

Newsletter delle riviste di Estetica

n° 2, ottobre 2009

riviste italiane

De musica, 2009 – <http://users.unimi.it/~gpiana/demus.htm>

Steven Feld, *Aesthetics as Iconicity of Style, or 'Lift-up-over Sounding': Getting into the Kaluli Groove* (questo testo è stato pubblicato in "Yearbook for Traditional Music", Vol. 20 (1988), pp. 74-113)

Massimo Distilo, *Per uno studio delle origini della canzone napoletana: un'ipotesi metodologica*

Miles Burnyeat, *Aristote voit du rouge et entend un "do": Combien se passe-t-il des choses? Remarques sur "De Anima" II, 7-8* (questo testo è stato pubblicato nella "Revue Philosophique de la France et de l'Étranger", n. 2 Aprile-giugno 1993)

Rivista di Estetica, n.s., n. 42 (3/2009), anno XLIX – <http://www.labont.it/estetica/>

Esperimenti mentali – a cura di Roberto Casati, Alessandra Jacomuzzi, Pietro Kobau

Margherita Arcangeli, *Il posto delle favole*

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Engramma, n. 73, luglio-agosto 2009 – <http://www.engramma.it/>

Pubblicità e Tradizione classica – a cura di Lorenzo Bonoldi e Federica Pellati

Lorenzo Bonoldi, *Immagini tanto belle, da far cader le braccia. Un rapido excursus sull'uso della Venere di Milo in pubblicità*

Federica Pellati, *Comics are art. Just funnier. L'arte del fumetto secondo JWT*

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Lorenzo Bonoldi, *I Classici aromi di un Souvenir d'Italie nel Calendario Lavazza 2009*

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Lorenzo Bonoldi, *Dalla polvere al marmo. Un classico ritorno all'ordine*

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Materiali della mostra classico manifesto – (Milano, Triennale 2008)

Classico Manifesto: cinque tavole per la definizione dei meccanismi del riuso della Tradizione classica in Pubblicità, a cura del Centro studi ClassicA

Katia Mazzucco, *Classico Manifesto: una indagine di Storia della Tradizione classica*

Alberto Ferlenga e Silvia Cassetta, *Cortine di ferro, forme di gesso, immagini in dissolvenza: sull'allestimento di Classico Manifesto*

Matteo G. Brega, *Simbolo e desiderio: tecniche di attrazione*

Testo a fronte, n. 40, 2009 – http://www.marcosymarcos.com/testo_a_frente.htm

Franco Buffoni, *Editoriale*

Lawrence Venuti, *Translation: between the Universal and the Local*

Giulia Lanciani, *Il "caso" Pessoa*

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Gian Mario Villalta, *Cambiare voce: poesia e autotraduzione nell'esperienza neodialettale*

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Andrea Zanzotto, *La Pasqua a Pieve di Soligo* (a cura di Theresia Prammer)

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British Journal of Aesthetics, Volume 49, Number 4, October 2009 –
<http://bjaesthetics.oxfordjournals.org/>

John Hyman and Elisabeth Schellekens, *Editorial*

Roger Scruton, *Working Towards Art*

I describe the development of my thinking in the subject of aesthetics, from my first efforts in Art and Imagination to recent work on music and beauty. Central themes are imagination, aesthetic properties, double intentionality, understanding art and the place of aesthetic experience in practical reasoning and in the moral life.

Dawn M. Phillips, *Photography and Causation: Responding to Scruton's Scepticism*

David Davies, *Scruton on the Inscrutability of Photographs*

A long-standing objection to the artistic pretensions of photography is that, because of the 'causal' nature of the process whereby a photographic image is produced, the formative intelligence of the photographer does not play a significant role in the generation of the image. Only where we can see such intelligence manifested in an image, it is claimed, can we legitimately take the representational content of the image to be a proper subject of artistic interest. I examine the most sophisticated modern version of this argument in Roger Scruton's paper, 'Photography and Representation'. I first critically examine Dominic Lopes's reconstruction of Scruton's argument and his proposed response to it. I then present an alternative analysis that brings out a central charge—what I term the 'inscrutability' argument that is obscured in Lopes's analysis. I then suggest how we can answer the inscrutability argument.

Kathleen Stock, *Fantasy, Imagination, and Film*

In his article 'Fantasy, Imagination and the Screen', Roger Scruton offers an account of fantasy, arguing that it is directed away from reality in some important sense, and that cinema is its natural representational medium. I address certain problems with Scruton's basic account, thereby producing a significantly amended version, though one that owes a great debt to his. I explain why, as he says, much fantasy is significantly directed away from reality; and conclude with some brief remarks about why it might be that cinema is indeed a good medium for the fantasist's ends.

Christopher Stevens, *Embracing Scruton's Cultural Conservatism*

Despite commitments to claims about the welfare-enhancing superiority of art-interested ways of life implicit in much of their work, aestheticians have shown little interest in explicitly bringing their discipline to bear on issues at the intersection of ethics, aesthetics, and politics. Roger Scruton's work on culture bucks that trend, but few have contributed to the discussion he initiated. After an extended treatment of one of many possible examples showing that aesthetics-related matters can and do bear significantly on social and political issues, I present key components of Scruton's brand of cultural conservatism and explore one way of working out some of the details, in an attempt to show how the possibility that the kinds of off-putting unwieldiness and putative sociopolitical dubiousness from which ambivalence toward issues at the intersection stems might be satisfactorily dealt with.

Andy Hamilton, *Scruton's Philosophy of Culture: Elitism, Populism, and Classic Art*

Scruton is a self-confessed elitist for whom culture is 'the creation and creator of elites', though its meaning 'lies in emotions and aspirations that are common to all'. This article argues that one can uphold his humane conception of the value of high culture without endorsing elitism. It develops a surprisingly unelitist strand in Scruton's thinking into a meritocratic middle way between elitism and populism, in order to explain why art is in some sense an elite product, but with communal resonance. This aim is furthered by interpreting high culture in terms of the less elitist concept of the classic.

Rafael De Clercq, *Scruton on Rightness of Proportion in Architecture*

In *The Aesthetics of Architecture*, Roger Scruton makes at least four claims about rightness of

architectural proportion. The present paper lists those claims, briefly discusses the way they are related, and, finally, selects one as the topic of discussion: the claim that there cannot be an exact, mathematical definition of rightness of proportion. Scruton's arguments for this claim are reviewed. The first is found to be substantially correct, whereas the second is found to rely on a mistaken assumption, namely the assumption that rightness of proportion is relative to a point of view. The paper ends by arguing that either the real or the apparent proportions of a building have to be definitely right, and that neither can be allowed to be definitely wrong.

Jerrold Levinson, *The Aesthetic Appreciation of Music*

This essay offers a sketch of what aesthetic appreciation of music fundamentally consists in, underlining both why such engagement counts as aesthetic and why such engagement counts as appreciation, and emphasizing the role of perception of gesture in the grasp of musical expressiveness. The analysis is illustrated by a piece of chamber music of Gabriel Fauré. In the last section of the essay I address some remarks of Roger Scruton on the connection between music and dance, ones whose relevance to the appreciation of music is clear.

A. E. Denham, *The Future of Tonality*

Is the tonal ordering of music, and the order of European triadic tonality in particular, the developed manifestation of an essential musical structure—a structure naturally suited to our human capacity to organize sounds musically? Historically and geographically, triadic tonality is a highly local phenomenon, limited to music beginning in the mid-seventeenth century and, until the nineteenth century, almost wholly confined to the Western European musical tradition. Some theorists accordingly regard tonality as a dispensable aesthetic convention—and one which, moreover, has had its day. For many listeners, however, works within this tradition possess a distinctive ability to embody musical movement and expression. This paper examines Roger Scruton's defense of tonality as developed in the European common practice period. I examine his reasons for supposing that tonality is an ineliminable feature of sounds heard and understood as music. Those reasons, I conclude, are inconclusive; on their own they do not show that tonality either will or should persist as an authoritative musical order. Triadic tonality has, at best, an uncertain future.

Roger Scruton, *Replies to Critics*

Contemporary Aesthetics, vol. 7, 2009 – <http://www.contempaesthetics.org/index.html>

Kalle Polakka, *Donald Davidson and Richard Rorty's Postmetaphysical Critique of Intentionalism*

In this article I shall address the standing of intentionalist theories of interpretation through Richard Rorty's critique. Rorty's criticism arises from the position literature holds in the postmetaphysical, liberal culture Rorty sketches. As a counterbalance to Rorty's critique, I shall develop an intentionalist theory of interpretation drawing on Donald Davidson's late philosophy of language and his view of literary interpretation that have sadly not been taken into proper consideration in the on-going debate in analytic aesthetics on the role of authorial intentions in interpretation. The prospects of Davidson's intentionalism for meeting Rorty's criticism are related to the position of imagination in the Davidsonian approach. By indicating the connections between the position of imagination in Davidson's views and how it has in turn been approached in contemporary pragmatist-inspired moral philosophy, I shall argue that an intentionalist theory is, after all, able to meet those challenges that Rorty sees literature and literary theory facing in his postmetaphysical culture.

Ossi Naukkarinen, *Integrative and Disintegrative Art*

This article compares and analyzes two seemingly opposite approaches to visual arts that can be called integrative and disintegrative. They are usually seen to be contradictory, and the latter is often favored in contemporary art discourse. The article suggests, however, that the integrative approach can still be quite as favorable to art as the disintegrative one. Both views are useful for certain purposes and in the context of individual art works they are often actually intertwining. Especially from the perspective of art education, it is easy to understand the different implications of these views. This is because in that context the approaches are typically sharply accentuated and thus clearly visible. In this article, special

focus is therefore placed on the means by which these concepts may be raised in visual art schools and universities, although the issue has much wider relevance.

Pauliina Rautio, *On Hanging Laundry: The Place of Beauty in Managing Everyday Life*

The data of my empirical research in the field of education discussed in this paper consist of letters produced through correspondence. I asked the participants to write about beauty in their everyday lives, giving substance to the concept as freely as they could. In this paper it is only the letters of one participant, Laura, which I limit my attention to. The aim is to find out what kind of place beauty, as defined and used by herself, holds in the managing of her everyday life. The concept of beauty is virtually missing from educational research or is misguidedly restricted only to formal art education. Beauty being for Laura an occasional checking of direction in relation to changes both in the context of her everyday life and in herself as a person sheds light to the relevance of beauty at the constitutive and perceptual level of growing as a human being.

Craig Derksen and Darren Hudson Hick, *Performance Hero*

The Guitar Hero series of video games and their spin-offs have provided millions with a new way to interact with music. These games are not only culturally significant but also philosophically significant. Based on the way that these games allow people to interact with music we must decide that either playing a song in one of these games can be a legitimate performance of that song or that our current accounts of performance are inadequate.

Journal of Aesthetics and Art Criticism, vol. 67 no. 3 (summer 2009)–
www.temple.edu/jaac/

Articles

Stephen Davies, *Responding Emotionally to Fictions*

Rachel Zuckert, *Sculpture and Touch: Herder's Aesthetics of Sculpture*

Paul Woodruff, *Aristotle on Character in Tragedy, or Who Is Creon? What Is He?*

Steven G. Smith, *Hooks*

Peter Alward, *Onstage Illocution*

Book reviews

Denis Dutton, *The Art Instinct: Beauty, Pleasure, and Human Evolution* (Reviewed by Mara Miller)

John Kulvicki, *On Images: Their Structure and Content* (Reviewed by Zed Adams)

Robert Kraut, *Artworld Metaphysics* (Reviewed by Guy Rohrbaugh)

Glenn Parsons and Allen Carlson, *Functional Beauty* (Reviewed by Larry Shiner)

Raphael Rubinstein, ed., *Critical Mess: Art Critics on the State of Their Practice* (Reviewed by Larry Shiner)

Daniel Herwitz, *Aesthetics: Key concepts in Philosophy* (Reviewed by Gregg Horowitz)

Richard Eldridge, *Literature, Life and Modernity* (Reviewed by Michael Fischer)

Daniel Herwitz, *The Star as Icon: Celebrity in the Age of Mass Consumption* (Reviewed by Kathleen Eamon)

Paul Woodruff, *The Necessity of Theater: The Art of Watching and Being Watched* (Reviewed by Paul Thom)

Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Reviewed by Hunter Vaughan)

Susan Herrington, *On Landscapes* (Reviewed by Barbara Sandrisser)

Ed Morgan, *The Aesthetics of International Law* (Reviewed by Chad McCracken)

Postgraduate Journal of Aesthetics, September 2009 – <http://www.british-aesthetics.org/>

Dawn Phillips, *Fixing The Image - Rethinking The 'Mind-Independence' Of Photographs*

Elizabeth Hemsley, *A Defence Of An Institutional Analysis Of Art*

Julian Jonker, *Aesthetic Realism And Metaphor*

Zeitschrift für Ästhetik und Kunstwissenschaft, Band 54. Heft 1 –
http://www.meiner.de/product_info.php?cPath=4_38&products_id=3014

Kathrin Busch, *Subversion des Bildes. Zu den Spuren der surrealistischen Bildauffassung in der französischen Gegenwartsphilosophie*

Julia Genz, *Flüchtig oder dauerhaft? Materialität und Medialität der Schrift am Beispiel von E.T.A. Hoffmanns Lebens-Ansichten des Katers Murr*

Joachim Harst, *Geköpfte Namen. "Reine Gewalt" bei Kleist und Benjamin*

Robin Rehm, *Kontrast und Wissen. Kasimir Malewitschs suprematistische Formenmotive und die Wissenschaft*

Miszellen

Matthias Bickenbach, *Die Eigen-Werte der Literatur. Das Erzählen als Formbildungsprozeß in der Autorpoetik Sten Nadolnys*

Sabine Gebhardt-Fink, *Ambient in Kunst, Musik und Theater*

Hermann Pfützte, *(Rück)wege der Avantgarden in die Gesellschaft*

Besprechungen

Ästhetische Grundbegriffe – Historisches Wörterbuch in sieben Bänden, Bd. 5-7, hg. von Karlheinz Barck, Martin Fontius, Dieter Schlenstedt, Burkhard Steinwachs, Friedrich Wolfzettel, Metzler, Stuttgart/Weimar 2003 ff. (Dimitri Liebsch)

Philipp Jeserich, *Musica naturalis. Tradition und Kontinuität spekulativmetaphysischer Musiktheorie in der Poetik des französischen Spätmittelalters*, Franz Steiner Verlag 2008 (Melanie Wald)

Judith Siegmund, *Die Evidenz der Kunst. Künstlerisches Handeln als ästhetische Kommunikation*, transcript 2007 (Christian Grüny)

Eva Schürmann, *Sehen als Praxis. Ethisch-ästhetische Studien zum Verhältnis von Sicht und Einsicht*, Suhrkamp 2008 (Dimitri Liebsch)

Image & Narrative, Vol.X, issue 2 (25) – <http://www.imageandnarrative.be/>

*L'auteur et son imaginaire: l'élaboration de la singularité /
The author and his imaginary: the development of particularity*

Christian Chelebourg, *Introduction*

L'élaboration du moi – Masques

Olivier Odaert, *Saint-Exupéry et son double*

Abstract (E): As everybody knows, Saint-Exupéry was not only a writer, but also, and first, an aviator. This paper aims to study the relationships between these aspects of his personality as expressed in two of his major literary works : *Courrier Sud* (Southern Mail) and *Le Petit Prince* (The Little Prince). In these books, Saint-Exupéry, as a writer, confronts his double, the childish aviator, and sacrifices him to his literary project.

Abstract (F): Saint-Exupéry, comme on sait, ne fut pas seulement un écrivain, mais aussi un pionnier de l'aviation. Cet article se propose de montrer comment ces deux carrières s'incarnent dans son œuvre, et principalement dans *Courrier Sud* et *Le Petit Prince*, sous la forme d'instances indépendantes, dont la rencontre rappelle le thème du double tel qu'il fut développé par la littérature romantique, au détail prêt qu'elle n'induit pas une confrontation, mais un sacrifice.

Irina Marchesini, *A Conjuror's smile: Vladimir Nabokov in The Real Life of Sebastian Knight*

Abstract (E): V., a minor businessman in Marseilles , is trying to write a faithful biography about his prematurely deceased brother, the poet Sebastian Knight. A kaleidoscopic, multicoloured gallery of characters hovers about his hopeless search; by using these masks, together with the exploitation of some metafictional devices, as the mise en abyme, Nabokov manages to create a hypnotic yet elusive image of himself inside his novel.

Abstract (F): V., un petit marchand de Marseille, est en train d'écrire une biographie fidèle de son frère prématurément disparu : le poète Sebastian Knight. Dans sa recherche sans espoir il voit flotter une galerie kaléidoscopique et multicolore de personnages ; à travers l'utilisation de ces masques et de certains procédés métanarratifs comme la mise en abyme, Nabokov réussit à inscrire, à l'intérieur du roman, une image de soi aussi hypnotique que fuyante.

Autoportraits

Giovanni Berjola, Quelques singularités de David Lynch – Un essai de poétique du sujet

Abstract (E): David Lynch has been fascinating the critic for twenty years. His movies suggests numerous and various explanations ; apparently, the filmmaker's is based on his singularity. This paper, which is linked to the subject's poetic theory, does not aim Lynch's imaginary itself but his imaginary of writing as it builds the author's identity.

Abstract (F): David Lynch fascine la critique depuis plus de trente ans. Ses films suggèrent des interprétations nombreuses et variées et le cinéaste semble vouloir à tout prix se singulariser. Cet étude non-exhaustive, qui s'inscrit dans la perspective de la poétique du sujet, a pour objet non pas l'imaginaire lynchéen mais l'imaginaire de l'écriture filmique elle-même en tant qu'elle fonde l'identité de l'auteur.

Virginie Pouzet-Duzer, Not a book of one's own: the Contes indiens and Mallarmé's silken self

Abstract (E): While Marco Polo's trips to China are remembered as « la route de la soie », this article shows that Stéphane Mallarmé's Contes Indiens represent an imaginary road towards a literary self. To better inscribe his own ethos, the poet rewrites Mary Summer's 1878 tales as if they were a rough stuff, to be sewed and embroidered with a few precious stones. In the end, Mallarmé emerges as author behind a borrowed mask of oriental otherness.

Abstract (F): Tandis que l'on se souvient des voyages de Marco Polo en Chine comme de « la route de la soie », cet article révèle que les Contes Indiens de Stéphane Mallarmé s'avèrent une route imaginaire vers un soi littéraire. Afin de mieux inscrire son ethos, le poète réécrit les contes de 1878 de Mary Summer, comme si ces derniers n'étaient qu'une simple étoffe à recoudre et embellir de quelques pierres précieuses. Au bout du compte, Mallarmé apparaît en tant qu'auteur derrière le masque d'emprunt d'un autrui oriental.

L'appropriation de l'autre – Textes

Annick Girard, Once Upon A Time In America de Sergio Leone, un hommage à l'œuvre culte A Clockwork Orange de Stanley Kubrick

Abstract (E): Once Upon a Time in America (1984) by Sergio Leone registers in part as a celebration of Stanley Kubrick's cult classic, A Clockwork Orange (1971). Indeed, the baby-switching sequence in the nursery, "Chief's bouncing baby", is more than a mere nod to Kubrick : it is a useful point of entry for analysing elements the two films have in common, particularly their music. This article examines the effect achieved when a celebration of cult is incorporated into production of another work, and thereby allows for an examination of questions of authority, especially as they relate to the individuality of the auteur.

Abstract (F): Once Upon a Time in America (1984) de Sergio Leone s'inscrit en partie comme une célébration cultiste du film A Clockwork Orange (1971) de Stanley Kubrick. En effet, la séquence de l'échange des bébés à la pouponnière, 'Chief's bouncing baby', dépasse le simple clin d'œil à Kubrick : voilà une piste pour analyser nombre d'éléments communs aux deux œuvres, particulièrement la musique. Le point de vue adopté montre l'effet produit quand une célébration du culte passe par la production d'une œuvre, cela permet d'aborder la question de l'autorité, de la singularité de l'auteur.

Elizabeth Mullen, Do you speak Kubrick? Orchestrating Transgression and Mastering Malaise in The Shining

Abstract (E): In The Shining, Stanley Kubrick appropriates the codes of gothic horror and uses them to create both an extremely effective film and a commentary on the workings of horror. Ironically, it is through his obsessively controlling and all-encompassing directorial style that Kubrick best conveys the gothic themes of transgression, ambiguous identity, and the monstrous/abject. Kubrick's idiolect combines original source material (Stephen King's novel, Bartók's music) and cinematic technique, transforming them in ways which force the spectator into an uneasy dialogue based on Kubrick's filmic language.

Abstract (F): Dans son film, Shining, Stanley Kubrick s'approprié les codes génériques de l'horreur et du gothique, créant à la fois un film efficace et un commentaire sur les rouages du genre. Il est ironique que Kubrick se serve de son style notoirement autoritaire et méticuleux afin de transmettre les thèmes gothiques de la transgression, le brouillage de l'identité et l'abject/monstrueux. L'idiolecte cinématographique Kubrickien transforme ses sources (le roman de Stephen King, la musique de Bartók), forçant ainsi le spectateur à dialoguer avec le film dans un langage qui le met mal à l'aise.

Mythes

Ivanne Rialland, *D'Eurydice perdue à Vénus sauvée des eaux. Le scénario mythique entre hantise personnelle et vision de l'art chez Georges Limbour*

Abstract (E): The Orpheus myth progressively became a structure of Limbour's fiction and a symbol of his romantic vision of art. The modification of the mythical pattern and its ontological signification point towards Nerval's Aurélia as the interprétant, after Riffaterre's term. However, in Limbour's version, the myth integrates the obsessional motive of drowning, and Eurydice risen from the dead merges with Venus Anadyomene. Myths, as significant patterns structuring the literary legacy, allow us to appreciate the singularity of an author's imaginative world and at the same time the aesthetic current in which it takes place.

Abstract (F): Le mythe d'Orphée s'impose progressivement comme une structure des fictions de Limbour, portant sa vision romantique de l'art. La modification du scénario mythique et sa signification ontologique font signe vers Aurélia de Nerval qui sert d'interprétant. Cependant, chez Limbour, le mythe intègre l'obsession de la noyée et Eurydice ressuscitée se confond avec la Vénus anadyomène. Les mythes, scénarios signifiants inscrits dans un héritage littéraire, permettent ainsi d'apprécier la singularité d'un imaginaire tout en le situant dans un courant esthétique.

Catherine D'Humières, *Dans le labyrinthe de Le Clézio: "Ariane", image mythique d'une réalité angoissante*

Abstract (E): The inspiration of myths is never far in Le Clezio's narrative. Setting his stories against the permanence of human tragedy, he thus transcends trivial news items. The study of the short story « Ariane » (La Ronde et autres faits-divers, 1982), shows that the presence of some significant mythemes from the legend of the labyrinth and minotaure appears indisputable and deserves a thorough analysis.

Abstract (F): Le souffle des mythes n'est jamais loin dans les récits de Le Clézio, où ils sont utilisés de façon singulière pour transcender le fait-divers en inscrivant en toile de fond la permanence des drames humains. L'étude de la nouvelle « Ariane » (La Ronde et autres faits-divers, 1982), montre que la présence de quelques myèmes chargés de signification de la légende du labyrinthe et du minotaure s'avère indiscutable, et digne d'être analysée de façon approfondie.

Various

Arne De Boever, *The Politics of Retirement: Joel and Ethan Coen's No Country for Old Men after September 11*

Abstract (E): This essay shows that Joel and Ethan Coen's No Country for Old Men develops a critique of the ways in which the Bush government turned final control into an ultimate political value after the September 11 terror attacks. It suggests that such a response operates within a theological assumption that is dismantled in the film's representation of the confrontation between hit man Anton Chigurh and sheriff Ed Tom Bell. Crucially, this confrontation takes place at the moment when the sheriff is about to retire. The essay argues that it is through the counterintuitive representation of this retirement as a political act that No Country for Old Men proposes other ways of governing after September 11.

Abstract (F): Dans cet article, je démontre que le film des frères Coen, No Country for Old Men, contient une critique de la réponse du gouvernement de Georges Bush aux attaques terroristes du 11 septembre, plus particulièrement du retour du nationalisme, du suspens de certaines libertés civiques, de la généralisation des techniques de surveillance et ainsi de suite. Comme le montre bien le film, une telle réponse est basée sur la croyance théologique en la possibilité d'assurer une sécurité et un contrôle absolus. L'article démontre que le film déconstruit cette croyance à travers sa représentation de la lutte entre le tueur à gages Anton Chigurh et le shérif Ed Tom Bell, que le film situe au moment même où le représentant de la loi est sur le point de prendre sa retraite. Selon moi, c'est à travers la représentation de cette retraite que No Country for Old Men montre la possibilité d'une autre politique après les événements du 11 septembre.

Laureline Meizel, *La métalepse révélée au prisme du Mauvais œil, un roman-photo de Benoît Peeters et Marie-Françoise Plissart*

Abstract (E): This article deals with the very particular use of metalepsis by the scriptwriter Benoît Peeters and the photographer Marie-Françoise Plissart in their third photo romance published in 1986 by Les éditions de Minuit : Le mauvais œil. Drawing on specific tools of narratology, and on the formal study of the photographs that compose the story, the precise analysis of the latter allows one to consider the remarkable inversion that the two authors impose on the original function of this process. Thus, in comparison with their previous works, this analysis enables one to examine the specular dimension borne by the metalepsis in this story, as well concerning the traditional photo romance, as concerning the

renewal that they attempted to implement in the sequential photographic narrative during the Eighties, an attempt supported by intellectuals such as Alain Robbe-Grillet and Jacques Derrida.

Abstract (F): Cet article s'intéresse à l'usage très particulier de la métalepse mis en œuvre par le scénariste Benoît Peeters et la photographe Marie-Françoise Plissart dans leur troisième roman-photo paru en 1986 aux éditions de Minuit : *Le mauvais œil*. S'appuyant à la fois sur certains outils conceptuels issus de la narratologie comme sur l'étude formelle des photographies qui le composent, l'analyse précise de ce récit nous permet d'envisager le singulier renversement que les deux auteurs imposent à la fonction originelle de ce procédé. Confrontée à leurs productions antérieures, cette analyse nous autorise ainsi à interroger la dimension spéculaire supportée par la métalepse dans ce récit, tant à l'égard du roman-photo traditionnel qu'à celui du renouvellement qu'ils tentèrent d'opérer dans la narration photographique en séquence durant les années 1980, soutenus par des intellectuels tels que Alain Robbe-Grillet ou Jacques Derrida.

Reviews

Terry Harpold, *Ex-foliations. Reading Machines and the Upgrade Path* (Jan Baetens)
Minneapolis: University of Minnesota Press, 2009, 368 p.

Dan Adler, Hanne Darboven. *Cultural history 1880-1983*, London: Afterall Books (published by MIT Press) (Jan Baetens)

John Roberts, *The Intangibilities of Form. Skill and Deskilling in Art After the Readymade*, London-New York: Verso, 2007 (Mieke Bleyen)

Maria Giulia Dondero et Pierluigi Basso Fossali, *Sémiotique de la photographie*, Roma, Guaraldi, 2006, 440 p. (Andrea Catellani)

Frank van der Stok, Frits Gierstberg and Filip Bool eds., *Questioning History. Imagining the Past in Contemporary Art* (Katarzyna Ruchel-Stockmans), Rotterdam: NAI Publishers 2008

Boletín de estética, n. 11, Agosto 2009 – <http://www.boletindeestetica.com.ar/>

Sol Bidon-Chanal, *Introducción: Para una revisión de la estética adorniana*

Albrecht Wellmer, *¿Podemos aún hoy aprender algo de la estética de Adorno?*

Albrecht Wellmer, *Can we still learn anything from Adorno's aesthetics today?*

Obras de Albrecht Wellmer

Call for papers

Rivista di estetica – www.labont.it/estetica/

Call for Papers: *The Paradox of Witness* (December 2010)

Advisory Editor: Daniela Padoan (danielapadoan@libero.it)

Deadline for submission: February 2010

While, unavoidably, the witnesses of Shoah pass on, "the tension between the witness and the historian" increases. "A rivalry" - ten year ago Annette Wieviorka wrote in *The Age of Witness* - "and even a fight for power, which is at the centre of the present debates on history of our time".

How such a "fight for power" is to be construed, who supports it, and what are its outcomes, are questions that suggest an inquiry on the rhetoric of thinking about the possibility for experience to be turned into a historical narration. At the same time, such a rhetoric also comprises reports of direct experiences in extermination camps, and it thus leads to a reflection on the notion of respect, not as a kind of feeling, but as a political category.

What can a society incapable of respecting the witnesses of its own extreme limit produce? The supremacy of specialisations (from historiography to philosophy) aspires to be a form of knowledge about the Shoah, in either benevolent or tensed conflict with the role of witnesses. However, where does this supremacy originate from? Does someone who is not a witness really know what they are talking about when they talk about Auschwitz? Can there be an ethic without witnessing? And what is the relationship between stories and history? Can there be a history without there being stories?

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