

Newsletter delle riviste di Estetica

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riviste italiane

Aesthetica Preprint, 87 (2009) – www.unipa.it/~estetica/_home.html

Gabriele Tomasi (a cura di), *La rappresentazione pittorica*

Abstract: It seems that an inquiry into the specific ways in which pictures represent is needed in order to achieve the kind of conceptual precision that is not a constant feature of philosophical investigation on painting as an artform. In this regard, recent research carried out in analytical aesthetics has proved very fruitful.

The essays collected in this volume belong to or are inspired by the analytical debate on pictures. Originally, they were presented at a workshop on pictorial representation organized by the department of philosophy of the university of padua on september 23rd and 24th 2009. The authors are scholars of aesthetics and philosophers who have recently engaged with such concerns. Some of them address central issues of the debate, such as the alternative between an approach focussed on the definition of features that characterize the experience of images and an approach focused on the explanation of the phenomenon of pictorial representation in terms of objective resemblance between the image and what it represents. Other authors examine issues that have so far remained somehow marginal to the debate and that might lead to interesting developments. For instance, on which grounds can we claim or deny that abstract images represent? What is the meaning that deictic expressions can have in relation to a painting?

This volume, edited by Gabriele Tomasi (gabriele.tomasi@unipd.it), is one of the first publications in italian to be exclusively devoted to recent contributions on the topic of pictorial representation, and it will appeal to the curiosity of those who wish to keep up with this ongoing debate.

Aesthetica Preprint, 88 (2010) – www.unipa.it/~estetica/_home.html

Emanuele Crescimanno, *La fotogenia: Verità e potenza dell'immagine fotografica*

Abstract: Photography inaugurated a new way of making and conceptualizing art. Even before cinema, photography created the need to re-think the notion of art because of the high technical content of its images. Photography is, first and foremost, a way of looking at reality, of focusing on specific details that in the flux of ordinary perception would otherwise go unnoticed. The notion of photogeny (i. e., the aesthetic enhancement an object acquires through photographic representation) enables an interpretation of photography. When photographed, an object acquires characteristics that are different from those it possesses in reality and that depend directly on the expressive logic of the medium used to represent it. Mastering photographic technique requires paying attention to those fleeting details that, if well captured in a photo, make it photogenic.

The present study by Emanuele Crescimanno (e.crescimanno@gmail.com) analyzes the nature of photographic images foregrounding their specificity within the context of our "civilization of images". Crescimanno foregrounds key moments in the history of photography and focuses on the process that led to its emancipation from painting and to the development of a theoretical awareness that enabled the creation of distinctively photographic images. The possible completion of this process is discussed through an examination of the theoretical and photographic works of Alfred Stieglitz, Paul Strand, and Edward Weston, as well as through a discussion of photo portraits.

Aut aut, 345 (gennaio-marzo 2010) – saggiatore.it/aut-aut/

Inattualità di Pasolini

Piera Rizzolatti, *Nota filologica su due inediti di Pier Paolo Pasolini*

Pier Paolo Pasolini, *Dialogo tra un maniscalco e la sera* [1942]

Pier Paolo Pasolini, *Dialogo tra una vecchia e l'alba* [1945]

Angela Felice, *Preludi drammaturgici*

Davide Zoletto, *Pasolini, Africa e due scene di insegnamento*

Raoul Kirchmayr, *Pasolini, gli stili della passione*

Michel Foucault, *I mattini grigi della tolleranza* [1977]

Pier Aldo Rovatti, *Che cos'è uno scritto corsaro?*

Damiano Cantone, *Pasolini e i segni*

Massimiliano Roveretto, *L'ingombrante fantasma. Le ragioni di Pasolini*

Massimiliano Nicoli, *L'innocenza del potere. Una riflessione su "Petrolio"*

Giacomo Marramao, *A partire da "Salò": corpo, potere e tempo nell'opera di Pasolini*

Dario Giugliano, *Una storia infame: Pasolini e l'orizzonte temporale occidentale*

Alessandro Mariani, *La vocazione pedagogica di Pasolini*

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François Jullien, *L'esteriorità cinese, ovvero come fare lavorare gli scarti culturali per una intelligenza comune*

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Chiara Pastorini, *Corpo ed etica nel secondo Wittgenstein: una proposta teorica*

materiali

Martin Heidegger, *Rimbaud vivant* [1972]

Luigi Azzariti-Fumaroli, *Nota a "Rimbaud vivant" di Martin Heidegger*

De Musica, XIV (2010) – users.unimi.it/~gpiana/demus.htm

Franco Bergoglio, *Hot Jazz and cool media. Il Jazz nella società della comunicazione di massa*

Simone Borghi, *La casa e il cosmo – Il ritornello e la musica nel pensiero di Deleuze e Guattari*

Simone Broglia, *"Vibrano intese segrete". Genesi ed estetica del suono nel Prometeo di Luigi Nono*

Mirio Cosottini, *Studio del silenzio in contesti non lineari*

Sergio Lanza, *L'ascolto della musica : un approccio fenomenologico a contesti particolari*

Sergio Lanza, *L'op. 31 La morte del Principe e lo "spazio dei ritorni"*

Ernesto Sergio Mainoldi, *La musica come scienza del ridere. Significati anagogici tra musica e riso nell'opera di Guillaume de Machaut*

Carlo Migliaccio, *Alla ricerca del tempo musicale. Intrecci letterari, filosofici e musicali nell'opera di Marcel Proust*

Brian McGuinness, *Presentazione*, da Piero Niro, *Ludwig Wittgenstein e la musica. Osservazioni filosofiche e riflessioni estetiche sul linguaggio musicale negli scritti di Ludwig Wittgenstein*, Edizioni Scientifiche Italiane, 2008:

Giovanni Piana, *Postilla ad una postilla : a proposito degli scritti minori di Adorno*

Iannis Xenakis, *Architettura sinfonica*, da Eugenio Trías, *Il canto delle Sirene*, Tropismi, Marco Tropea Editore, Milano, 2009

Carlo Serra, *Il pensiero della musica come pensiero dell'origine*

Nicola Scaldaferrì, *Il compositore occidentale e le tradizioni musicali extraeuropee. Conversazione con Fabio Vacchi*

Engramma, 78 (marzo 2010) – www.engramma.it/

Il presente del passato – a cura di Giulia Bordignon e Simona Dolari

Thomas Stearns Eliot, *Tradizione e talento individuale*

Oliver Taplin, *Raffigurazioni vascolari e rappresentazioni teatrali*

Gabriele Vacis, *Supplici nel nostro presente: comprendere la contemporaneità. Conversazione a cura di Alessandra Pedersoli*

Michela Santoro, *Il mito nietzscheano di Arianna nella pittura di Giorgio De Chirico*

Simona Dolari, *Pale di altare al plasma nella Cattedrale di St Paul di Londra*

Engramma, 79 (aprile 2010) – www.engramma.it/

Gli schermi del mito. Palinsesti dell'antico dalla celluloido al 3D – a cura di Stefania Rimini e Giulia Bordignon

Myths & Movies: cinema e tradizione classica – Indice dei contributi sul tema pubblicati in Engramma con una Nota bibliografica (1960-2010) – a cura di Stefania Rimini

Andrea Rodighiero, *Cinema e tragedia*

Massimo Fusillo, *Attualizzare/Universalizzare. Medea sullo schermo*

Stefania Rimini, *Tragedia di una "femme revoltée". La Medea cinematografica di Lars von Trier (e Carl Theodor Dreyer)*

Lorenzo Bonoldi, *Alexanders: due adorabili infedeli. Sulla percezione cinematografica della Macedonia prima e dopo la scoperta delle tombe reali di Vergina*

Valerio Massimo Manfredi, *Ritorno ad Alessandria: archeologia e sceneggiatura nella classical fiction, da Cleopatra a Ipazia. Intervista a cura di Lorenzo Bonoldi*

Milcho Manchevski, *Before the rain. Interview by Cinzia Dal Maso*

Engramma, 80 (maggio 2010) – www.engramma.it/

Migrazioni warburghiane – a cura di Maria Bergamo

Alice Barale, *Ultimo viaggio di Warburg in Italia*

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Elisa Bastianello, *Bibliografia warburghiana on-line*
Definire il Rinascimento. Intervista a Nicola Gardini
Giorgio Tagliaferro, *La bottega di Tiziano come fabbrica di immagini*
Claudia Daniotti, *At the summit of all living painters: Paul Delaroche perduto e ritrovato*

Fata Morgana, 10 – fatamorgana.unical.it/FATA.htm

Sacro

"Per esprimere il sacro ci vuole un anti-cinema". Conversazione con Paul Schrader – a cura di Alessandro Canadè e Bruno Roberti
Alessandro Cappabianca, *Il residuo*
Marco Grosoli, *Santi lo si è solo dopo l'abbandono. Bazin e il sacro*
Daniele Dottorini, *La dialettica del sacro*
Massimo Iiritano, *"Nutibus indicabo". Il cinema e la riserva escatologica del sacro*
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Sandro Bernardi, *Pasolini, Marilyn e la partenza degli dei dalla Terra*
Roberto De Gaetano, *La sacralità della vittima: Gran Torino di Eastwood*
Salvatore Tedesco, *Ordet e la concezione luterana della retorica divina*
Luciano De Giusti, *Forme del sacro nel cinematografo di Bresson*
Ada Biafore e Andrea Amoroso, *Salomè o della sottrazione*
Carlo Chatrian, *Forme eretiche di sacralità. Note su L'ordre di Pollet e Nenette di Philibert*
Alessandra Campo, *L'indicibilità del sacro. A proposito di Decalogo 2 di Kies'lowski*
Denis Brotto, *Verso la dissoluzione dell'angelo. Madame Bovary di Sokurov*
Daniela Turco, *Il cinema di Gitai tra Kadosh e Plus tard tu comprendras*
Alessandro Canadè, *Sacre visioni. Mary di Abel Ferrara*
Franco Marineo, *La sacralità del martirio. Martyrs di Pascal Laugier*
Elena Ezechielli, *Dexter e il rito sacrificale*
Alessia Cervini, *La modernità del sacro. Il matrimonio di Lorna di Luc e Jean-Pierre Dardenne*

Rivista di estetica, n.s., 44, 2 (2010) – www.labont.it/estetica/

È naturale essere naturalisti – a cura di Carola Barbero, Mario De Caro, Alberto Voltolini
Carola Barbero, Mario De Caro, Alberto Voltolini, *Introduzione*

Michele Di Francesco, *La penultima verità? Naturalismo e neurofilosofia*
Francesco Ferretti, *Coevoluzionismo senza se e senza ma*
Maurizio Ferraris, *Scrittura, archiscrittura, pensiero*
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Nicla Vassallo, *Su naturalismi e filosofie femministe in relazione a cognizione e conoscenza*
Elisabetta Sacchi, *Il contributo di Frege all'attuale dibattito sul naturalismo*
Mario De Caro, Alberto Voltolini, *Il migliore dei naturalismi possibili*
Stephen White, *L'assenza dell'interfaccia: Putnam, la percezione diretta e il vincolo di Frege*
(con una risposta di Hilary Putnam)

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Eusebio Ciccotti, *La "dottrina del punto di vista" in J. Ortega y Gasset. Una lettura estetica tra letteratura e cinema*
Maurizio Negri, *Il sorite come teoria formale*

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Boletín de Estética, 13 (abril 2010) – www.boletindeestetica.com.ar/boletin.html

Jean-Pierre Cometti, *¿Qué significa el "fin de las vanguardias"?* (traducción de Ricardo Ibarlucía con la colaboración de Azul Katz. Texto bilingüe)

Abstract: This paper intends to study those premises that, giving prior relevance to the problems related to the 'end' topic, have contributed to create the general conviction according to which avant-gardes are a thing of the past. Focusing on the coincidence between the proclamation of the end of the avant-gardes and that of the end of the grand narratives, this work considers the histori-cist premises upon which the ideas of "postmodernity" and an "art after the end of art" has been built, that combines one with the other in a movement which rejects both the rupturist tendencies in avant-garde art and the "modern project" as a whole, opposing a range of possibilities modelled according to the integration of a history considered as surpassed, to an open and free of coercion horizon of possibilities. Correlatively to the end of art proclaimed by postmodernist philosophies, this paper also calls attention to the renewed legitimacy given to the search of a definition of art, as a symptom of a shift away from the initial concerns of analytic aesthetics and from the debates aroused by contemporary art.

British Journal of Aesthetics, 50, 2 (April 2010) – bjaesthetics.oxfordjournals.org/

Hans Maes, *Intention, Interpretation, and Contemporary Visual Art*

The role of the artist's intention in the interpretation of art has been the topic of a lively and ongoing discussion in analytic aesthetics. First, I sketch the current state of this debate, focusing especially on two competing views: actual and hypothetical intentionalism. Secondly, I discuss the search for a suitable test case, that is, a work of art that is interpreted differently by actual and hypothetical intentionalists, with only one of these interpretations being plausible. Many examples from many different art forms have been considered in this respect, but none of these test cases has proved convincing. Thirdly, I introduce two new test cases taken from contemporary visual art. I explain why these examples are better suited as test cases and how they lend support to the actual intentionalist position.

Jerrold Levinson, *Defending Hypothetical Intentionalism*

I here defend hypothetical intentionalism, the view of literary and cinematic interpretation that I endorse, from some recent criticisms, and then illustrate the appeal of the view in connection with a recent film of enigmatic cast.

Francis Longworth and Andrea Scarantino, *The Disjunctive Theory of Art: The Cluster Account Reformulated*

This paper suggests that art cannot be defined in terms of individually necessary and jointly sufficient conditions. Instead, we propose that there are several sufficient conditions for something's being art, and that a successful definition will consist of a disjunction of minimally sufficient conditions. Our proposal owes much to the insights of Berys Gaut's "'Art" as a Cluster Concept' but offers a much simpler logical formulation, which, in addition, is immune to the objections that have been raised to Gaut's account. This paper agrees with Gaut's claim that there are borderline cases of art, and suggests that they arise from indeterminacy about the content of some of the minimally sufficient conditions. It is argued that this disjunctive account is superior to classical theories, resemblance-to-paradigm theories, and prototype theories of art.

Fiona Ellis, *Scruton's Wagner on God, Salvation, and Eros*

I examine Roger Scruton's account of the religious and soteriological significance of Wagner's Tristan and Isolde. The relation between Scruton and Wagner remains unclear, and the position at issue is a curious amalgam of the two. I refer to its author as 'Scruton's Wagner'. Scruton's Wagner argues that erotic love has religious and soteriological significance, and that the notions of religion and salvation are to be defined in terms which are shorn of any reference to God. I argue that there may be good reasons for setting these limits short of God, but that Scruton's Wagner does not provide them.

Christopher Peacocke, *Music and Experiencing Metaphorically-As: Further Delineation*

Carolyn Korsmeyer, *What Beauty Promises: Reflections on Alexander Nehamas, Only a Promise of Happiness: The Place of Beauty in a World of Art*

Alexander Nehamas calls beauty a 'promise of happiness' and claims that it is an object of love. While this approach appealingly places beauty at the center of both artistic passion and everyday life, it also renders it riskily personal. This discussion raises two main questions to Nehamas. The first question regards the role of happiness in the concept of beauty, for many beautiful artworks seem to acknowledge the inevitability of sorrow rather than its opposite. The second question concerns how beauty may be both personal and grounded in factors sufficiently outside the self to safeguard it against the instability of individual preferences. To explore the latter issue, Nehamas's ideas are compared to those of another Platonist, Iris Murdoch.

Berys Gaut, *Nehamas on Beauty and Love*

In *Only a Promise of Happiness* Alexander Nehamas holds that beauty is the object of love. I raise three objections to this claim when formulated in terms of personal love: love is too narrow in scope to be the attitude whose formal object is beauty; one can experience a person's beauty but have no love for her; and love is of particulars, not of attributes, however specific, such as beauty. A second kind of love, hedonic love, is too broad in scope to be the attitude whose formal object is beauty. I also argue, contra Nehamas, that inner beauty exists.

Alexander Nehamas, *Reply to Korsmeyer and Gaut*

British Journal of Aesthetics, 50, 3 (July 2010) – bj.aesthetics.oxfordjournals.org/

Christopher Bowling, *The Aesthetics of Daily Life*

I explore and reflect on recent attempts to address the general neglect in contemporary aesthetics of the aesthetic character of everyday experiences. Contrasting approaches from Sherri Irvin and Yuriko Saito, I introduce a familiar Kantian distinction in order to express a prominent concern, and motivate what I take to be the most defensible approach to this relatively new area of discussion.

Richard Bullen, *Refining the Past*

In this paper I examine two ways in which the past manifests as central to Japanese visual aesthetics. Although distinct, both are manifestations of an attitude that places value on the past, characterizing Japanese (and, to a large measure, East Asian generally) aesthetic thinking. The first is situated in action, with the use of models inherited from past masters in the creation of art, exemplified in the practice of pictorial and calligraphic copying, and the way of tea. The second is situated in objects and values identified with patina and antiqueness. The attention given to the past in art practice, appreciation, and theory is a point of contrast with Western art theory.

James Grant, *The Dispensability of Metaphor*

Many philosophers claim that metaphor is indispensable for various purposes. What I shall call the 'Indispensability Thesis' is the view that we use at least some metaphors to think, to express, to communicate, or to discover what cannot be thought, expressed, communicated, or discovered without metaphor. I argue in this paper that support for the Indispensability Thesis is based on several confusions. I criticize arguments presented by Stephen Yablo, Berys Gaut, Richard Boyd, and Elisabeth Camp for the Indispensability Thesis, and distinguish it from several plausible claims with which it is easily confused. Although I do not show that the thesis is false, I provide seven grounds for suspicion of our sense (if we have it) that some metaphors are indispensable for the purposes claimed by advocates of the Indispensability Thesis.

Catharine Abell, *Cinema as a Representational Art*

In this paper, I develop a unified account of cinematic representation as primary depiction. On this account, cinematic representation is a distinctive form of depiction, unique in its capacity to depict temporal properties. I then explore the consequences of this account for the much-contested question of whether cinema is an independent representational art form. I show that it is, and that Scruton's argument to the contrary relies on an erroneous conception of cinematic representation.

Brian Laetz, *Kendall Walton's 'Categories of Art': A Critical Commentary*

Kendall Walton's 'Categories of Art' is one of the most famous and, arguably, most important papers in modern aesthetics. Despite this, and the various references to it and discussions of it within the literature, there are no general commentaries on this essay. In addition to outlining a general framework for approaching the article, I identify and explicate the two main exegetical issues regarding it. The first

concerns how to understand Walton's main thesis that the aesthetic character of artworks is determined, in part, by their 'correct category'. I suggest that the traditional interpretation of Walton's proposal is mistaken, and defend an alternative view at length. The second issue concerns the relationship between Walton's view and competing accounts of the aesthetics of artworks. Here I suggest that Walton's position is unique, contrasting the views of both typical formalists, on the one hand, and ordinary contextualists, on the other, in philosophically significant ways. Careful reflection on this particular issue helps reveal some very important distinctions among aesthetic theories, which have not been previously drawn or emphasized.

Robert Stecker, Stephen Davies, *The Hypothetical Intentionalist's Dilemma: A Reply to Levinson*

In a recent essay, Jerrold Levinson defends his version of hypothetical intentionalism (HI), which is a theory of literary interpretation, from two criticisms. The first, argued by Stephen Davies, is that it is equivalent to the value-maximizing view. The second, argued by Robert Stecker, is that there are straightforward counterexamples to HI. We will argue that Levinson does not successfully fend off either criticism, and further, that in the process of attempting to do so, creates another dilemma for his view.

Critical Inquiry, 36, 3 – criticalinquiry.uchicago.edu/36n3/36n3.html

Marshall Sahlins, *Infrastructuralism*

I have to make a double apology: first for framing my homage to Claude Lévi-Strauss in autobiographical terms; and then for compounding the impropriety by repeating a reminiscence of his seminar that I have recently put in print. I come dangerously close to the old quip about the professor who said, "that's enough talking about me. Let's talk about you. How did you like my last book?" My excuse is the extraordinary value Lévi-Strauss's work has had for me, and in particular the productive value of the tension between structuralism and the various species of materialism and economism prevailing in the late 1960s, when I had the privilege of being associated with the Laboratoire.

Tzachi Zamir, *Puppets*

Garrett Stewart, *Bookwork as Demediation*

Aamir R. Mufti, *Orientalism and the Institution of World Literatures*

It was a glorious afternoon in May 2004, and the advocates, fundraisers, and backers of the newly launched Museum of Tolerance in Jerusalem (MOT-J) could not have asked for a more auspicious groundbreaking ceremony. Dozens of important guests were in attendance to mark the realization of the project by the Los Angeles-based Simon Wiesenthal Center (which had for some years already been running the original Museum of Tolerance in Los Angeles), including the building's world-renowned architect, Frank Gehry; the dean of the Wiesenthal Center, Rabbi Marvin Hier; the Israeli president, Moshe Katsav; and the governor of California, Arnold Schwarzenegger. "In the darkness that pervades the Middle East," proclaimed the governor in the ceremony's keynote address, "this building will be a candle to guide us." Schwarzenegger's words spoke to the museum's lofty proclamations about itself. The complex aims to offer, according to Rabbi Hier, "a great landmark promoting the principles of mutual respect and social responsibility." The museum's marketing literature says that, in the face of a "rising crescendo of ethnic tensions, civilizational clashes and the use of religious justification for acts of terror," it intends to provide "a great institution" that "will focus on issues of human dignity and responsibility."

Dan Rabinowitz, *The Right to Refuse: Abject Theory and the Return of Palestinian Refugees*

Saree Makdisi, *Architecture of Erasure*

This essay follows two trajectories. One explores the cultural, historical, and political origins of the metanarratives that inform Palestinian and Israeli mainstream views of return. The other is a thought experiment that seeks to bridge theory and practice. Cognizant of the merits of transitional justice and skeptical about the feasibility and efficacy of closure, it presents a formula for settlement that could transform the lives of a substantial proportion of the 1,360,000 million refugees most urgently in need of such a change. Working from Julia Kristeva's theory of abjection, I propose the right to refuse as a viable alternative to the elusive and impractical quest for universal return. This attempt to fuse theory and practice invites some humbling thoughts on the role of intellectuals in political negotiations.

Du style!

- Marielle Macé, *Avant-propos. Extension du domaine du style*
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Guest editor: Frederick Luis Aldama

Frederick Luis Aldama, *New Horizons: Cognitive and Narrative Approaches to US Ethnic and Postcolonial Film, Animation, Graphic Novel, and the Arts*

Sue J. Kim, *Anger, Cognition, Ideology: What Crash Can Show Us About Emotion*

Abstract (E): Sue J. Kim's essay "Anger, Cognition, Ideology: What Crash Can Show Us About Emotion" argues for the relevance and importance of cognitive studies to ethnic and postcolonial literary studies, and vice versa. After surveying recent developments in the field of cognitive studies, the essay combines cultural and cognitive approaches in order to examine anger in and around the 2005 Paul Haggis film *Crash*.

Abstract (F): Dans cet article, l'auteur fait un plaidoyer pour l'application des études cognitives aux études ethniques et postcoloniales et inversement. L'essai présente d'abord un survol des récents développements dans le domaine des études cognitives, puis combine les approches culturelles et cognitives dans une lecture détaillée du thème de la colère dans le film *Crash* de Paul Haggis (2005).

Patrick Colm Hogan, *A Different Postcolonialism: the Cultural Ethics of Yasujiro Ozu's Late Spring*

Abstract (E): Critics have tended to conceive of the postcolonial condition too narrowly (in historical and geographical range) and too broadly (in temporal duration). These limitations become salient when we consider Japan from 1945-1952. Of course, Japanese responses to the American occupation were not uniform. To isolate one important strain of that response, this essay explores the cultural ethics of Ozu's *Late Spring* (1949). Ozu does not affirm "tradition," "modernization," or "hybridity" as such. Rather, he affirms the value of one or the other only insofar as it bears on our attachment relations with those who are vulnerable, whatever their identity category.

Abstract (F): Les critiques ont souvent eu tendance à définir la notion de condition postcoloniale de manière à la fois trop étroite (en termes historiques et géographiques) et trop large (en termes de durée). Ces problèmes deviennent tout à fait visibles quand on considère le cas du Japon des années 1945-1952. Bien entendu, les réponses japonaises à l'occupation américaine étaient tout sauf uniformes, mais un aspect important de cette réponse peut être reconstruite à travers l'analyse de l'éthique culturelle d'un film d'Ozu, *Printemps tardif* (1949). Ozu n'affiche pas les notions de « tradition », « modernisation », ou « hybridité » comme telles, il n'en affiche la valeur qu'à travers la manière dont ces notions influent sur nos rapports avec ceux qui sont vulnérables, quelle que soit leur identité.

Wanlin Li, *Adapting The Joy Luck Club: Thematic Emphasis through Form*

Abstract (E): The paper investigates how the connection between mothers and daughters gains prominence through specific formal features in the film adaptation of *The Joy Luck Club* (1993). Narrative strategies (embedding and framing) and stylistic choices (size of shots, camera angle, camera movement and film music) are closely analyzed for their thematic function and significance. In the comparison between the novel and film, the essay revisits the historical argument revolving around fidelity. It provides further evidence for the inevitability of changes in the process of adaptation and urges formally oriented readings as a means to understand the relationship (particularly the difference) between literary and cinematic narrative.

Abstract (F): Cet article met en valeur le thème des liens entre mères et filles à travers une analyse formelle de l'adaptation cinématographique de *The Joy Luck Club* (1993). Il se concentre surtout sur certaines stratégies narratives (emboîtement et cadrage) et certains choix stylistiques (nature des plans, choix des angles, mouvements de caméra et musique). En comparant le roman et le film, l'article réinterroge aussi les débats traditionnels sur la fidélité. Il démontre avec force que toute adaptation implique nécessairement des transformations et souligne la nécessité de pratiquer une lecture formelle afin de mieux comprendre les rapports (mais surtout les différences) entre la narration littéraire et la narration cinématographique.

Lalita Pandit Hogan, *The Sacred and the Profane in Omkara: Vishal Bhardwaj's Hindi Adaptation of Othello*

Abstract (E): The essay focuses on cultural translation of cinematic emotion in Vishal Bhardwaj's *Omkara* (2006). By analyzing Bhardwaj's use of filmic micro-genres of religious ritual, concept, and story through visual imagery and music, we see how *Omkara* alludes to the history of Indian and non-Indian film and much like the way Shakespeare's drama does with an array of other texts. More specifically, the essay articulates Bhardwaj's linking of tragic love with violence in the world's most populous democracy.

Abstract (F): Cet article s'intéresse particulièrement à la traduction culturelle de l'émotion filmique dans *Omkara* de Vishal Bhardwaj (2006). En analysant la manière dont Bhardwaj se sert de certains

microgenres cinématographiques des rites religieux et comment il en articule le concept et l'histoire à travers les images et la musique, nous démontrons qu'Omkaara se réfère à l'histoire du cinéma indien mais aussi non-indien de la même façon que le théâtre de Shakespeare renvoie à toute une panoplie d'autres textes. Plus spécifiquement, l'article regarde de plus près la manière dont Bhardway rattache le thème de l'amour tragique au thème de la violence dans la plus grande démocratie du monde.

Terence DeToy, *The District! and the Autonomous Story Zone*

Abstract (E): Áron Gauder's 2004 film *The District!* makes use of some rather unconventional animation techniques. The faces of the characters are rotoscoped (in the manner of *Waking Life*) while the bodies are completely animated. This rather odd combination actually reflects a deep process of negotiation with recent trends within western comedic media, namely what I term narrative externalization and internalization. These processes involve characters, ideas, scenarios, etc. from one diegetic space entering into another and either (in the case of internalization) rearranging the events and sensibilities of the latter space to fit those of the former or (in the case of externalization) themselves becoming subject to its tendencies and attitudes. *The District!* strategically and self-consciously resists such comic maneuvers, though it does so not in revolt but in such a way as to negotiate a space for mutual recognition.

Abstract (F): Le film d'Áron Gauder *The District!* (2004) utilise quelques techniques d'animation plutôt non-conventionnelles. Les visages des personnages sont produits par rotoscopie (dans le style de *Waking Life*) alors que les corps mêmes sont complètement obtenus par animation. Cette combinaison peu commune renvoie en dernière instance à un dialogue avec certaines tendances profondes des médias occidentaux, que l'on peut appeler l'externalisation et l'internationalisation narratives. Ces processus affectent des personnages, mais aussi des idées ou des scénarios qui passent d'un espace diégétique à l'autre, que ce soit pour réorganiser les événements ou les sensibilités du premier espace afin de mieux les intégrer aux attentes du second (internationalisation) ou pour les transformer eux-mêmes en suivant ces mêmes attentes. *The District !* s'oppose de manière stratégique et autoréflexive à ces manoeuvres comiques, quand bien même le film ne le fait pas dans un esprit de révolte mais afin de trouver de nouvelles voies à une reconnaissance mutuelle.

Nicholas Hetrick, *Ari Folman's Waltz With Bashir and the Limits of Abstract Tragedy*

Abstract (E): Drawing on scholarship on film cognition, the essay argues that Ari Folman's animated documentary *Waltz with Bashir* effectively recreates the process of recovering memories by capitalizing on the way our brains process films, and by thematizing memory. However, the film's limited contextualization of the 1982 Lebanon War and the lives of the soldiers involved and depicted limits *Waltz's* ability to make an effective antiwar statement. While the film's impact is not limited to viewers with knowledge of the particular politico-military conflict the film represents, it is limited by the nature and extent of its involvement with its subjects' lives before and after the war.

Abstract (F): S'inspirant des recherches en cognition cinématographique, cet article démontre que le documentaire animé d'Ari Folman, *Valse avec Bashir*, recrée vraiment le processus de la mémoire retrouvée en exploitant la manière dont notre cerveau traite les images filmiques, puis en thématisant la mémoire. Toutefois, la contextualisation très partielle de la guerre du Liban de 1982 et les vies des soldats impliqués et représentés dans le film limitent les possibilités de *Valse avec Bashir* de se transformer en une œuvre vraiment pacifiste. Certes, l'impact du film n'est pas limité aux spectateurs connaissant la situation politico-militaire décrite par le film. Ses limites sont tout autres et elles sont déterminées par la nature et l'étendue de l'engagement avec les vies des personnages avant et après la guerre. *I Focalize, You Focalize, We All Focalize Together: Audience Participation in Persepolis*

Lizzie Nixon, *I Focalize, You Focalize, We All Focalize Together: Audience Participation in Persepolis*

Abstract (E): This article combines theories of cognition and empathy with focalization theory to examine how and why different forms of audience engagement in fictional worlds are cued. The article argues that critics should examine the differences between engagement that encourages audiences to apply their own frames to the world presented and type engagement cued by means of point-of-view shots and close-ups of facial expressions.

Abstract (F): Cet article combine les théories de la cognition et de l'empathie avec la théorie de la focalisation afin d'analyser comment et pourquoi certaines œuvres construisent la manière dont le public est invité à s'investir dans des mondes fictionnels. Il défend l'idée que les critiques devraient examiner avant tout les différences entre un type d'investissement qui encourage les publics à appliquer leurs propres schémas de référence au monde de la fiction et un type d'investissement qui passe surtout par des techniques de point de vue et de plans rapprochés d'expressions faciales.

Hye Su Park, *Lost in the Gutters: Ethnic Imaginings in Adrian Tomine's Shortcomings*

Abstract (E): This paper examines how the visual narrative of Adrian Tomine's *Shortcomings* rubs up against reality in ways that ask the reader-viewer to be moved in particular ways that complicate a resistant-to or assimilation-with narrative that typifies contemporary Asian American storytelling

traditions. The paper analyzes Tomine's compelling anti-heroic characterization, careful crafting of images, and use of page layout to argue that these conscious authorial choices provide the reader-viewers with a cognitive map upon which, if followed, they can build a complex emotional engagement with the protagonist. At the end of the comic book, the visuals ultimately invite the reader-viewers to experience an unresolved Asian American identity and ask that they feel for Tomine's protagonist, and not just because of his marginalized status in a racist US mainstream.

Abstract (F): Cet article analyse comment les récits visuels d'Adrian Tomine dans *Shortcomings* se frottent au réel de manière à provoquer l'émotion du lecteur-spectateur d'une façon plus complexe que dans les récits conventionnels des Américano-Asiatiques, qui soit insistent sur l'assimilation soit s'y opposent. Il examine comment les personnages si clairement anti-héroïques de Tomine, son art parfait du dessin et son usage de la composition paginale offrent au public une structure cognitive capable de mettre en place un rapport émotionnel très complexe avec le protagoniste. A la fin du livre, les images invitent même le lecteur à faire lui-même l'expérience d'une identité américano-asiatique inachevée et le poussent à se mettre vraiment à la place du protagoniste de Tomine, sans pour autant se limiter à sentir de la peine pour son statut de personnage marginal dans une culture américaine dominante qui demeure raciste.

Guisela Latorre, *New Approaches to Chicana/o Art: The Visual and the Political as Cognitive Process*

Abstract (E): Scholarly work on Chicana/o art for the past thirty years has privileged the political and social underpinnings that informed much of its production since the late 1960s. While this trend within the scholarship has been quite pertinent to the ideals of the Chicana/o arts movement, this intellectual approach has dominated the field at the expense of visual analyses. As an alternative to the often Eurocentric formal and iconographic analyses common in art history, this paper proposes turning to the cognitive and neural sciences to understand how Chicana artists use the visual emotively to incite a political consciousness in their viewers.

Abstract (F): Les recherches académiques sur l'art des chicanos/as des trente dernières années ont toujours privilégié les bases politiques et sociales qui en sous-tendent la production depuis les années 60. Cette tendance de la recherche a toujours été fort pertinente eu égard des idéaux des mouvements artistiques chicanos/as, mais dans la mesure où elle a favorisé une lecture intellectuelle, elle a aussi provoqué une certaine désaffection pour l'analyse visuelle. Le présent article veut proposer une alternative aux analyses souvent eurocentriques et iconographiques qui dominent toujours l'histoire de l'art pour se tourner en revanche vers les sciences cognitives et neurologiques. Cette nouvelle orientation permet de comprendre comment les artistes chicanas se servent de l'image d'une manière plus émotionnelle dans l'espoir de produire une prise de conscience politique dans l'esprit des spectateurs.

Hannah Chapelle Wojciehowski, *Assessing Empathy: A Slumdog Questionnaire*

Abstract (E): Applying recent theories of embodied cognition to Danny Boyle's 2008 film *Slumdog Millionaire*, this essay contrasts Vittorio Gallese's notion of the "shared manifold" of human experience to earlier models of identification drawn from Freudian psychology and Alvin Goldman's simulationist theory of mind, and also proposes a fourth notion of empathy: "getting under the skin." Focusing on *Slumdog's* "blue boy" scene, which evoked strikingly different reactions from viewers around the world, this essay argues that viewer identification and empathy, while possibly universal phenomena, are simultaneously subject to cultural and historical constraints. Creating emotional bonds between viewers and filmic protagonists thus remains a complicated challenge for filmmakers aiming to reach a global audience.

Abstract (F): Cet article applique les théories récentes de cognition corporelle au film *Slumdog Millionaire* (Danny Boyle, 2008). Il oppose la notion du "partage multiple" de l'expérience humaine ("shared manifold") de Vittorio Gallese à des modèles plus anciens basés sur le concept freudien d'identification mais aussi à la théorie simulationniste de l'esprit d'Alvin Goldman, tout en proposant une quatrième forme d'empathie qui consiste à se « glisser sous la peau » de quelqu'un d'autre. Analysant une scène qui a suscité des réactions très diverses parmi les spectateurs du monde entier, l'article démontre que tant l'identification que l'empathie, qui sont sans doute des phénomènes universellement partagés, subissent aussi des contraintes culturelles et historiques. La production de liens émotionnels entre spectateurs et personnages reste donc un défi très complexe pour tout réalisateur désireux de toucher un public global.

Klarina Priborkin, *Dancing Across-Cultures in Eitan Anner's Half Russian Story*

Abstract (E): Common to all human cultures, art serves as a vehicle of human thought and emotion; it crosses both personal and cultural boundaries, appealing to our common cognitive makeup and enabling humans to understand each other both within and across cultures. Since the cognitive accessibility of the visual media appeals to all human beings regardless of their cultural affiliation, it is more apt to convey cross-cultural messages than other media. *Eitan Anner's Half Russian Story* evokes common emotional and sensory responses to dancing and romantic plots in order to bridge between the Israeli mainstream culture and the Russian immigrant minority in Israel.

Abstract (F): Dans la mesure où il est commun à toutes les cultures du monde, l'art fonctionne comme un support de pensée et d'émotion humaines. Il permet de franchir des limites à la fois personnelles et culturelles, faisant appel à nos structures cognitives communes et permettant aux hommes de se comprendre tant à l'intérieur d'une culture qu'à travers leurs différences. Puisque l'accessibilité cognitive des médias visuels les ouvre à tous les êtres humains quelle que soit leur appartenance culturelle, ces médias sont plus aptes à communiquer des messages interculturels que d'autres médias. Le film d'Eitan Anner, *Half Russian Story*, décrit comment des personnes très différentes peuvent répondre physiquement et émotionnellement aux mêmes sujets (en l'occurrence la danse et les sujets mélodramatiques) afin de jeter des ponts entre la culture israélienne dominante et la culture dominée des immigrants russes en Israël.

Matt Tierney, "Oh no, not again": representability and a repetitive remark

Abstract (E): In their most repetitive moments, literature and film can help us respond to common critical assumptions about the temporality of trauma. Rather than posit trauma's latency, anteriority, or unrepresentability, I raise questions about its obviousness, interchangeability, and cliché. Moving past trauma theory, and into general questions about repetition and representation, I therefore turn to a phrase that has often been repeated in texts across a range of forms and genres: "Oh no, not again!"

Abstract (F): Lorsqu'ils se font intensément répétitifs, cinéma et littérature peuvent nous aider à revoir certaines hypothèses sur la temporalité du trauma. Plutôt que de revenir une fois de plus sur la latence, l'antériorité ou la non-représentabilité du trauma, je voudrais me pencher plutôt sur son caractère évident, interchangeable, stéréotypé. Afin de dépasser les théories existantes et poser de nouvelles questions sur les phénomènes de répétition et de représentation traumatiques, je voudrais pour cela examiner ici plus en détail une phrase qu'on n'a cessé de répéter dans une grande diversité de formes et de genres : « Oh non, pas encore ! ».

Vagelis Siropoulos, *Evita, the Society of the Spectacle and the Advent of the Megamusical*

Abstract (E): Using *Evita* (1978) as a case study, the article defines in aesthetic terms what has been derogatorily and summarily dismissed by many critics as spectacle in Andrew Lloyd Webber's megamusicals and investigates the reasons for their vast popularity. Cultural theory, from Walter Benjamin to Guy Debord and Fredric Jameson, shows that megamusicals, with their almost obsessive concentration on the visual aspects of the performance and the transformation of spectatorship into an overwhelming immersive experience, become emblematic of the socio-economic and phenomenological function of spectacle in postmodern culture – a fact that explains their immense commercial success. Moreover, the article argues that the current colonization of Broadway by spectacle has a long history, tracing anticipatory tendencies, which reflect how a spectacular society's new modes of technologically mediated perception have gradually modified and shaped Broadway's aesthetic production in the twentieth century.

Abstract (F): À partir de l'exemple d'*Evita* (1978), cet article propose une définition esthétique des supercomédies musicales d'Andrew Lloyd Webber, que la critique a souvent et sans trop y réfléchir écartées comme privées de toute valeur, et s'interroge sur les raisons de leur popularité. La théorie de la culture (Benjamin, Debord, Jameson) offre des outils pour mieux comprendre comment ces supercomédies musicales, doublement obsédées par les aspects visuels du spectacle et par le désir de transformer la participation au spectacle en une véritable expérience immersive, devient comme un symbole des fonctions socio-économiques et phénoménologiques du spectacle dans une culture postmoderne – d'où sans doute le succès immense de ces productions. L'article démontre aussi que la colonisation de Broadway par ce type de spectacles a une longue histoire. Il relate certains phénomènes qui ont anticipé la manière dont les modes de perception technologiquement médiés de la société du spectacle ont influencé et modifié les pratiques du spectacle à Broadway.

Yeshayahu Shen, *Efrat Biberman, A Story Told by a Picture*

Abstract (E): We investigate whether people use a narrative/story schema to organize visual information in figurative isolated pictures representing a "pregnant moment", and, if so, how they do this. The participants in our study were asked to freely describe pictures that depict some event. Their descriptions were analyzed according to a system of categories developed especially for examining the use of an elaborated narrative organization. The findings support the hypothesis that observers use elaborated narrative organization that goes beyond mere temporal and causal organization (including, e.g., exposition, complication, resolution). Furthermore, the findings suggest that this elaborative narrative organization sometimes dominates the visual organization of the pictures.

Abstract (F): Cet article tente de répondre à la question suivante: est-ce que les spectateurs se servent d'un schéma base sur l'opposition narration/récit pour organiser l'information visuelle contenue dans des images fixes isolées représentant un « moment prégnant », et, si oui, comment le font-ils ? Pour ce faire, nous avons demandé aux participants à notre étude de décrire librement certaines images qui représentent un événement. Ensuite nous avons analysé leurs descriptions en nous référant à un système de catégories spécialement conçues pour l'analyse d'organisations narratives complexes. Nos observations étayaient l'hypothèse que les spectateurs recourent à des structures d'organisation narrative

très complexes qui dépassent le seul niveau de l'organisation temporelle et causale (et qui incluent par exemple des structures comme : exposition, complication, résolution). De plus, nos observations démontrent aussi que l'organisation narrative est parfois plus importante que l'organisation proprement visuelle des images.

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