement for youth. Results can additionally inform the strategic development of similar initiatives aiming to foster youth

development, including those with a focus on historically underserved youth through music programming.

Shuwei Xue, Jana Lüdtke, Arthur M. Jacobs, *Once known, twice hedonic: Enjoying Shakespeare's sonnets through rereading—A deep learning perspective*

Reading poetry is a popular hobby, but what does it involve in terms of the mind? Through quantitative narrative analysis, we computed seven surface features and two affective–semantic features of Shakespeare's sonnets and then added them to predict readers' eye movements during reading. Using the neural nets model, we found that the gaze duration, the regression time, the total reading time, and the fixation probability all depended mainly on surface features, no matter how often a poem was read. We also found that word-based valence and arousal were important as well and became more important in the course of repeated readings. In the last reading, valence became as important as the main surface features. Findings imply that the first impression of a poem is due mainly to surface features but then becomes enriched by meaning and mood.

David Dodell-Feder, Gloria Liu, Paige Amormino, Elizabeth D. Handley, Diana I. Tamir, *The impact of fiction reading on social outcomes: A 4-week randomized controlled study*

Does reading fiction improve our ability to understand one another? Correlational data suggest that lifetime fiction exposure is positively associated with social outcomes. Experimental data suggest that fiction reading may slightly improve social ability, although this conclusion is tenuous. Here, we test fiction's impact on social outcomes by conducting a study in which adult participants (N = 210) were randomly assigned to engage in no reading for pleasure, or to read fiction or nonfiction for 45 min/day, 5 days/week, for 4 weeks. At the end of the study, participants were assessed on three classes of social outcomes: theory of mind, empathy, and social functioning. Using structural equation modeling, we tested the impact of fiction reading on latent variables representing the aforementioned social outcomes. Fiction readers did not outperform nonfiction readers or participants who abstained from pleasure reading on any social outcome. Nonfiction readers outperformed those who abstained from pleasure reading on the empathy latent variable. We did not observe associations between lifetime fiction exposure and social outcomes. Taken with the study's limitations, which include a modest sample size, measurement issues, and

the possibility that nonstudy media was consumed/produced during the reading period, these data are consistent with the following possibilities regarding fiction's positive social impact: Such findings may reflect a priming effect, may occur only after prolonged exposure to fiction, and/or may occur for readers who exhibit a particular kind of engagement with the reading. Together, this study provides no new evidence of a beneficial effect of fiction reading on social outcomes.

Kendra Mehl, Maria Gugliano, Amy M. Belfi, *The role of imagery and emotion in the aesthetic appeal of music, poetry, and paintings*

A ubiquitous aspect of the human experience is the creation of and engagement with art. While the field of empirical aesthetics has traditionally focused on visual stimuli, researchers have more recently begun investigating the experience of many different artistic domains, such as architecture, dance, and poetry. However, most prior work has investigated a single artistic domain, rather than comparing across different categories of art. To better understand how aesthetic experiences may be similar (or different) across modalities, we sought to directly compare the features that contribute to aesthetic judgments of three categories of art: poetry, music, and paintings. Online participants either rated poems (N = 363), musical excerpts (N = 266), or images of paintings (N = 93) on four variables: vividness of evoked imagery, emotional arousal, emotional valence, and aesthetic appeal. Our results indicate that vividness was the most significant predictor of the aesthetic appeal of poetry, while emotional valence was a stronger predictor for music than the other two categories. Additionally, we found that music was less likely to be rated as highly arousing and also negatively valanced than the other two categories. Thus, while overall, vividness, valence, and arousal contribute to aesthetic appeal of poetry, music, and visual art, there are subtle differences between the three types of stimuli. These findings inform theories of aesthetic judgments, suggesting that such theoretical perspectives take into account potential differences in stimulus modality.

James Lloyd-Cox, Alan D. Pickering, Roger E. Beaty, Joydeep Bhattacharya, *Toward greater computational modeling in neurocognitive creativity research*

Creative cognition is the driving force behind all cultural and scientific progress. In recent years, the field of neurocognitive creativity research (NCR) has made considerable progress in revealing the neural and psychological correlates of creative cognition. However, a detailed understanding of how cognitive processes produce creative ideas, and how these processes interact differently across tasks and

individuals, remains elusive. In this article, we argue that the increased adoption of computational modeling can help greatly in achieving this goal. While the verbal theories guiding NCR have evolved from broader accounts into more specific descriptions of neurocognitive processes, they remain more open to interpretation and harder to falsify than formal models. Translating theories into computational models can make them more concrete, accessible, and easier to compare, and helps researchers to develop causal hypotheses for how variation in cognitive factors leads to variation in creative outcomes. Currently, however, computational modeling of creativity is conducted almost entirely separately from NCR, and few attempts have been made to embody the cognitive theories of NCR in models that can simulate performance on common lab-based tasks. In this article, we discuss theories of creative cognition and how they might benefit from the wider adoption of formal modeling. We also examine recent computational models of creativity and how these might be improved and better integrated with NCR. Finally, we describe a pathway toward a mechanistic understanding of creative cognition through the integration of computational modeling, psychological theory, and empirical research, outlining an example model based on dual-process accounts.

Rebecca H. Bauer, Ansley T. Gilpin, *Creativity in early childhood: How do imagination and self-regulation predict creativity in a story-stem task?*

Creativity is often considered to involve two processes: a generative process that includes forming multiple ideas and an evaluative process where one selects the highest-quality idea that was generated (Sowden et al., 2015). Models of creativity have not yet investigated these processes in early childhood. By examining behaviors that naturally involve generative processes (e.g., imaginative play) and evaluative processes (e.g., self-regulation), we may uncover how the development of these systems is involved in creative thought. The current study aimed to examine the interaction between imagination and self-regulation on creativity using a story-stem creativity task. It was predicted that children who had a preference for imaginative play and those who were high in self-regulation would produce the most creative ideas due to their experience engaging in both the generative and evaluative processes. Sixty-six preschool children and their teachers completed measures of creativity, self-regulation, and imagination. Results indicated that the interaction between imagination and self-regulation predicted creativity using a story-stem task. Our results suggest that skills that naturally involve the generative and evaluative

processes may be beneficial for creativity in early childhood, providing children with skills that may scaffold their creativity.

Psyche Loui, Benjamin M. Kubit, Yongtian Ou, Elizabeth H. Margulis, *Imaginings from an unfamiliar world: Narrative engagement with a new musical system*

Human imagination is generative and creative yet deeply rooted in culture and familiarity. Recent studies have quantified the effects of culture on stories that are imagined during music listening, but the music used in previous work was always drawn from a tradition familiar to participants from at least one of the cultures. Here we report the first study of imagined stories to music written in a musical system that is novel to participants from each culture, thus allowing for a direct comparison of narratives prompted by the same set of excerpts that is comparably unfamiliar to both groups. Music composed in the Bohlen–Pierce scale was presented to participants from two geographically defined cultures: Boston, United States and Beijing, China. We also examined how individual differences, such as in musicality and sensitivity to musical reward, might affect narrative engagement and semantic content of the imagined stories as measured by tools from natural language processing. Results showed that semantic spaces of music-evoked imaginings differed between Boston and Beijing cohorts. While both cultures were similarly engaged by the story response task, differences emerged in the semantic content of the imagined stories. Boston participants who reported being more absorbed by music wrote more unconventional stories, whereas Beijing participants who reported more emotional responses to music wrote more conventional stories. These results reveal the roles of culture and individual differences in modes of narrative engagement and imagination during music listening.

Ahmed M.Abdulla Alabbasi, Roni Reiter-Palmon, Selcuk Acar, *Problem finding and divergent thinking: A multivariate meta-analysis*

Problem finding (PF) and divergent thinking (DT) are essential components in most creative cognition models. Since the PF and DT literature has suggested that these two constructs are associated to some extent, the current study aimed to meta-analytically evaluate the relationship between the two. It also aimed to examine the performance differences between DT and PF. Regarding the association between PF and DT, a two-level multivariate model with 138 effect sizes from 24 studies and a total sample of 4,207 participants showed that the mean effect size was small to

moderate, r = .290, 95% confidence interval (CI) [0.230, 0.348], p < .001. The meta-regression analyses showed that only the year of publication was a significant moderator, with the relationship between the DT and PF being stronger in the recent studies compared to older studies, whereas the mean effect size did not vary by test type, index type, and participant and study characteristics. Concerning the difference in originality between the PF and DT tasks, 61 effect sizes from 10 studies with a total sample of 1,657 participants showed a large difference between DT and PF in favor of the latter, g = .887, 95% CI [0.523, 1.252], p < .001. In other words, PF tasks elicited more original responses compared with DT tasks. None of the moderators were significant. Limitations, implications, and future directions are discussed.

Byron P. Lee, Charles Spence, *Combining typeface and color to prime specific taste expectations*

The effects of color and typeface on people's taste expectations have been well documented in the literature on crossmodal correspondences. However, research on the interaction between different visual features when they are collectively associated with specific taste qualities is scarce. Here, an online study is presented that examines the combined effect of color and typeface by simultaneously manipulating the color scheme and font curvilinearity of text stimuli. The findings confirm the main effects of color hue and typeface curvilinearity in terms of modulating the strength of association with the four basic taste qualities (sweet, sour, salty, and bitter). The results revealed that the congruent pairings of color hue and typeface curvilinearity induced stronger taste associations. In particular, the combinations of congruent visual text properties further modified the strength of taste association with sweet ($p < .005$), sour ($p < .0001$), bitter ($p < .001$), and with a borderline-significant effect in the case of salty ($p = .054$). There was no effect of typeface curvilinearity on sour ratings when the text stimuli were presented in colors that had previously been documented to associate with sourness. Overall, the effects of color and typeface on taste expectations induced by text stimuli follow the documented patterns of hue–taste and curvilinearity–taste correspondences. Although both color and typeface exerted a significant effect on taste expectations, the evidence presented here suggests that the color scheme tends to dominate over typeface curvilinearity when determining the taste quality that people associate with a given text stimulus.

Mariya M. Vodyanyk, Susanne M. Jaeggi, *Visuospatial components of drawing skill correlate with mental transformation performance*

Visuospatial reasoning is an important cognitive skill involving the manipulation and representation of objects in space. This skill plays a critical role in our ability to navigate daily life—from storing memories to making predictions about the future. Representational drawing skills, which involve realistic depiction of objects, have been shown to correlate with related cognitive domains such as visual memory and attention, but the extent to which artistic expertise relates to more general processes such as visuospatial reasoning remains unclear. In the current cross-sectional study, we tested the extent to which visual arts expertise relates to the mental transformation of objects in space. Implementing an online and asynchronous design, we compared the performance of representational visual artists (N = 83) to a control group of descriptive writers (N = 81) in a variety of visuospatial, verbal, and control tasks. Our results showed a double-dissociation consistent with domain-specific expertise where visual artists performed better in mental transformation tasks and writers showed better vocabulary knowledge. There were no group differences in fluid intelligence. Using an individual differences approach, we observed a moderate positive correlation between drawing skills and mental transformation performance, irrespective of group affiliation. Furthermore, drawing techniques involving the formation of a robust representation were positively correlated with both mental transformation and drawing skills. Together, our results suggest that representational drawing skills are positively correlated with enhanced visuospatial reasoning and the transformation of mental representations beyond the context of drawing.

Marek Urban, Kamila Urban, *Do we need metacognition for creativity? A necessary condition analysis of creative metacognition*

Recent studies suggest that metacognitive knowledge and accurate metacognitive monitoring are associated with higher creativity. However, previous findings were based solely on traditional statistical analyses applying sufficiency causal logic. Necessary condition analysis (NCA) is a novel methodological approach that tests whether a given predictor represents a necessary condition that allows an outcome to exist. Employing NCA, the present study examines whether accuracy of metacognitive monitoring is a necessary condition for creative performance. The study involved 385 participants and tested whether accurate metacognitive monitoring in the unusual uses task was a necessary condition for creative performance in the more complex product improvement task. Two accuracy indices

(the absolute accuracy index and bias index) were calculated for self-evaluation and comparison judgments. In both cases, the NCA results showed that accurate metacognitive monitoring was a necessary condition for creative performance with a large ceiling effect, median d = 0.42. This finding suggests that certain levels of metacognitive accuracy are necessary for high creativity to occur; that is, individuals with inaccurate metacognitive monitoring may not exhibit high creativity. Additional linear and nonlinear modeling (regression splines) identified moderate associations between metacognitive monitoring and creativity, with median R^2 = 8%.

Stephen C.Van Hedger, Noah R.Bongiovanni, Huda Khudhair, *Some like it sharp: Song familiarity influences musical preference for absolute tuning*

Listening to music is an enjoyable activity for most individuals, yet the factors that relate to aesthetic preferences are not completely understood. In the present article, we investigate whether the absolute tuning of music influences listener evaluations of music. Across three experiments, participants rated musical excerpts, tuned conventionally (A4 = 440 Hz) versus unconventionally (±50 cents from conventional tuning), in terms of aesthetic preference. In Experiment 1, participants rated single musical instrument digital interface piano excerpts on each trial in terms of liking, interest, and unusualness. In Experiments 2 and 3, participants heard two versions of the same excerpt on each trial, only differing in terms of tuning, and made a forced-choice judgment as to which version they preferred. Experiment 2 used the same piano excerpts as Experiment 1, whereas Experiment 3 introduced both highly familiar and unknown song excerpts by professional recording artists. Overall, the results suggest that absolute tuning influences aesthetic preferences under limited circumstances. Although there was no strong evidence for tuning influencing judgments in either Experiments 1 or 2, we found a robust effect in Experiment 3 depending on the familiarity of the recording. Whereas participants clearly preferred the conventionally tuned version for highly familiar recordings, they tended to prefer the version that was highest in absolute pitch if the recording was unfamiliar. Overall, these results suggest that absolute tuning can influence musical preferences, although the specific nature of the effect depends on familiarity.

Wing Kai Fung, Kevin Kien Hoa Chung, *Overexcitabilities and bidirectional development in playfulness and creative potential among kindergarten children*

This study examined the bidirectional relationship between children's playfulness and creative potential and how these factors were longitudinally related to overexcitabilities. The participants were parents and teachers of 139 Hong Kong kindergarten children (52.1% boys, Mage = 4.4 years, age range = 3.4–5.9 years). At Time 1, the parents reported their children's overexcitabilities (imaginational, psychomotor, sensual, intellectual, and emotional), and the teachers rated children's playfulness (physical spontaneity, social spontaneity, cognitive spontaneity, manifest joy, and sense of humor) and creative potential (creative personality traits). Six months later, at Time 2, the teachers' ratings of playfulness and creative potential were obtained. The results from the cross-lagged model revealed that the path from playfulness at Time 1 to creative potential at Time 2 and the path from creative potential at Time 1 to playfulness at Time 2 were both significant when the children's age, gender, and their parent's education were controlled. The indirect relationship between intellectual overexcitability at Time 1 and creative potential at Time 2, mediating through playfulness at Time 1, was also significant. These findings suggest that children who are overexcitable about manipulating concepts and ideas tend to be more playful and exhibit higher creative potential. At the same time, their creative potential may drive them to act playfully and engage in future kindergarten play. Practically, the results highlight the utility of promoting children's playfulness and creative potential through increased participation in kindergarten group play activities such as sociodramatic play.

Tuval Raz, Roni Reiter-Palmon, Yoed N. Kenett, *The role of asking more complex questions in creative thinking*

Question asking has been a critical tool for teaching and learning since the time of Socrates and is important in the creative problem-solving process. Yet, its role in creativity has insofar not been thoroughly explored. The current study assessed the role of question asking in the creative process. A correlational preregistered design was used to administer the alternative questions task (AQT) to explore its relation to cognitive and creative divergent thinking tasks. In the AQT—which is based on Torrance's unusual questions task—participants are asked to generate creative and unusual questions for common objects. Responses are rated for their question level using the Bloom's taxonomy, a widely accepted guideline in designing examination

questions of differing levels of complexity, as well as their subjective and objective creativity. A significant positive relation between AQT question level and objective and subjective creativity scores was found: Higher, more complex questions were more creative, with the inverse effect for lower-level questions. We interpret these findings as supporting the hypothesis that higher question complexity is related and predictive of creative ability. A second study replicated and generalized our findings. Thus, our findings uniquely highlight the role of question asking, and especially question complexity, in creativity.

Sebastian Paul Suggate, *Does it kill the imagination dead? The effect of film versus reading on mental imagery*

The polemic idea that media "rots children's minds" and that reading, in contrast, stimulates the imagination is not new, but is theoretically problematic and has largely escaped empirical falsification. A key aspect of imagination is mental imagery, namely the internal sensorimotor simulation of external events before the mind's eye, ear, nose, and so forth. Here, a novel experiment tests whether viewing film clips in comparison to reading differently affects adults' (n = 239) mental imagery, using a preregistered, within-subjects, randomized, blinded, and counter-balanced experimental design. Mental imagery response latencies after exposure to film clips or reading figuratively rich texts were modeled as a function of time using an mental comparison task (MCT). Further, film clips were either fast-paced or slow-paced. Compared to reading, viewing film clips resulted in initially slower MCT performance, as evidenced by a significant Media × Time interaction. However, contrary to expectation, there was no statistically significant difference between fast-paced and slow-paced clips on the MCT. Findings suggest that reading stimulates mental imagery compared to viewing films, which has implications for education and society, opening up new avenues for future research and educational practice.

Rosalie Weigand, Thomas Jacobsen, *Beauty lies in the eye of the mindful: Does mindfulness intensify aesthetic experience by freeing working memory resources?*

Aesthetic experiences often go hand-in-hand with demands on working memory because they require maintaining an attentional focus while at the same time integrating context, memory, and sensory qualities. This enhances the processing of aesthetic attributes, leading to higher engagement and pleasure. Conditions that deplete working memory resources have been shown to be associated with a reduced

intensity of aesthetic experiences. In turn, dispositional mindfulness as well as mindfulness training have been found to be associated with better working memory capacity (WMC). In this study, we investigated the relationship between dispositional mindfulness and aesthetic experiences and examined whether people with higher levels of dispositional mindfulness had more intense experiences after a brief mindfulness intervention. We also investigated whether the effect would be mediated by WMC. Participants performed self-reports on their dispositional mindfulness and underwent a brief mindfulness intervention. Afterward, they performed an aesthetic judgment task. WMC was assessed at the baseline and after the investigation. The observing facet of dispositional mindfulness was positively related to aesthetic savoring. We found no mediating effect of WMC. However, individuals who improved on the working memory task rated the pictures more beautiful. The results may provide important evidence for helping individuals benefit more from the positive effects of their aesthetic experiences.

Anna Fekete, Eva Specker, Jan Mikuni, MacKenzie D. Trupp, Helmut Leder, *When the painting meets its musical inspiration: The impact of multimodal art experience on aesthetic enjoyment and subjective well-being in the museum*

It is assumed that multimodal experiences of art (e.g., listening to music while viewing a painting) can improve aesthetic experience as the two modalities can complement each other. In the current museum study, we tested whether the multimodal experience of works of art—where the artwork is inspired by the musical piece—can enhance aesthetic experience, leading to better well-being benefits. For this, we used a mixed design to compare people who viewed Klimt's Beethoven Frieze painting in the Secession Museum (Vienna, Austria) either on its own (n = 111) or while listening to its musical inspiration (n = 129), excerpts of Beethoven's Ninth Symphony. For all visitors, a short museum visit (M = 14.3, SD = 6.6 min) reduced anxiety, stress, and negative mood, as well as improved positive mood. Furthermore, this effect was larger for those who also heard the music and perceived it as pleasant and congruent with the artwork. Additionally, these two factors slightly enhanced aesthetic experience and made people less distracted by the other things, and resulted in longer viewing times. Finally, those who knew more about art, who were more interested in art, or more aesthetically responsive enjoyed the art more, understood it better, and their mood improved more in the museum. Overall, our

results highlight the role of subjective experience and indicate that qualitatively better art experiences lead to higher well-being gains.

Abigail L. M. Webb, Paul B. Hibbard, Jessica Dawson, Loes C. van Dam, Jordi M. Asher, Leo J. Kellgren-Parker, *Immersive-360° theater: User experience in the virtual auditorium and platform efficacy for current and underserved audiences*

The present study explores the efficacy and social potential of immersive-360° theater—live-captured theater performances filmed for virtual reality (VR) viewing—as a remote platform for audiences to view theater. We obtained survey and structured interview responses from 166 and 30 participants, respectively, self-categorized as regular theatergoers, novices, or underserved audiences. We measured immersion, presence, and emotional arousal in the virtual auditorium, technology acceptance, and social perceptions including platform compatibility with traditional theater and use as a psychosocial and accessibility promotion tool. Findings show that in the immersive-360° theater auditorium ratings for presence and immersion are mixed, and the latter is likely to be influenced by external factors including hardware quality and environmental distractors. For most, immersive-360° theater is regarded as a positive tool for psychosocial aspects and accessibility, but many highlighted the absence of social aspects which are central to the traditional theater experience and cannot be replicated in remote conditions. Despite this, the experience was enjoyable for most participants, and crucially, the majority of participants do not perceive immersive-360° theater as a "threat" to its traditional counterpart. Rather, with certain improvements it is seen as a compatible and complementary offering that has potential for use as a digital pipeline for underserved audiences and recruiting new patrons. Suggestions for improving the quality of the VR theater experience and its potential as an accessibility tool included improving headset quality and resolution, additional accessibility and user controls, and the ability to share the experience with somebody else in real time.

Oden H. Groth, Lauren Block, George E. Newman, *Lost in digitization: The physical format of creative work affects authenticity perceptions*

The explosion in digitization means that individuals increasingly have the opportunity to choose between digital and physical versions of creative works—for example, between eBooks and paperback books. However, despite the popularity of digital objects, many people continue to prefer physical equivalents. We suggest that one

reason for this preference is that physical versions of works are felt to embody the essence of their creators. Across six studies, we find that physical versions of creative works are indeed seen as embodying the essence of the creator, and as a result, are perceived to be more authentic instantiations of the creative work as compared to digital versions. We also find that perceptions of authenticity and essence transfer are strongest for works by creators to whom we feel connected, and are attenuated when individuals are motivated to distance themselves from a creator.

Gerald C. Cupchik, Jeroen Van Erp, Carlos Cardoso, Paul P. M. Hekkert, *The complementary roles of intuition and logic in creative design ideation*

The interaction between intuitive (practice-based) and logical (theory-based) ways of thinking about creatively solving design problems is the focus of this project. Thirty-nine industrial design students were exposed to both intuitive and logical design approaches to resolving briefs during a 1-day workshop. The intuitive approach encouraged an open and informal take on idea development grounded in past-experience, whereas the logical approach emphasized structured and sequential problem analysis. In a within-subjects design, half the students adopted an intuitive approach in the morning and a logical one in the afternoon to solve design briefs, whereas the reverse applied to the other half. Students rated their experiences on five 7-point scales after 30 min into the session and on a different set of 10 scales at the end of the 2-hr session, and their design proposals were assessed by experts. Results showed that the intuitive approach energized participants and stimulated idea generation after 30 min, but teamwork was challenging. The logical approach lent confidence to the students and was easier to adopt, but only after applying an intuitive approach in the morning session. Students found it more challenging to complete their proposals after 120 min in the logical condition. Proposals by students in the intuitive condition comprised mostly images, while those created in the logical condition were highly verbal. Critical self-evaluation by students was reflected in higher ratings of proposals by the judges.

Damien L.Crone, Yerin Shim, Katherine N. Cotter, Louis Tay, James O. Pawelski, *Personally significant forms of discrete experiences and recurring activities in the arts and humanities in a representative sample of U.S. residents*

People dedicate substantial time, effort, and resources to engaging in the arts and humanities (A&H). Such activities are believed to greatly enrich people's lives.

However, there is only a patchwork of research on if, when, how, and for whom this holds true. In a large, exploratory survey of 873 U.S. residents (nationally representative with respect to gender, age, race, income, and region), participants provided descriptions of both personally significant A&H-related (a) discrete experiences (e.g., performing at a particular concert), and (b) recurrent activities (e.g., a longstanding guitar-playing hobby). Exploratory analyses addressed the following questions: What are the cognitive, affective, and situational features of discrete A&H experiences and recurrent A&H activities? What are the similarities and differences in A&H engagement across different A&H domains (e.g., music, history, etc.)? Finally, how does A&H engagement compare to non-A&H engagement (e.g., sports)? We found substantial heterogeneity across different A&H domains and contexts of engagement, as well as a range of differences between the phenomenology of A&H-related and non-A&H discrete experiences and recurrent activities. We synthesize these results to present a broad picture of the psychology of A&H engagement, laying the groundwork for focused investigations into mechanisms linking A&H engagement and well-being.

Valerie van Mulukom, *Sense-sational acting: Intuition in actors is supported by interoceptive, exteroceptive, and immersive abilities*

Intuition has often been assumed to be an intangible process that is beyond an actor's control and influence. This article puts forward an alternative perspective, proposing that intuition is best understood as an embodied cognitive process. We empirically explore this operationalization within the acting context, and propose that intuition for actors can be developed. We hypothesized that (a) immersion and sensory awareness are the driving components of intuition in the process of acting; (b) there would be individual differences in these mechanisms, and (c) these mechanisms can be practiced, developed, and trained. We tested these hypotheses through a series of multimethodological studies: Study 1, a large-scale survey with actors of all levels (n = 310), Study 2, a large experimental study with psychology students (n = 198), and Study 3, a longitudinal and experimental feasibility study involving a newly developed training method for acting students (n = 20). The results demonstrated that trait absorption and exteroceptive awareness predicted the participants' intuition, and that individual differences in trait awareness and immersion were associated with concurrent differences in tasks assessing intuition and intuition mechanisms. We moreover found that these skills may be developable and trainable: Intuition scores were greater in actors with greater practice (Study 1), in acting

students than psychology students (Study 2), and increased as a result of the training method focused on attention and awareness (Study 3). We conclude that in the context of acting, intuition is supported by trainable abilities for awareness and immersion.

Soma Chaudhuri, Maura Dooley, Dan Johnson, Roger Beaty, Joydeep Bhattacharya, *Evaluation of poetic creativity: Predictors and the role of expertise—A multilevel approach*

Poetry is one of the most creative expressions of language, but how we evaluate the creativity of a poem is not properly characterized. The present study investigated the role of various subjective qualities—clarity, aesthetic appeal, felt valence, arousal, and surprise—in predicting the creativity judgment of English poems. Participants (N = 129) were presented with a broad range of English poems; they rated each poem on six characteristics: clarity, aesthetic appeal, felt valence, felt arousal, surprise, and overall creativity. Linear multilevel analysis showed that aesthetic appeal was the strongest predictor of poetic creativity, followed by surprise and felt valence. Multilevel mediation analysis indicated significant mediation by surprise and felt valence on the relationship between aesthetic appeal and creativity at both within and between-participant levels. Further, expertise in English literature was found to significantly moderate the effects of all three predictors on the evaluation of creativity. The study simultaneously captured the surprise-evoking line(s). Using the semantic distance computing approach, we have shown the objective validation of the subjectively chosen line(s) of surprise. Altogether, our findings suggest a parsimonious model of evaluation of creativity of poems and its interaction with expertise.

Res: Anthropology and Aesthetics, 83 (Spring 2025)
https://www.journals.uchicago.edu/toc/res/2025/83/1

"Site" in Chinese Art

Wu Hung, *The Road to Shu in Tang painting*

Emma Yujia Fu, *Configuring a transoceanic Avalokiteśvara: The Sennyūji statue*

Jonathan Hay, *Site, sense, and parapainting in mid-fourteenth-century China*

Peter Sturman, *Incarcerated spaces: Xu Wei's jail calligraphy*

Articles

George Lau, *Pins and powders, pots and pendants: Valuable parts and durable dispositions in an ancient Andean burial offering at Pashash (AD 300–600, Ancash, Peru)*

Peter Makhlouf, *Kaisermystik: Aby Warburg and the development of a political theurgy*

Lectures, Documents, and Discussions

Jean-Claude Lebensztej, *From the underground to the unthinkable*

Res: Anthropology and Aesthetics, 84 (Autumn 2025)

https://www.journals.uchicago.edu/toc/res/2025/84/1

Measure

Finbarr Barry Flood, Emanuele Lugli, *Introduction: Measure for measure*

Saarthak Singh, *The stylus and the sūtra: Design, measure, and architectural practice in central India*

Corinne Mühlemann, *Beyond length and weight: From counting to measuring in medieval Islamic textile production*

Jordan A. Dalton, Sarah Bennison, *In balance: Understanding the use of scales in Andean life*

Nader Sayadi, *Measures of labor and its space: Sha'rbafi workshops in early modern Iran*

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Ricardo Padrón, *The transpacific travels of Mexican obsidian in the sixteenth century*

Rao Mohsin Ali Noor, *The mühr-i nübüvvet in eighteenth-century Ottoman prayer books*

Giulia Paoletti, *A rhizomatic formation: On the xoymet and photographic walls in Senegal*

Screen, 66,2 (Summer 2025)
https://academic.oup.com/screen/issue/66/2

David McGowan, *'If I can change': multigenerational cinematic franchises, retconning, and the spectre of Rocky IV*
Amy Rust, *Action at a distance, or, props for an ecological age*
Jiří Anger, *Archiving the live music spectacle: Woodstock '99 and MTV pay-per-view*
Georgie Carr, *Coercive cinema: police film in schools, 1966–75*

Reports

Rina Arya, *The prophet of the screen: the legacy of Bill Viola*

Screen, 66, 3 (Autumn 2025)
https://academic.oup.com/screen/issue/66/3

Martina Broner, *Disorienting cinema: sensing beyond extractivism in the Peruvian Amazon*
Edson Costa, *Indigenous action cinema: embedded cosmovision and politics of translation*
Laura Busetta, *Changing the frame: found-footage documentary and female reclaiming of the archive in The Notes of Anna Azzori*
James Slaymaker, *The hauntological essay film: navigating historical memory and collective trauma in The Image You Missed*

Translation

Farzaneh Ebrahimzadeh Holasu, Kaveh Askari, *Farrokh Ghaffari travels: aesthetic convergences and institutional formations*

Word & Image, 41,2 (2025)
https://www.tandfonline.com/toc/twim20/41/2?nav=tocList

Art in digital humor: interdisciplinary and intercultural approaches

Agata Hołobut, Ralph Müller, *Canonical artworks and humorous memes: sophisticated humour in Corona discourse*

This study builds upon the international collaboration of researchers on humour during the pandemic and focuses on digital humour inspired by canonical works of art (for example, Mona Lisa wearing a face mask). By adapting the General Theory of Verbal Humor to the purposes of multimodal (mostly visual) analysis, we investigate how and why world-renowned paintings are transformed for humorous purposes and cross-culturally repackaged to thematize various aspects of the pandemic experience. We subdivide our corpus into nine classes containing different instantiations of the same visual/multimodal 'jokes': (1) emptiness memes; (2) social distancing memes; (3) virtual meeting memes; (4) entrapment memes; (5) law enforcement memes; (6) transformation memes; (7) PPE memes; (8) revaluation memes; and (9) imitation memes. Subsequently, we concentrate on virtual meeting memes and their most sophisticated examples, such as Leonardo da Vinci's *Last Supper* remixes, analysing them in terms of specific dimensions of humour communication: script opposition, logical mechanism, situation, target, narrative strategy, and semiotic strategy. We argue that canonical paintings are suitable for humorous reworking because of their recallability and complex structure. They encourage sophisticated humour, with multiple incongruities based on the manipulation of the physical, pictorial, literary/historical, and aesthetic layers of the original artworks.

Villy Tsakona, Dorota Brzozowska, *Turning lesser-known paintings into COVID-19 memes as a means of humorous criticism*

Meme producers draw on diverse semiotic resources to create humorous memes and expect that their addressees will recognize the intertextual references and reconstruct the intended humorous meanings (at least to a certain extent). This study investigates what happens when the semiotic resources employed in memes are not particularly famous and thus cannot be expected to be shared knowledge among social media participants. Through the analysis of a large corpus of classical art

memes based on lesser-known paintings, we address the following questions: Through which recontextualization techniques do lesser-known paintings become pandemic memes? Why do such paintings seem to be selected by meme creators? How does humor function in such texts? The analysis of the data reveals a variety of recontextualization techniques enabling meme producers to criticize humorously the measures imposed to prevent the spreading of the coronavirus, as well as the ways people behave within such conditions. The fact that the lesser-known paintings are not expected to carry strong connotations and meanings for their intended recipients allows for more creative potential, as meme creators rely on the visual particularities of the paintings to convey their critical comments.

Delia Dumitrica, Władysław Chłopicki, Anastasiya Fiadotava, *From Venus de Milo to Nike ads: the role of art references in the production of COVID-19 humour in Central and Eastern Europe*

This study examines the role of art references in the production of humour in COVID-19 Internet memes in Central and Eastern Europe. Taking a broad understanding of art (including fine art and popular culture references), we examine how humorous references to local, regional, glocal, and global art bring together and negotiate between different contexts: the verbal and the visual; the political and the cultural; the 'old' (pre-pandemic) and the 'new normal'; the lasting (art) and the transient (the pandemic). A qualitative analysis of 189 humorous items circulated online in Belarus, Poland, and Romania during the first wave of the pandemic (March–June 2020) revealed the variety of humour-making mechanisms re-using art references. Our findings show that the local, regional, glocal, and global categories entail different forms of recognition on the part of the implied reader, with global references standing out as parodic in a non-confrontational and playful sense, while the local, regional, or glocal references aimed at 'stylistic confrontation' with the crisis. We argue that art references localize and domesticate the pandemic, constructing a shared frame of interpretation of 'local' life in the time of the global COVID-19 crisis, thus creating a setting for humour.

Jan Chovanec, Saša Babič, *Cartoons in memes: recycling popular art forms as a humorous response to the COVID-19 pandemic*

As an established form of semiotic expression in the digital world, memes provide online users with the possibility to express diverse functions, including articulating shared norms and values. Memes function as multimodal signs, combining pre-

existing visual elements with typically innovative textual components. Due to their dependence on current events, they tend to be ephemeral, serving to provide topical—and often humorous—commentary and criticism of contemporary society. Drawing on the international database of COVID-related humour, this article explores a hitherto overlooked area of research, namely, how memes draw on visual aspects of popular culture by incorporating well-known cartoons and animated movies in order to provide humorous social commentary on diverse aspects of the COVID-19 pandemic. Based on a social semiotic and multimodal perspective, the research identifies how meme creators draw on globally as well as locally known cartoons, what humorous themes they employ, and with what shared and newly constructed meanings they operate. The findings indicate that the creative reuse of established intertextual references, manifested in humorous memes through the reworking of cartoon characters and animated films, is related, on the one hand, to the 'hypermemetic logic' (Shifman) of replicating images, and, on other, to the focus on the 'performative self', with users reflecting on the contrast between their pre-pandemic lives (cued by childhood reminiscences associated with cartoon imagery) and the current reality.

Tsafi Sebba-Elran, *'If God asks': hidden emotions and folk beliefs in the 'mythical meme' of the pandemic*

The creativity we find in COVID-19 memes is not restricted to everyday themes and characters, but is also reflected in the rich cycles of 'mythical memes'—that is, memes that describe the world of the gods and their hierarchical relationships with humans through popular images and artworks. The artistic representation of myth in the usually humorous framework of the meme may raise questions as to how and why the archaic and the contemporary, the religious and the secular, or the ritual and the digital meet in this context. A comparative reading of such narratives in their social as well as literary contexts (including samples from European and Israeli WhatsApp groups and websites) may teach us not only about the origins and characteristics of folk beliefs during the pandemic, but also about the function of memes as 'expressive repertoires'—artistic accounts that reflect and stimulate collective emotions. This article demonstrates and explains how the distant and symbolic plot of the myth, a plot of struggles with primordial forces, allowed its audiences to express threatening feelings. Meanwhile, the humorous framework of the meme regulated these emotions, legitimized them, and placed them in perspective. The artistic language and the semiotic channels through which this

hybrid genre gave expression to popular religious conceptions expose the diverse roots of folk or lived religion as a belief system that crosses not only a variety of common worldviews but also canons and tastes, attesting to its universal as well as local roles.

Word & Image, 41,3 (2025)
https://www.tandfonline.com/toc/twim20/41/3?nav=tocList

Alice Marinelli, *'Pinge e punge': the metaphorical import of St Irene tending to St Sebastian in early modern gallery paintings*

Re-emerging in Cardinal Caesar Baronius's *Annales Ecclesiastici* (1588) after fourteen centuries of neglect, the subject of St Irene extracting arrows from the body of St Sebastian suddenly gained currency in seventeenth-century painting. Scholarship has agreed that the popularity of Irene across Europe at the time of the Counter-Reformation and the plague depended on her exemplary story of Catholic charity and miracle-working cures. However, it has been overlooked that images of this subject proliferated in a growing art market driven by emerging collecting practices and in the resulting picture galleries, where religious art underwent processes of transformation, unconstrained by Church expectations. By contextualizing Irene within the early modern *galleria* and the culture of *concettismo*—the cult of strikingly ingenious conceits and paradoxes meant to marvel and astonish—I argue that she functioned as a hermeneutic device that early modern literary theorists defined as a 'metaphor of wit', namely a metaphor that brings together unrelated or opposite notions, allowing for unprecedented novelty to be brought to traditional subjects. By simultaneously extracting and piercing, causing at once fear and desire with her arrow/paintbrush, Irene is a subject that at once 'pinge' and 'punge': a subject capable of transforming the traditional depiction of St Sebastian as a simile of Christ into a surprising and 'pricking' agglomeration of incompatible ideas and simultaneously possible sensations, ultimately coming to allude metaphorically to unfettered acts of creativity.

Emily Kopley, *The lighthouse as tree: Vanessa Bell's cover for To the Lighthouse and Virginia Woolf's 1902 edition of Wordsworth*

Vanessa Bell's dust jacket for Virginia Woolf's *To the Lighthouse* (1927) features an abstract lighthouse that doubles as a tree. The novel's concern with trees supports this reading, as does the practice of Paul Cézanne, Roger Fry, and Bell of placing a

tree at the centre of a composition. Further evidence comes from an apparent source for Bell's cover design, a sketch of three trees on the back endpapers of Woolf's 1902 edition of Wordsworth. I propose that this sketch is in Bell's hand. I then trace the provenance of Woolf's 1902 Wordsworth, to the extent possible, and in so doing illuminate Woolf's life during a period of mental illness and little writing, May 1915. I argue that *To the Lighthouse* owes a material debt to Wordsworth --or rather to Woolf's 1902 edition of his work. I then argue that the novel owes the poet a textual debt. A pattern of allusions to Wordsworth's Immortality Ode in the third section of *To the Lighthouse* aligns Lily with the Ode's speaker; Woolf recasts childhood vision as adult achievement. Recognizing the tree sketch in the 1902 Wordsworth as a source for the novel's cover expands Bell's known oeuvre and deepens Woolf and Bell's memorialization of their parents in *To the Lighthouse*. Leslie Stephen, father of Woolf and Bell, found Wordsworth the "only consoler" when he was grieving. Woolf and Bell followed their father in their reading: they looked to Wordsworth, and to the 1902 volume specifically, to help them make remarkable art that immortalizes their dead.

Rachel M. Foulk, *Tomb gardens of the doctor Patron: nature, family, and commemoration in ancient Roman painting and poetry*

A doctor named Patron used landscape to evoke life and to deny the darkness of death at his late first century BCE tomb in Rome. Three different types of gardens comprise the monument: a brightly painted grove, an inscribed idyllic epigram, and an actual garden that probably surrounded the tomb. Painted, poetic, and living gardens create an idealized environment to commemorate Patron's life, as his wife, children, and grandchildren perpetuate his memory. This article presents a case study of how word and image interact at Patron's tomb to reveal the metaphoric potential of nature to express Roman ideas about family, commemoration, and death. This examination further contextualizes the lush garden imagery of Patron's tomb alongside the Ara Pacis Augustae, the Altar of Augustan Peace. I propose that the imperial model of the Ara Pacis was a source of inspiration for Patron as he established and fashioned his own legacy. Both monuments figure landscapes of thriving plants and animals to conjure the regenerative powers of nature and to express hope for the longevity of Roman families. Moreover, images of Patron's family depicted in procession between stately trees show how arboreal imagery draws on mythology and history to intensify feeling and to honor the branches of family lineage. This article offers a new comprehensive analysis and interpretation of

Patron's tomb and its decorative program that situates the imagery, poetry, and reality of gardens within broader Roman cultural practices.

James Denison, *Coloring the mind: fantasy, imagination, and stereotype in early twentieth-century pulp fiction illustration*

Pulp fiction magazines bloomed into life in the first decades of the twentieth century, when hundreds of vividly illustrated titles flourished by bringing more imaginative literary genres, including science fiction, horror, and fantasy, into the cultural mainstream. The makers of these inexpensive magazines used cheap paper and new printing technologies to fashion lurid, dramatic covers that simultaneously propelled sales and opened the door to theretofore unknown imaginative possibilities in the stories they advertised. The pulps' vivid cover illustrations made envisioning exotic lands, bodies, or phenomena that much easier, and consequently made the fantastic stories that the magazines peddled seem that much more real. However, these images also relied on varieties of visual shorthand that often exploited period racial and gender stereotypes in order to excite their predominately white, male readers with exotic events and settings while also reassuring them of their place within current social hierarchies. Indeed, pulp protagonists are typically faultless and heroic "Anglo-Saxon" men who combat evil and exotic villains as they rescue the girl and save the day. Using period commentaries from pulp readers, writers, illustrators, and editors alongside illustrations produced to accompany racist "Yellow Peril" pulp stories from the 1920s and 1930s, this article argues that as they fashioned appealing cover designs intended to attract readers and stimulate their imaginations, the creative forces behind the pulps balanced inventiveness with prejudice-filled convention, and in so doing fueled the fires of racism and sexism within millions of readers.

Christopher Snow Hopkins, *The whole mad thing: chronicling the journey to land art*

This article takes as its subject the earliest texts chronicling the journey to works of land art in the American West. It demonstrates that the artistic innovation represented by land art was accompanied by a corresponding innovation in the discursive field—a new kind of writing—concerned not only with the author's engagement with land art but also with the journey required to access it. It argues that travellers to land art are predisposed to certain modes of engagement by the place, or places, through which they pass to get there. An important case study in this regard is Philip Leider's text describing his encounter with a 'truckload of bombs'

during a 1970 road trip to Michael Heizer's *Double Negative* (1969–70). Furthermore, this article contends that the journey to land art—as recorded in texts by Diane Waldman in 1971, Calvin Tomkins in 1976, and many others—conforms to the logic of pilgrimage in that hardships and obstacles encountered on the road augment land art's perceived holiness. Finally, it is shown that extraneous details in these texts produce a Barthesian 'reality effect', authenticating them by anchoring them in the fabric of the 'real'.

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Ästhetische Praktiken der Improvisation

Alessandro Bertinetto, *(Improvising) Aesthetic Habits in Everyday (Artistic) Practices*

This article explores the intersection of the philosophy of art, everyday aesthetics, and existential aesthetics, focusing on the role of aesthetic habits in both artistic and everyday practices. Building on my previous work on the aesthetics of improvisation, the article challenges the idea that habits are rigid, uncreative routines. Instead, it argues that aesthetic habits play a crucial role in shaping artistic appreciation and participation, as well as in structuring our daily lives aesthetically. Besides discussing the aesthetic appeal of habitual routines and emphasizing the improvisational nature of habits, the article highlights how art is not separate from life but is deeply embedded in ordinary experiences, transforming and being transformed by habitual aesthetic sensibilities. To sum up, I propose that aesthetic habits, rather than limiting creativity, enable a dynamic, evolving engagement with both art and everyday life.

Judith Siegmund, *What Are Artistic Actions in Everyday Life? The Work of the Ugandan Artist Film Collective Wakaliwood*

While the action movies of Ugandan film collective Wakaliwood resist description through the norms of classical Western aesthetics, nor can they be removed from the aesthetic sphere altogether and considered merely as projects for social inclusion. The question arises, therefore, of what interpretational framework can be brought to bear. Discussing Alessandro Bertinetto's account of improvisation as distributed

creativity, as well as the perspective of postcolonial theory, the paper observes that neither of these on its own succeeds in capturing what is distinctive about Wakaliwood's films, but that in combination they may serve to introduce an ethical aspect into the philosophy of art that would otherwise be overlooked. This, the paper suggests, points towards a need to modify our understanding of aesthetic theory formation.

Johanna-Charlotte Horst, *»Schreiben, Text, Verwandlung« Alltag und Improvisation in Wolfram Lotz' Heilige Schrift I*

This article shows how Wolfram Lotz's diaristic practice in ›Heilige Schrift I‹ represents an improvised form of writing. To this end, Lotz transfers his dialogic aesthetic for drama to diary writing: All external interruptions are immediately integrated into the text and serve as a welcome affordance for writing the unforeseen. In addition, when transferring loose notes into the overall digital document, the illegibility of his own handwriting becomes a disturbance that forces the author to deviate from what was originally written down. This doubly mediated writing procedure is coupled with a radically inclusive diaristic that aims for immediacy. The result is a complex media installation that proves to be a productive framework for improvised writing.

Georg W. Bertram, *Beyond Autonomy and Heteronomy. Art as Improvisation*

The text develops a concept of art beyond the difference between aesthetic autonomy and heteronomy. Here, art is understood as an improvisational practice. Drawing on the characteristic structure of impulse and reaction that defines improvisation, the relationship between artworks and non-aesthetic practices can be redefined: artworks emanate a wide range of impulses, which are taken up by other human practices (e.g. affective practices, movements, perceptions and linguistic articulations). By this, artworks are constitutively tied to the reactions these impulses generate. The autonomy of artistic impulses is thus always already linked to a heteronomy, in the sense of being dependent on reactions within other human practices. Art must be understood through its inseparable entanglement of autonomy and heteronomy.

Eva Backhaus, *Improvisation in Life and Theory*

In this paper I develop a concept of improvisation—both in its everyday and artistic form— that accentuates the importance of disruption, failure, and risk. I thereby

differentiate improvisation from habitual action and practical knowledge while acknowledging important similarities. In the second part of the paper I explore to what extent theoretical writing can be improvisational. Drawing on texts by bell hooks, Virginia Woolf, and Ludwig Wittgenstein, I propose an emphasis on the situatedness of the writer and point out, here, too, the relevance of disruption and risk.

Ariane Jeßulat, *Der Esel als Schreiber. Spuren polyphoner Improvisation in subversiven und konservativen Dynamiken von Sozialität*

On the basis of a political cartoon from ›Le Monde‹, the text analyzes how improvisation intervenes in and shapes social structures. The cartoon quotes a fifteenth-century drawing that depicts a practice of polyphonic vocal improvisation, bringing together multiple layers of intertextual irony. In response to competitive mechanisms in international university rankings in 2020, the newspaper article highlights the precarious interaction between European traditions and insensitive evaluation standards. The cartoon goes far beyond this in the density of its allusions and the richness of its musical details: in the intertwining of improvisational logic as the basis of polyphonic music-making on the one hand and social processes on the other, aesthetic categories turn into political ones and vice versa. The turning point, however, is the media representation of artistic and social practice.

Cecilia Sjöholm, *The Aesthetics of Cold: A History With a Future?*

Many works of art today evoke issues of climate change. In this article, I want to highlight the emergence of a new kind of aesthetics in the wake of climate change, an aesthetics that merges culture, nature, history, science, activism and affects: an aesthetics of cold. With regards to the subject matter, cold, a comparison is made between images of cold from the 17th century, with its distinct paraphernalia and iconography, and contemporary works on the encounter with cold. Climate art grapples with climate phenomena at a wholistic and physical level: operating through sensations and integral forms of experience. As such, it is situated in an expanding field where aesthetics can be considered not only through its subject matter but also through its practices and its effects. Philosophical aesthetics may grasp such an expanding field through new perspectives and concepts.

Frauke Berndt, *Mode: mos – modus. Margareta Klopstocks feministische Ästhetik (mit Anhang des Erstdrucks »Ein Brief über die Moden« von 1758)*

Why has the idea prevailed that the eighteenth century produced no women who stood alongside men as equals? Because the assessment of these women perpetuates the structural violence that enabled the rise of bourgeois society. Margareta Klopstock (1728 –1758) left a corpus that includes letters and literary texts of various genres. Both her work and her persona were appropriated by her renowned husband, Friedrich Gottlieb Klopstock, in the precarious edition titled ›Hinterlaßne Schriften von Margareta Klopstock‹, which remains uncritically accepted as a source for evaluating this author. However, in her letter on fashion, she reflects on the ethical foundation of an aesthetic feminism, which defines her unique position within the network of the European Enlightenment—a position of great significance due to Margareta Klopstock's political claim.

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https://meiner.de/fmv_de/painting-the-sublime-21327

Painting the Sublime: Transgressing Boundaries in the Production and Reception of Pictures

Elisabeth Ansel, *The Aesthetics of Blindness and the Sublime in the Works of J. M. W. Turner, Thomas Girtin, and John Sell Cotman*

Around 1800, artists began to challenge the certainties of visual perception by employing new aesthetic means such as fog and steam, which obscured the subject matter. This interest in the relationship between seeing and not seeing coincided with the emergence of the aesthetic category of the sublime and with contemporary debates on sensory perception. The aesthetics of blindness becomes particularly evident in Ossianic landscapes, where opacity functioned as a central pictorial motif. Given that the sublime was largely tied to poetry in philosophical discourse, this paper transfers the notion of this aesthetic category to pictorial art and examines evocations of the sublime by analyzing selected Ossianic artworks by J. M. W. Turner, John Sell Cotman, and Thomas Girtin. I ultimately argue that the discourse on blindness, along with the attempt to visualize the absence of sight, contributed to the development of new artistic strategies for representing the sublime in the visual arts.

Hélène Ibata, *Deep Time and the Historical Sublime in J. M. W. Turner's Late Work*

One of the defining expressions of the sublime in J. M. W. Turner's work lies in his sustained engagement with the processes and meaning of history. The present paper argues that Turner's distinctive late pictorial manner can be interpreted as expressing the ruptures and uncertainties that characterized the historical imagination of his time. It responded to a momentary perception of the historical field as unbounded and ultimately unrepresentable, before professional historians introduced more structured frameworks of interpretation in the second half of the nineteenth century. It also reflected a growing recognition of the disjunction between human temporalities and deep time against a backdrop of geological theories that suggested that the age of the earth much exceeded biblical chronologies. The paper focuses on the way these developments inform a conception of the ›historical sublime‹ that is specific to Turner, with a more specific emphasis on his late Venice paintings, which impart a disquieting view of history in which the human element is mostly transient, if not irrelevant.

Aris Sarafianos, *The Sublimity of Details and the Scramble for Reality*: *From Panoramas and Géricault's »Horrid Facts« to Turner, »the magician« and »the simulated« Parthenon Sculptures*

The essay traces the early history of a phenomenon with a long career—the emergence of an acute sensitivity towards the real as a unique tool for the reenergization of images and viewers. Starting from the middle of the eighteenth century, this appetite for ever stronger reality effects pushed discussions about the unique force of details to the forefront of visual practices and criticism. Such discussions did not only underline the extreme vitality of great numbers and profusion of details. They also developed firmly dynamic frameworks within which antithetical orders of detail opposed one another in single or various artworks and artistic styles, producing unusual levels and kinds of sensory intensity stressed by contemporaries. I suggest that Burke's theory of the sublime is the earliest instance of this singular synergy, which I have thus called the sublime real. Through a series of art historical benchmarks—from Joseph Wright of Derby and panoramas to the Parthenon sculptures and Turner—this essay explores the opposite yet increasingly forceful models of processing and distributing details to reanimate the reality of viewing, as inextricable part of antinomian modernity and its contradictory art tactics.

Caroline van Eck, *The Animal Sublime Circa 1800*

Nature is central to all the major treatises on the sublime, yet one aspect is curiously absent: animals. Encounters with dangerous animals can produce some of the most intense and unsettling experiences of the sublime, marked by deep cognitive and existential confusion. However, the animal sublime, has rarely been theorized as such. This article asks when it first emerged in art and aesthetics and why it came to full expression around 1800. It presents two episodes in the history of the animal sublime in the visual arts to throw some light on its much-increased presence around 1800. The first part considers the works of Rubens, because he transformed the depiction of animal combat, and was a huge influence on subsequent depictions of savage animals, but also because of his explorations of the borders between humans and other animals in his depictions of satyrs and Bacchus. They make something visible of the implicit drivers of the animal sublime, which operate largely outside, beyond, or in parallel to, artistic theory. In the second part, I will turn to developments around 1800 to argue that the renewal of theories of the sublime by Kant and his successors did not address the animal sublime because it concentrated on human, cognitive, and metaphysical self-preservation. Instead, I argue that the emergence of an animal sublime is due to developments in the life sciences, and was created by artists, not artistic theory or aesthetics.

Adèle Akamatsu, *Fjords, Waterfalls and Mountains: Painting the »rough« and »grandiose« Landscapes of Norway from Germany (1820s–1860s)*

During the 19th century, several dozen painters trained in Germany turned away from the traditional trip to Italy and travelled to Norway instead. The Hardangerfjord and Sognefjord were their main destinations. Focusing on landscape painters such as Louis Gurlitt (trained in Hamburg and Copenhagen), Hans Fredrik Gude, and Georg Saal (both trained in Düsseldorf), we demonstrate how the idea of the sublime North was reshaped by the experience of the Norwegian landscapes and challenged by how these landscapes were received. The prejudiced yet striking words written by August Strindberg and the German art historian Richard Muther about the »grandiose« landscape paintings of the 1830s and 1840s force us to reconsider them. The effects of scale, panoramic views and the virtuosity of the brush then emerge as some of the resources that enabled Gurlitt, Gude and Saal to recast their experience of the Norwegian landscape in the dimensions of an easel painting, even if it meant abandoning the most anticipated mechanisms of the sublime.

Dirk Westerkamp, *Der Name und das Namenlose: Sprachphilosophische Bemerkungen zu Klemperers LTI, Kapitel XIII*

This paper comments on Victor Klemperer's LTI, chapter XIII. First, the book is situated in an ensemble of simultaneously published works that were formative for the pre-Federal-Republic »Aufarbeitung« of the Nazi past (thesis 1). Second, it is shown that Klemperer's tripartite chapter on names in LTI lays out the general tendency of the Nazi ideologization of language in detail. Chapter XIII thus concludes with a remarkable punch line in which Klemperer's onomasiological analysis ironically and tragically coincides with his personal testimony (thesis 2). Third, Klemperer's rather unsystematic, phenomenon-oriented analysis of both proper and local names is supplemented by a necessary logical-semantic, linguistic-pragmatic, linguistic-anthropological and linguistic-theological perspective. It is argued for the thesis that LTI-ideologization of language, as described in detail by Klemperer, deliberately exploits the linguistic »magic« and illocutionary force of individual names and collective singulars. This seems also the reason why it was able to develop such a strong linguistic aftermath in everyday German language (thesis 3). The article concludes with a brief survey of past and present discussions on the possible proper names for the »event« of the murder of the European Jews itself. It regards the undecidedness between proper name and namelessness as not an inappropriate expression of the historical events for which the metonymical names »Auschwitz«, »Holocaust«, »Shoah«, and »Churban« stand (thesis 4).

Simon Kannenberg, *Kulturwissenschaftliche Trauma Studies: Ein fruchtbarer Ansatz für die deutschsprachige Musikwissenschaft?*

For over 30 years, an interdisciplinary discourse has existed under the umbrella term ›trauma studies‹, in which traces of psychological trauma in literature and the arts are uncovered and analysed. In the Anglo-American research area, trauma studies have also long been practised in musicology—but it has not yet gained comparable attention in the German-speaking academic context. This article provides an overview of the development of medical-psychological psychotraumatology and the closely related field of trauma studies in subjects with a cultural studies orientation, before exploring the potential and limitations of trauma studies as a new research paradigm and finally outlining possible areas of application in musicology.