

Newsletter delle riviste di Estetica

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riviste italiane

Aesthetica Preprint, 90 (2010) – www.unipa.it/~estetica/_home.html

Salvatore Tedesco, *Morfologia estetica: Alcune relazioni fra estetica e scienza naturale*

Abstract: The present study by Salvatore Tedesco (saltedescoit@yahoo.it) aims to explore some developments of twentieth-century morphologic debates by examining the connections between aesthetics, anthropology, and the philosophy of nature.

The rise of modern aesthetics in the eighteenth century was influenced by the debates on the function of technique vs. art in the modern sense and on the nature and purpose of man, as well as by the increasing development of the life sciences that will lead to the rise of biology. This offered an unprecedented opportunity for the articulation of a science of form, a "morphology" in the sense that Goethe attributed to this term. However, only in the twentieth century will the development of an aesthetic morphology have a crucial impact on the contemporary reorganization of knowledge.

Salvatore Tedesco illustrates his critical thesis by focusing on some key thinkers. He analyzes the final theoretical statements elaborated by Edgar Wind in Germany, he compares them with Viktor von Weizsäcker's articulation of a theoretical model of the unity of nature based on a morphologic approach that is in many ways similar to Wind's, and he connects them with some aspects of evolutionary thought, and especially with the work of Rupert Riedl, who is possibly the most authoritative representative of contemporary morphologic thought. Finally, the analysis of Riedl's notions of order and burden (Bürde) enables an interpretation of the relationship and of the differences between anthropological discourse, biologic referent, and aesthetic morphology.

Aisthesis, 1/2010 – www.aisthesisonline.it

Hölderlin: la cesura del vivente

a cura di Andrea Mecacci e Mariagrazia Portera

Andrea Mecacci e Mariagrazia Portera, *Editoriale*

Friedrich Hölderlin, *Due lettere di Friedrich Hölderlin*

Friedrich Hölderlin, *Patmos*

Anatolij Lunačarskij, *Il destino di Hölderlin*

Bernhard Böschstein, *Hölderlin e Celan*

Andrea Mecacci, *"In der bleiernen Zeit". La poesia in un'epoca postaffermativa*

Mariagrazia Portera, *Nietzsche, Hölderlin, Kant. L'arte e il vivente*

Barbara Santini, *Hölderlin e le idee estetiche. Riflessioni su un progetto mai realizzato*

Marco Castellari, *Poesia, utopia e verità. Hölderlin di Peter Weiss*

Confronti

Roberta Dreon, *Linguaggio e corpo delle emozioni. Dewey, Nussbaum e la lingua di Saba*

Stefano Esengrini, *Heidegger e Chillida. Un dialogo sullo spazio*

Aisthesis, 2/2010 – www.aisthesisonline.it

Costellazioni tempestive. Warburg – Benjamin – Adorno
a cura di Alice Barale e Fabrizio Desideri

A. Barale, F. Desideri, *Editoriale*

Warburg: Trauerspiel dell'immagine – interventi di: Gioachino Chiarini, Monica Centanni, Claudia Cieri Via, Alice Barale

Benjamin/Warburg: Bildraum e Denkraum – interventi di: Guglielmo Bilancioni, Giuseppe Di Giacomo, Marco Bertozzi, Raoul Kirchmayr

Benjamin oggi: sopravvivenze dialettiche – interventi di: Alessandra Campo, Manuela Pallotto, Silvia Ferretti, Elisabetta Villari

Adorno/Benjamin: fisiognomiche affinità – interventi di: Antonio Valentini, Andrea Pinotti, Elena Tavani, Giovanni Gurisatti

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Daniele Abbruzzese, *Il cinema tedesco nel primo dopoguerra. Il rapporto fra film, inconscio collettivo e percezione dell'opera d'arte*

Roberto Brigati, *Husserl, l'etica, il piacere. Riflessioni a partire da una riscoperta*

Filippo Fimiani, *Dal mondo dell'arte al regno delle ombre (e ritorno). Arthur Danto, Maya Lin e la bellezza interna*

Agalma, 19 (aprile 2010) – www.agalmaweb.org/

Mario Perniola, *Editoriale: Fine, collasso, infimo inizio*

Michel Makarius, *La fine dell'amore*

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Andrea Tagliapietra, *Kant e l'idea della fine*

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Mario Perniola, *Muse. Denise Klossowski come l'anti-Roberte*

Agalma, 20-21 (maggio 2010) – www.agalmaweb.org/

Mario Perniola, *La società dei simulacri*, Nuova edizione

Aut aut, 348 (luglio-settembre 2010) – saggiatore.it/aut-aut/

Georges Didi-Huberman. Un'etica delle immagini

Georges Didi-Huberman, *Rendere un'immagine*

Georges Didi-Huberman, *Epatica empatia*

Laura Odello, *Politica delle sopravvivenze*

Raoul Kirchmayr, *Abitare l'invisibile*

Pietro Montani, *Apertura e differenza*

Andrea Pinotti, *Pazienza del dissimile*

Antonio Somaini, *Montaggio e anacronismo*

Ludger Schwarte, *Etica dello sguardo*

Emanuele Alloa, *Il pensiero fasmide*

Davide Stimilli, *Il pentimento di Warburg*

Sigfrid Weigel, *La "dea in esilio"*

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Chiasmi, 12 – [filosofia.dipafilo.unimi.it/~chiasmi//](http://filosofia.dipafilo.unimi.it/~chiasmi/)

*Merleau-Ponty: Philosophie et mouvement des images / Philosophy and moving Pictures /
Filosofia e immagini in movimento*

Dossier : cinéma et philosophie du mouvement / Special section: cinema and the philosophy of movement / Dossier: cinema e filosofia del movimento

Maurice Merleau-Ponty, *Le monde sensible et le monde de l'expression. Cours au Collège de France, 1953. Extrait de la quatorzième leçon, édité par Emmanuel de Saint Aubert et Stefan Kristensen. Introduction par Stefan Kristensen.*

Maurice Merleau-Ponty, *The Sensible World And The World Of Expression. Extract From The Fourteenth Lecture From The 1953 Course At The Collège De France.* Edited by Emmanuel de Saint Aubert and Stefan Kristensen; introduction by Stefan Kristensen; English translation by Bryan Bannon.

Maurice Merleau-Ponty, *Il mondo sensibile e il mondo dell'espressione. Estratto della quattordicesima lezione. Corso al Collège de France, 1953.* A cura di Emmanuel de Saint Aubert e Stefan Kristensen. Edizione italiana di Mauro Carbone.

Mauro Carbone (Université Jean-Moulin Lyon 3, France), *Le philosophe et le cinéaste. Merleau-Ponty et la pensée du cinéma*

Pierre Rodrigo (Université de Bourgogne, Dijon, France), *L'écart du sens. Cadrage et montage cinématographiques selon Eisenstein et Merleau-Ponty*

Anna Caterina Dalmasso (Università degli Studi di Milano, Italia), *Il rilievo della visione. Movimento, profondità, cinema ne Le monde sensible et le monde de l'expression*

Luca Vanzago (Università degli Studi di Pavia, Italia), *The many faces of movement: phenomenological and ontological questions concerning the relation between perception, expression and movement in Merleau-Ponty's lecture course on the sensible world and the world of expression*

Stefan Kristensen (Université de Genève, Suisse), *L'œil et l'esprit de Jean-Luc Godard*

Simone Frangi (Università degli Studi di Palermo – Université de Bourgogne, Dijon), *Percezione, corpo e movimento. L'estetica antropologia dell'espressione nell'inedito le monde sensible et le monde de l'expression di Maurice Merleau-Ponty*

Varia

David Morris (Concordia University, Canada), *The Chirality of Being: Exploring a Merleau-Pontyan Ontology of Sense*

Claudio Rozzoni (Università degli Studi di Palermo, Italia), *Intorno a una domanda 'inedita' di Merleau-Ponty: Proust philosophe?*

Takashi Kakuni (Université Ritsumeikan, Japon), *Le corps aux limites de la représentation. Théorie du corps et de la peinture chez Merleau-Ponty*

Tanja Staehler (University of Sussex, U.K.), *"Everywhere and Nowhere": Exploring Ambiguity with Phenomenology and Dance*

Caterina Di Rienzo (Università degli Studi Roma Tre, Italia), *Il pensiero del corpo. Un percorso estetico nell'ultimo Merleau-Ponty*

Tetsuya Kono (Rikkyo University, Japan), *Personality and Irrationality In Merleau-Ponty*

Luís António Umbelino (Universidade de Coimbra – Portugal), *La nature indirecte et les couleurs de l'invisible. Notes à propos du projet ontologique de Merleau-Ponty*

Eva-Maria Simms (Duquesne University, U.S.A.), *Egocentric Language and The Upheaval Of Speech: A Merleau-Ponty inspired Study Of Language Acquisition*

Antonino Firenze (Universitat Pompeu Fabra, Barcelona), *La filosofia dell'animalità in Heidegger e Merleau-Ponty*

Koji Hirose (University of Tsukuba, Japan), *La genèse du social et la donation charnelle du nonprésentable. La portée de la notion d'institution chez Merleau-Ponty*

Keith Whitmoyer (New School University, U.S.A.), *Ontological Lateness: Merleau-Ponty's Meta-Philosophy*

Autour de Merleau-Ponty / Around Merleau-Ponty / Intorno a Merleau-Ponty

Søren Gosvig Olesen (University of Copenhagen, Denmark), *Note sur la tâche de l'historien de la philosophie*

Renaud Barbaras (Université Paris-I, France), *Phenomenology of Life and Cosmology*

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Andrea Camilleri, "Il corso delle cose è sinuoso". Intervista di Davide Scarso ad Andrea Camilleri su Maurice Merleau-Ponty

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- Lorenzo Bonoldi, Monica Centanni, *Catena d'onore, catena d'amore: Baldassarre Castiglione, Elisabetta Gonzaga e il gioco della 'S'*
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- Lorenzo Bonoldi, Federica Pellati, *Il rebus delle imprese rinascimentali e una nota sui loghi-rebus*
- Annalisa Maurizzi, *Bologna, 27 gennaio/2 febbraio 1487: il corteo trionfale e la fabula mitologica nelle nozze tra Annibale Bentivoglio e Lucrezia d'Este*
- Moreno Neri, *Le ragioni dell'oblio di un filosofo come Pletone. Premessa a Giorgio Gemisto Pletone, Trattato delle virtù*
- Maria Rizzarelli, *I 'fotogrammi' di Arezzo: Pasolini e Piero della Francesca*
- Gioachino Chiarini, Faust e Maometto. *Un'indagine sulle due figure a partire dalla prima edizione del Faust di Johann Spies (1587)*
- Rassegna bibliografica* delle edizioni delle opere di Aby Warburg e degli studi critici aggiornata a novembre 2010, a cura di Alice Barale

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Amicizie stellari – a cura di Monica Centanni e Daniela Sacco

- Valentina Fusi, *Formule di passione nell'arte elettronica di Bill Viola*
- Alessandro Alfieri, *Tempo dell'attesa, noia e affezione nell'arte di Bill Viola*
- Alice Barale, *Costellazioni tempestive: Warburg, Adorno, Benjamin*. Presentazione di un concerto filosofico e di "Aisthesis" n. 2/2010
- Marco Bertozzi, *Yaleschlösser: breve e veridica storia dei castelli di Yale*. Presentazione di "i castelli di Yale"
- Raoul Kirchmayr, *L'occhio della storia. Didi-Huberman tra un'etica e una politica delle immagini*. Presentazione di "aut aut" n. 348
- Antonio Benci, *La vita postuma del Maggio francese in Italia*. Introduzione di Immaginazione senza potere, Punto Rosso, 2011
- Alberto Ferlenga, *Nota su Ludwig Wittgenstein architetto*. Recensione a Daniele Pisani, L'architettura è un gesto. Ludwig Wittgenstein architetto, Quodlibet, 2011
- Daniela Sacco, *Sulla via di quel che ha da venire*. Presentazione di Carl Gustav Jung, Il Libro rosso, Bollati Boringhieri, 2010

Fata Morgana, 12 – fatamorgana.unical.it/FATA.htm

La natura delle emozioni. Conversazione con David Freedberg, a cura di Alessia Cervini

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Marco Deodati, *Immagini in movimento, emozioni in immagine*
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Claudia Stancati, *È solo un romanzo. Jane Austen, il sentimento e le emozioni*
Adriano D'Aloia, *Edith Stein va al cinema*
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Diego Mondella, *Avatar: lo sguardo immerso nel mondo*
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Elio Franzini, *Art and Body: a Philosophical Perspective*
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Wolfgang Rother, *Hedonismus und Ästhetik. Bemerkungen zu Gustav Theodor Fechner*
Roberto Salizzoni, *Il silenzio di Lotman*

Focus on Danto – a cura di Manrica Rotili

Interview with Arthur C. Danto
Stephen Snyder, *Arthur Danto's Andy Warhol: the Embodiment of Theory in Art and the Pragmatic Turn*
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Lisa Giombini, *On Margolis' 'Farewell Party'*

Forum – a cura di Simona Chiodo

The Phenomenological Mind. An Introduction to Philosophy of Mind and Cognitive Science by Shaun Gallagher and Dan Zahavi, London-New York, Routledge, 2008

La mente fenomenologica, trad. it. di P. Pedrini, Milano, Cortina, 2009

Discussants: Michele Averchi, Vincenzo Costa, Steven Crowell, Roberta Lanfredini, Luigi Perissinotto

Materiali di estetica, n.s., 1/2010 – edizioni Unicopli

Scuola di Milano

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Emilio Renzi, *Enciclopedia simbolica del passato (prossimo). A proposito de Le grandi confessioni e il nulla di Fulvio Papi*

Gabriele Scaramuzza, *L'infinità speranza di un ritorno. Fulvio Papi legge Atonia Pozzi*

Marco Zulberti, *La poesia "senza nome" di Franco Brioschi*

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

Augusto Mazzoni, *Wackenroder e L'ascolto musicale*

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Pietro Conte, *Il Filotette bachofeniano. Genealogia di un mito*

Rosalba Maletta, *Immagini che guardano. "La carta moschicida": per un ethos entomologico di Roberto Musil*

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Stefano Raimondi, *Antonio Porta vede Pina Bausch. Il corpo della parola – La parola nel corpo*

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Chiara Cappelletto, *Bill Viola. Immagini acustiche per uno spettatore delocalizzato*

Roberto Diodato, *Nota su alcuni autoritratti di Rembrandt*

Francesca Gallo, *Le bus di Jean-Louis Boissier. Esplorazione vs. Deriva*

Andrea Pinotti, *Trittico rembrandtiano. Burckhardt, Rimmel, Warburg*

Annamaria Borgoni, *Donald Richie sull'estetica giapponese*

Cinema e teatro

Cesare Lievi, *Il gioco infinito*

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Elena Cantarelli, *Il teatro postdrammatico*

Mauro Carbone, *Giusto una sequenza, ma la sequenza giusta. Merleau-Ponty e la rivolta nel dormitorio di Zero in condotta*

Mauro Giori, *Stanley Cavell interprete di Alfred Hitchcock. Note a margine di un saggio su North by Northwest*

Claudio Rozzoni, *L'educazione estetica. Figure dell'apprentissage in Truffaut, Proust, Celine*

Gianni Trimarchi, *Le marionette di Hoffmann*

Nuova Corrente, 57 (2010), n. 146 –

www.tilgher.it/%28xxfsob55rsrfn545ieeytg3y%29/index.aspx?lang=ita&use=1.1&tpr=3

Sebald. Storia, natura, distruzione

A. Kölher, *Catastrofe con spettatore - Una conversazione con W.G. Sebald*

E. Agazzi, *La lotta contro le tendenze regressive in W.G. Sebald*

R. Calzoni, *La lingua del fuoco di W.G. Sebald*

W. Busch, *Le "tracce di sofferenza" della storia. Immaginazione ed esperienza storica in Austerlitz di W.G. Sebald*

A. Vigliani, *Storia naturale della sofferenza. Tracce di 'pessimismo cosmico' nell'opera di W.G. Sebald*

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Ontologia del cinema – a cura di Domenico Spinosa

Domenico Spinosa, *Presentazione*

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David Davies, *Digital Technology, Indexicality, and Cinema*

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Seung-hoon Jeong, *The Para-Indexicality of the Cinematic Image*

Brook Pearson, *Ontology in Collage: Paolozzi's Wittgenstein and Film*

Ivelise Perniola, *Dziga Vertov o del cinema come assenza*

Mario Pezzella, *Fatti da nulla. Considerazioni sul digitale e il reale*

Judith Sacal, *Being and Cinema: beyond Time in Poetic Cinema*

Antonio Somaini, *L'ontologia del cinema negli scritti di S.M. Ejzenštejn*

Domenico Spinosa, *Lo sguardo del cinema. Nota sull'ontologia dell'immagine filmica nel pensiero di Jean-Luc Nancy*

Enrico Terrone, *Mondi incidenti. Una soluzione ontologica al paradosso del cortocircuito rappresentazionale nei film*

Temenuga Trifonova, *Film and Skepticism: Stanley Cavell on the Ontology of Film*

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Lucia Pizzo Russo, *Contro la neuroestetica*

Elio Franzini, *Fenomenologia, coscienza e neuroestetica*

Vincenzo Costa, *Il legame intersoggettivo. Tra fenomenicità e neuroni specchio*

Annalisa Stacchini, *Note su neuroestetica e neuroarte*

Tecla, 3, maggio 2011 – http://www.unipa.it/tecla/rivista/3_rivista.php

Monica Preti-Hamard – Bénédicte Savoy, *Un grande corrispondente europeo. Aubin-Louis Millin tra Francia, Germania e Italia*

Nicoletta Di Bella, *Stritti d'arte di Carmelo La Farina (1786-1852)*

Carmelo Bajamonte, *Appunti su uno scritto poco noto di Agostino Gallo*

Iolanda Di Natale, *Giuseppe Agnello: contributi sulla stampa periodica allo studio della storia dell'arte siciliana dal tardo antico al barocco*

Roberta Priori, *Vedere attraverso e oltre l'opera d'arte. Erwin Panofsky e l'educazione estetica in presenza di disabilità visiva*

Marcella Marrocco, *Il museo negli scritti di Giulio Carlo Argan*

American Society for Aesthetics Graduate E-journal, 3, 2 (Spring-Summer 2011) – www.asage.org/index.php/ASAGE

Hugh Alexander Curtas, *The Fifth Avenue Anti-Stuffed Shirt and Flying Trapeze Club: A Reading of George Cukor's HOLIDAY*

The aim of this paper is to situate George Cukor's 1938 film *Holiday* within an ongoing conversation about the perennial American tension between Romantic longings for self-authorship and the cold pragmatics of wealth accumulation. The aesthetic interest in *Holiday* is fundamentally an interest in the questions that American art and philosophy (early Hollywood film and Stanley Cavell as well as Ralph Waldo Emerson, respectively) pose to America about America. This paper is specifically motivated by Cavell's conception of the remarriage comedy genre (as detailed in his *Pursuits of Happiness*) and his understanding of early-American cinema as an inheritance of American transcendentalism. Herein, I argue that *Holiday* fulfills the requirements of Cavell's genre study and is thoroughly saturated by Emerson's philosophical attitudes. I argue for *Holiday*'s inclusion under the rubric of Cavell's genre, and I unpack the film's enduring thematic commentary upon an American tension that unwisely pits fiscal obligations against the pursuit of self-knowledge.

Anton Kabeshkin, *From Individuality to Universality: the Role of Aesthetic Education in Kant*

In this paper I make a reconstruction of Kant's idea of aesthetic education and show the peculiarity of this idea in comparison with more familiar projects of Schiller and the German Romantics. In the first section I briefly outline those features of Kant's ethics which are relevant for this problem, namely its universalistic character. In the second section I show how aesthetic experience, according to Kant, could help to make an individual less sensitive to the demands of particular interests and motives. In particular, I discuss the roles of the beautiful and of the sublime. In the conclusion I briefly compare Kant's idea of aesthetic education with Schiller's idea of the same.

British Journal of Aesthetics, 51, 1 (January 2011) – bj.aesthetics.oxfordjournals.org/

James O. Young, *Kivy on Musical Genius*

Peter Kivy argues that Handel was the first composer to be regarded as a genius and that only in the eighteenth century was the philosophical apparatus in place that would enable any composer to be conceived of as a musical genius. According to Kivy, a Longinian conception of genius transformed Handel into a genius. A Platonic conception of genius was used to classify Mozart as a genius. Then Kant adopted a Longinian conception of genius and this shaped the perception of Beethoven. Kivy is wrong on all counts. Composers were thought to be geniuses long before Handel. The emergence of philosophical aesthetics in the eighteenth century did little to shape conceptions of musical genius. More specifically, Kivy misrepresents Kant's conception of genius and the role that it plays in the recognition of Beethoven as a musical genius.

Chris Tillman, *Musical Materialism*

The consensus is that musical works and other 'multiple' artworks are abstract objects of some sort. According to the standard objections to musical materialism, multiple artworks cannot be identified with any concrete manifestation since concrete manifestations are many, and one thing cannot be identical to many. Multiple artworks are particularly good, while particular concrete manifestations are particularly bad, at surviving the destruction of particular concrete manifestations. Finally, multiple artworks cannot be identified with a particular sum of concrete manifestations since sums and works differ modally. This paper aims to show that by appealing to recent work on the metaphysics of material objects, musical materialists avoid the standard objections.

Maximilian de Gaynesford, *How Not To Do Things With Words: J. L. Austin on Poetry*

If philosophy and poetry are to illuminate each other, we should first understand their tendencies to mutual antipathy. Examining (and, where possible, correcting) mutual misapprehension is part of this task. J. L. Austin's remarks on poetry offer one such point of entry: they are often cited by poets and critics as an example of philosophy's blindness to poetry (I). These remarks are complex and their purpose obscure—more so than those who take exception to them usually allow or admit (II). But it is

reasonable to think that, for all his levity at their expense, what Austin offers poets is exemption from forms of commitment. Since such exemption is precisely what poets and critics have sought, this diagnosis is eirenic (III). This exemption has a price, but it may be affordable (IV).

Caj Strandberg, *A Structural Disanalogy between Aesthetic and Ethical Value Judgements*

It is often suggested that aesthetic and ethical value judgements are similar in such a way that they should be analysed in analogous manners. In this paper, I argue that the two types of judgements share four important features concerning disagreement, motivation, categoricity, and argumentation. This, I maintain, helps to explain why many philosophers have thought that aesthetic and ethical value judgements can be analysed in accordance with the same dispositional scheme which corresponds to the analogy between secondary qualities and values. However, I argue that aesthetic and ethical value judgements differ as regards their fundamental structures. This scheme is mistaken as regards ethical value judgements, but it is able to account for aesthetic value judgements. This implies that aesthetic value judgements are autonomous in relation to ethical value judgements and that aestheticians, not moral philosophers, are the true heirs of this renowned analogy.

Rafael De Clercq, *Modern Architecture and the Concept of Harmony*

The aim of this paper is to achieve a better understanding of why modern buildings do not easily harmonize with one another. After proposing, and defending, an analysis of the concept of architectural harmony, the paper turns to three possible views on whether we can expect more harmony from modern architecture in the future.

Malcolm Budd, *The Love of Art: More than a Promise of Happiness*

Symposium on
Michael Fried: *Why Photography Matters as Art as Never Before*

Weston Naef, *Remarks on Chapter One: Three Beginnings*

Stephen Mulhall, *A Critical Commentary*

Michael Fried, *Reply to Naef and Mulhall*

British Journal of Aesthetics, 51, 2 (April 2011) – bj.aesthetics.oxfordjournals.org/

Noël Carroll, *Art Interpretation – The 2010 Richard Wollheim Memorial Lecture*

James Harold, *Autonomism Reconsidered*

This paper has three aims: to define autonomism clearly and charitably, to offer a positive argument in its favour, and to defend a larger view about what is at stake in the debate between autonomism and its critics. Autonomism is here understood as the claim that a valuer does not make an error in failing to bring her moral and aesthetic judgements together, unless she herself values doing so. The paper goes on to argue that reason does not require the valuer to make coherent her aesthetic and moral evaluations. Finally, the paper shows that the denial of autonomism has realist commitments that autonomism does not have, and concludes that issues of value realism and irrealism are relevant to the debates about autonomism in ways that have not hitherto been recognized.

Gregory Currie, *The Irony in Pictures*

Pictures are sometimes said to be ironic. In many cases this is an error—the error of confusing an ironic picture with a picture of an ironic situation. Nevertheless some pictures are ironic, and there are two interestingly different ways for that to be the case. A picture may be ironic in style, in which case its irony is independent of the context in which it is presented; or a picture may be ironic by virtue of its context of presentation. Having sorted this out, we can solve two problems: why do we often make mistakes about the irony in pictures? The answer has something to do with the nature of pictures themselves. Is the irony which is sometimes represented in a picture ever the product of the picture itself? The answer, yes, shows that there is a closer connection than we might otherwise have thought between the irony of representations and the irony represented in representations.

Lee B. Brown, *Do Higher-Order Music Ontologies Rest on a Mistake?*

Recent work in the ontology of music suggests that we will avoid confusion if we distinguish between two kinds of question that are typically posed in music ontology. Thus, a distinction has been made between fundamental ontology and higher-order ontology. The former addresses questions about the basic metaphysical options from which ontologists choose. For instance, are musical works types, indicated types, classes of particulars, or some other kind of entity? Higher-order ontology addresses the question of what lies 'at the centre' of a specific form of music, such as rock or jazz—or perhaps classical music. The argument of this essay is, first, that a close examination of the best efforts in two of these territories shows that they have the effect of pressing the music in each sphere into implausible Procrustean beds. Second, it is argued that the general question that higher-order ontologies pose, that is, 'What work-kind is it that lies at the centre of a given kind of music, F?' is a question based on a mistaken but seductive assumption, namely that the concept of the work of F has actual application. In fact, these concepts—upon which higher-order ontology depends—are mere artefacts of philosophy. The question is also addressed why the assumption is so seductive. Finally, the question finally is posed about what, if anything, is implied from the foregoing about the traditional ontology of classical music.

Darren Hudson Hick, *Toward an Ontology of Authored Works*

In 2003, a photograph taken by Richard Prince, *Untitled (Cowboy)*, sold at auction for \$332,300. Some might be surprised that a photograph could garner such a sum, but, in this case at least, none more so than Jim Krantz. Krantz might be allowed a certain level of incredulity, for Prince's photograph was a photograph of another photograph, this one taken by Krantz himself. As far as copyright is concerned, Krantz's photograph and Prince's are the same work, and so Krantz is almost certainly infringing on Prince. Copyright protects 'authored works', and not art works per se. And unfortunately, while copyright law assumes some metaphysical basis to its objects, this basis tends to go largely uninvestigated. In this paper, I work to develop a comprehensive, coherent, and consistent account of the ontology of authored works suitable for the purposes of copyright law.

Claire Kirwin, *Why Sibley Is (Probably) Not a Particularist After All*

Anna Bergqvist claims that Frank Sibley—despite his own claims to the contrary—should be considered a particularist when it comes to aesthetics. In this paper I argue that whilst Sibley does hold many of the views that Dancy advances in his *Ethics without Principles*, Bergqvist is certainly wrong to present Sibley's position as 'uncontroversially' particularist. In fact, the relationship between Sibley's account of judgement in aesthetics and Dancy's ethical particularism serves to highlight several ambiguities involved in the particularist–generalist debate as Bergqvist presents it.

James Shelley, *Hume and the Value of the Beautiful*

Hume is plausibly interpreted as asserting that an artwork is beautiful if and only if it pleases ideal critics. Jerrold Levinson maintains that Hume's commitment to this biconditional gives rise to a problem that occurs neither to Hume nor to his any of his interpreters—the problem of explaining why you should care what pleases ideal critics if you are not one yourself. I argue that this problem arises only if you hold an empiricist theory of aesthetic value—that is, a theory that reduces the aesthetic value of a work to the value of the experience it affords—as Levinson does. I argue that Levinson's own attempted solution to the problem cannot succeed. And I argue that the problem never arises for Hume because his commitment to the biconditional is not a commitment to an empiricist theory of aesthetic value, but to an empiricist theory of aesthetic evaluation.

Contemporary Aesthetics, 9 (2011) – www.contempaesthetics.org/index.html

Wood Roberdeau, *Affirming Difference: Everyday Aesthetic Experience after Phenomenology*

This article explores the complex relationships among two different types of critique, the socio-temporal zone known as "everyday life" and the moment of the encounter by those who are encountering art works. It proceeds with a close study of the phenomenology of Maurice Merleau-Ponty and Mikel Dufrenne, and tests their key concepts against generalized contemporary art practices that question a model of the traditional aesthetic experience by suggesting the possibility that within the expanse of postmodernity such a paradigm has shifted, (although it is not completely irretrievable). The paper argues that this shift has been achieved by remobilizing readymade objects and banal customs within spaces otherwise reserved for extraordinary experience. Thus, it also considers the problem of authoritative experience and Jürgen Habermas' extension of the Husserlian *Lebenswelt* in order to map out the urgencies of our current cultural sphere.

Grant Tavinor, *Video Games as Mass Art*

Videogames are one of the most significant developments in the mass arts of recent times. In commercial terms, they are now among the most prominent of the mass arts worldwide. This commercial and cultural success does not exhaust the interest in videogames as a mass art phenomenon because games such as *Grand Theft Auto IV* and *Fallout 3* are structurally radically different from previous forms of mass art. In particular, the ontology of videogames, the nature and identity of their works, and how they are instanced and evaluated is a departure from the familiar mass arts of film and popular music. This paper explores these differences in an attempt to fit videogames into a theory of mass art, but also to provide guidance on the issues of criticism and evaluation that surely follow from their ontological distinctiveness.

Mojca Kuplen, *Disgust and Ugliness: a Kantian Perspective*

Contemporary discussions of the problem of ugliness in Kant's aesthetic theory have, to my knowledge, left unexplored the relation of disgust to ugliness. At most, they have explained away disgust as merely an extreme form of ugliness or displeasure, as Guyer did in his interpretation of ugliness in Kant's aesthetic theory,[1] and by that strayed from the phenomenological and conceptual uniqueness of disgust in comparison to ugliness, while Kant, as I argue, did not. As a matter of fact, careful investigation of the concept of disgust in Kant's writing will reveal the distinctive and multifaceted character that he ascribed to this phenomenon. By examining Kant's treatment of disgust in comparison with more comprehensive contemporary studies given by phenomenologist Aurel Kolnai, psychologist Paul Rozin, and the social study of William Ian Miller, I will address the ways in which disgust can penetrate artistic representation without subverting it and, more closely, interrogate the role of disgust in contemporary art. Furthermore, within Kant's aesthetic framework, I will suggest a theoretical difference between disgust and the concept of aesthetic ugliness.

Marc Boucher, *Virtual Dance and Motion-Capture*

A general view of various ways in which virtual dance can be understood is presented in the first part of this article. It then appraises the uses of the term "virtual" in previous studies of digital dance. A more in-depth view of virtual dance as it relates to motion-capture is offered, and key issues are discussed regarding computer animation, digital imaging, motion signature, virtual reality and interactivity. The paper proposes that some forms of virtual dance be defined in relation to both digital technologies and contemporary theories of virtuality.

David Goldblatt, *Taking Art Personally: Austin, Performatives and Art*

This paper is an attempt to apply speech act theory to aesthetics. In particular, it purports to be a contribution to reception theory by drawing attention to certain similarities between the contextual structure of performatives and the structure of the reception of art. It hopes to locate the auditor or spectator of artworks in what J. L. Austin calls "the total context" to help explain how certain aspects of artworks can be taken personally, somehow being about and seemingly directed at "me." It is one way the so-called paradox of fiction can be by-passed by showing how the emotive aspects of artworks are not primarily a matter of our caring about the fictional characters portrayed therein, but directly about members of the viewing or listening audience. Concentrating on the performatives of warnings and threats, this paper details the writings of Austin to help explain why some people can relate to characters or situations presented by art while others are barely moved.

Marshall Battani, *Aura, Self, and Aesthetic Experience*

Aesthetic experiences are generated in encounters with cultural objects and such experiences are marked by the free play of cognitive and numinous experience unstructured by concepts. Kant's famous three types of pleasure, made infamous in social theory by Pierre Bourdieu, are examined in relation to the critical theoretical concept of aura, the social psychology of "flow," and cognitive explanations of perception to explain experience in aesthetic fields. Theories of aesthetic experience developed at the crossroad of critical social thought and cognitive science hold promise for a social analysis able to avoid the usual sociological pitfalls of either ignoring aesthetics or reducing it to structurally determined differences of taste.

Mădălina Diaconu, *City Walks and Tactile Experience*

This paper is an attempt to develop categories of the pedestrian's tactile and kinaesthetic experience of the city. The beginning emphasizes the haptic qualities of surfaces and textures, which can be "palpated" visually or experienced by walking. Also the lived city is three-dimensional; its corporeal depth is discussed here in relation to the invisible sewers, protuberant profiles, and the formal diversity of roofscapes. A central role is ascribed in the present analysis to the formal similarities between the representation of the city by walking through it and the representation of the tactile form of objects. Additional aspects of the "tactile" experience of the city in a broad sense concern the feeling of their rhythms and the exposure to weather conditions. Finally, several aspects of contingency converge in the visible age of architectural works, which record traces of individual and collective histories.

Historiens et romanciers. Vies réelles, vies rêvées

Philippe Roger, *Le Moi sans culte, l'Histoire sans phrase*

Stendhal, *Journal*

Philippe Berthier, *Stendhal. Vivre, écrire, aimer*

Vincent Debaene: *La littérature face aux savoirs. Frontière ou objet?*

Dinah Ribard et Judith Lyon-Caen, *L'Historien et la Littérature*

Annales. Histoire, Sciences Sociales, « Savoirs de la littérature »

Blanche Cerquiglini: *Des vies rêvées*

Mathias Énard, *Parle-leur de batailles, de rois et d'éléphants*

Jean Echenoz, *Des éclairs*

Entretien

Éric Chevillard, « *La littérature commence avec le refus de se plier aux faits* »

Entretien réalisé par Blanche Cerquiglini

Jean-Pierre Cavaillé, *L'altérité de l'intérieur. Les écrits français en langues minoritaires sous l'Ancien Régime*

Jean-François Courouau, *Moun lengatge bèl. Les choix linguistiques minoritaires en France (1490-1660)*

Gabriel Catren, *L'origine neurogéométrique de la géométrie*

Jean Petitot, *Neurogéométrie de la vision. Modèles mathématiques et physiques des architectures fonctionnelles*

Marielle Macé, *Rayonnement du sensible*

Emanuele Coccia, *La Vie sensible*

Note

Marc Cerisuelo, *Une chambre au midi*

Philippe Sollers, *Trésor d'amour*

Sur les traces de Carlo Ginzburg

Patrizia Lombardo et Martin Rueff, *Sur les traces de Carlo Ginzburg*

Krzysztof Pomian, *Portrait de Carlo Ginzburg. Une esquisse*

Pedro Cordoba, *Les formules de la peur*

Carlo Ginzburg, *Peur, révérence, terreur. Quatre essais d'icônographie politique*

Jacques Rancière, *De la vérité des récits au partage des âmes*

Carlo Ginzburg, *Le Fil et les Traces. Vrai faux fictif*

Patrizia Lombardo, *La connaissance historique et le tempérament de l'historien*

Hélène Merlin-Kajman, « *Champs magnétiques* ». *Littérature et traces documentaires*

Carlo Ginzburg, *Le Fil et les Traces. Vrai faux fictif*

Carlo Ginzburg, *Mythes emblèmes traces. Morphologie et histoire*

Martin Rueff, *L'historien et les noms propres*

Italo Calvino, *L'oreille, le chasseur, le potin*

François Hartog, *Aristote et l'histoire, une fois encore*

Bérenger Boulay, *Un nouveau discours de l'histoire*

Simona Cerutti, « *À rebrousse-poil* ». *Dialogue sur la méthode*

Carlo Ginzburg, *La Lettre tue. Sur quelques implications de la deuxième épître aux Corinthiens, 2, 3.6*

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Cristian Nae, *Communicability and Empathy: The Problem of Sensus Communis in Kester's Dialogical Aesthetics*

In this article, I sketch out and examine the aesthetic basis of an implicit ontological model of community, grounded on dialogical practice, which appears in Grant Kester's proposal for a dialogical theory of socially engaged contemporary art. I address two distinct but related aspects of Kester's view on understanding as a constitutive part of dialogical aesthetic experience. First, I endeavour to show that the post-foundational framework of a 'procedural knowledge' which he uses to support his theory of aesthetic communication requires a stronger intersubjective ground to ensure the actual empathic understanding of the other dialogical partner. In this respect, I claim that he could be using the Kantian notion of *sensus communis* in a constitutive rather than in a regulative manner, thus grounding empathy on an ante-predicative level of experiencing alterity. This unorthodox usage of the Kantian aesthetic postulate points towards a particular understanding of *sensus communis* as the universal communicability of human finitude, which I eventually argue for on the lines of Jean-Luc Nancy's thinking.

Andrew Inkpin, *The Nonconceptual Content of Paintings*

This article argues that paintings have a nonconceptual content unlike that of mechanically produced images. The first part of the article outlines an information-theory approach (Lopes, Kulvicki) modelled on the camera and based on the idea that pictures convey information about what they depict. Picture structure is conceived of as contentful by virtue of a supposed causal link with what is depicted and as nonconceptual because it is independent of observers' understanding. The second part introduces an embodied depiction approach based on Merleau-Ponty's view of style and the act of painting. It is argued that (i) because of bodily mediation the nonconceptual content of paintings cannot be assimilated to the information-theory approach; (ii) painted configurations are contentful by virtue of being the product of intelligent activity, but are nonconceptual because they differ from concepts in their representational function.

Ken Wilder, *Neither Here Nor Elsewhere: Displacement Devices in Representing the Supernatural*

How might the supernatural be represented in religious paintings that imply continuity between the virtual space of painting and the real space of the beholder? Such an implied continuity might be thought to threaten a necessary distance demanded of religious works. This article examines how a number of Italian paintings employ strategies for representing the supernatural through displacement devices that create a 'gap' within perception – an inviolable space that is implied as being outside normal spatiotemporal relations. The contention is that these distancing devices are dependent on an imagined spatial proximity that is established but then broken. They exploit inherent ambiguities as to where a painting is relative to its beholder, by means of withholding both perspectival distance and positional cues for a discrete section of the work.

María José Alcaraz León, *Contrary Feelings and the Cognitive Significance of Art*

Emotional response to artworks as a source of moral training or experimentation has long been disputed in the history of aesthetics. In this article I address the matter by focusing upon a kind of specimen that

may be especially troublesome for an advocate of art's capacity to educate our sentiments. The cases I focus upon – which I place under the label of the asymmetry problem – are those in which our emotional or evaluative response seems contrary to the one we would have expected when the represented contents are real. I critically review some of the main arguments offered to explain these cases and to challenge the role of art in improving morals. I seek to explain why these responses are not as problematic as one may initially think and to consider in a new light art's capacity to shape our sensibilities.

*Amália Kerekes, Béla Balázs: Über lyrische Sensibilität – Béla Balázs, On lyrical sensibility
Béla Balázs's Outline of a Universal History of Lyric Verse (an introduction by Amália Kerekes)*

In comparison with his art criticism, verse, and screenplays, Béla Balázs's (1884–1949) writings on aesthetics and the history of genres have received little attention. His essay 'A lírai érzékenységről' (On lyrical sensibility) consists of lectures that were heard in the extracurricular series Freie Schule der Geisteswissenschaften (Open School of the Humanities), which was established in Budapest, in 1917, by the Sonntagskreis (Sunday Circle) discussion group, whose members included Georg Lukács, Karl Mannheim, and Arnold Hauser. In these lectures, Balázs describes the development of lyric verse, culminating with Goethe, as being a process distinguished by an emerging distance and complexity in the relationship between the human soul and nature. This change, resulting in a gradual growing apart of religion, the arts and science, and Romantic utopia, has meant that lyric verse may have gained in subject matter, but these newer topics are no longer manifested as an 'extension of the soul', but as a sign of the increasingly intense feeling of loneliness amidst alienated reality. Balázs's approach to questions related to the history of genres evokes social-historical contexts, and is typical of comparable approaches taken by the thinkers of the Sonntagskreis. They too were determined to capture the singularity of each work of art by questioning the special features of the times or the continuous development of genres.

Figures de l'Art, 19 – pagesperso-orange.fr/marincazaou/esthetique/

Dominique Clévenot, *La présence de l'archaïque*

Nadine Martinez, *L'archaïque comme distance relative : l'exemple des arts dits « premiers »*

Dominique Clévenot, *De la reconnaissance des arts « primitifs » à la transfiguration de l'archaïque*

Brigitte Derlon et Monique Jeudi, *Le procès de l'appropriation : la réception de l'art primitif*

Christine Buignet, *Ces miroir qui nous regardent : statuettes minkisi et photographie*

Jean Arrouye, *Plongé en archaïsme et imagination photographique : Kawat-Kamul d'olivier rebufa*

Michel Perrin, *Entre ethnologie et art contemporain*

Fabien Faure, *L'oeuvre au présent de Richard Long*

Isabelle Alzieu, *Architecture ensevelie : résurgence de l'archaïque dans le monde contemporain*

Brice Genre, *Francesco Binfare : une quête de l'arkhè-type ou l'expression de l'utopie*

Jean Arnaud, *Archaïsme animal dans l'art figuratif au xxie siècle*

Sabÿn Soulard, *Anachronisme / du collage aux substances*

Khalil M'rabet, *Paso Doble de miquel Barceló et Josef nadj : l'archaïque éphémère*

Emma Viguiet, *Pratiques du corps et tentation de l'origine*

Cathy Souladié, *Le Body hacking ou un néo-archaïsme dans l'art corporel occidental*

Michel Guérin, *L'archaïque est dur*

Sophie de Mijolla-Mellor, *De l'informe à l'archaïque*

Frédéric Guerrin, *L'oeuvre inculte du néo-expressionnisme allemand*

Bernard Lafargue, *Les nouveaux visages, kitsch, de Dionysos*

Patrick Lhot, *De Carl Einstein à Raoul Hausmann : l'art au présent de l'expérience vécue*
Francesca Caruana, *La paroi, figure de l'art*
Claude Amey, *Provenance artistique de l'archaïque*

Image & Narrative, Vol 12, No 2 (2011) – www.imageandnarrative.be/

Memory Screens

Teresa Forde, Introduction

The concept of memory screens is an overarching term exploring the relationship between forms of media, viewers, practitioners and memory. The notion of memory screens alludes to the ways in which memories become remembered, layered, forgotten and transformed. The range of articles in this volume reflects the relationship between memory and history, both public and personal.

Shaun Wilson, Remixing Memory through Home Movies

Abstract: The moving image has traditionally provided a catalyst for screen-based culture to develop a language that evokes a means and experience of storytelling positioned in-between the image and the viewer. However, this article will frame such a relationship by distancing the moving image from a cinematic or industrial context to instead look to the amateur cohort of private films commonly referred to as 'home movies'. In doing so, I will consider what Bachelard refers to as a returning to childhood in search of memory, to form a reasoned understanding of the ways in which memory itself can be grafted in-between film and experience. This article will focus on celluloid film which I will define as vintage home movies, namely Standard 8mm and Super 8mm film contributed from domestic-orientated archives. The discussion will examine two main video installations evidencing selected work in the wider series. *Filmic Memorials* (2002-06) comprised of a substantial body of work established from my family collection of 8mm home movies.

Résumé: Dans notre culture de l'écran, l'image mobile a souvent servi de catalyseur à l'élaboration d'un langage narratif situé à mi-chemin de l'expérience du spectateur et des particularités de l'image. Dans cet article, on voudrait revenir sur ce début en privilégiant non pas le contexte cinématographique ou industriel de l'image mobile mais la production de films amateurs ou domestiques que l'on nomme souvent les "home movies". Ce déplacement me permettra de regarder plus en détail ce que Bachelard appelle un retour à l'enfance dans la quête mémorielle et de mieux comprendre la manière dont la mémoire elle-même se place entre cinéma et expérience. Le corpus de cet article se compose d'un ensemble de films sur pellicule qui relèvent du genre des "vintage home movies", à savoir des films 8 ou super 8 empruntés à des archives de type familial. Je présenterai aussi deux installations vidéo de la série *Filmic Memorials* (2002-06), l'une et l'autre basées sur des documents provenant de ma propre collection familiale.

Diane Charleson, Video Installation, Memory and Storytelling: the viewer as narrator

Abstract: Much has been written about memory and its link with the visual where memory is likened to our recollection of vignettes or visual traces. Conway (1999) tells us that the brain takes in experience as word and image. Gibson (2002) suggests that "imagistic cognition" is a process whereby we run image sequences through our heads while trying to make sense of experience. He links this psychological phenomenon with notions of film editing theory and practice. He goes on to suggest that the power of the cinema is linked to this primal experience of remembering that elicits the intense pleasures of childhood and access to a means of navigating the self. This paper will explore the role video installation can play in creating an open, enticing, non-threatening and immersive environment, where viewers can transcend the everyday, reflect on their own memories and recall their personal stories. I will argue that there is a symbiotic link between what I will call the viewer as flâneur and the producer of the work such that a new form of storytelling can be created through this relationship.

Résumé: Il existe une littérature abondante sur les liens entre la mémoire et l'image, notamment en ce qui concerne le traitement de traces visuelles par les fonctions mémorielles. Conway (1999) insiste quant à lui sur le fait que le cerveau assimile l'expérience à la fois sous forme de mots et d'images. Gibson (2002) quant à lui souligne que la "cognition visuelle" est un processus qui nous fait défiler des séquences d'images dans notre esprit au moment où nous tentons de donner une signification à ce que nous vivons. Il rattache ce phénomène psychologique à certains aspects théoriques et pratiques du montage cinématographique, jusqu'à suggérer que le pouvoir du cinéma est lié à nos expériences mémorielles les plus profondes, en rapport avec les plaisirs les plus forts de l'enfance et avec la

possibilité d'explorer sa propre identité. Cet article analyse le rôle que les installations vidéo peuvent jouer dans la création d'un contexte ouvert, attrayant, non-menaçant et immersif où les spectateurs peuvent dépasser le quotidien, réfléchir sur leurs propres souvenirs et se rappeler leurs propres histoires personnelles. Selon moi, il existe un lien symbiotique entre le spectateur comme flâneur et le producteur de l'œuvre, qui rend possible une nouvelle façon de raconter une histoire à travers de nouveaux types de rapports.

Jenny Chamarette, *Spectral bodies, temporalised spaces: Agnès Varda's motile gestures of mourning and memorial*

Abstract: This article explores the dynamics of the 'spectre' or 'spectral body' of the auteurist figure of Agnès Varda, as a means of discussing the ethical practices of mourning and memorial in two of Varda's recent moving image works. It further elaborates on the motifs of 'spectral bodies' and 'temporalised spaces' to negotiate memorial practices between and across film viewing, filmmaking and the filmmaker. It does so using two interrelated projects by Varda; one in the realm of the plastic arts (her exhibition of 2006 entitled *L'Île et elle*, with a particular focus on the installation *Les Veuves de Noirmoutier* (The Widows of Noirmoutier, 2005) and the other in film format for cinema distribution, her most recent film, *Les Plages D'Agnès* (The Beaches of Agnès, 2008). Drawing upon Jacques Derrida's notion of the spectral return, or revenant, specifically in audio-visual media, I examine the processes of spectral embodiment and motile mourning at work in these autobiographical projects. The article concludes by reflecting upon the ethical possibilities of productive nostalgia and repetitive mourning, and how these gestures and sites of longing and bereavement offer an open and ludic space for shared flows and communities of affect and memory between filmmakers, artworks and audiences.

Résumé: Cet article explore la dynamique du 'spectre' ou du 'corps spectral' chez la réalisatrice Agnès Varda dans le cadre d'une réflexion sur les pratiques éthiques du deuil et du souvenir dans deux de ses récentes productions. Il creuse aussi les deux motifs du 'corps spectral' et de l'espace temporalisé pour analyser le fonctionnement de la mémoire entre (et à travers) visionnement, réalisation et personnalité de l'auteur. Pour ce faire, il s'appuie sur deux projets de Varda qui sont intimement liés: un projet dans le domaine des arts plastiques (une exposition de 2006, *L'Île et elle*, dans laquelle on mettra l'accent sur l'installation *Les Veuves de Noirmoutier*, 2005), et un projet diffusé de manière plus classique dans les salles de cinéma (son dernier film, *Les Plages D'Agnès*, 2008). Je m'inspire de Jacques Derrida et de son concept de retour du spectre (ou du revenant), plus spécifiquement dans les médias visuels, pour examiner comment le spectre prend forme et corps et quel type de deuil est à l'œuvre dans ces projets autobiographiques. L'article se termine par une réflexion sur les possibilités éthiques de la nostalgie productrice et du deuil répété, ainsi que sur la manière dont les gestes et lieux de la perte et de la nostalgie créent de nouveaux espaces, à la fois ouverts et ludiques, où des flux et des communautés d'affects et de souvenirs entre réalisateurs, œuvres et spectateurs peuvent voir le jour.

Erin Bell, *Television and memory: history programming and contemporary identities*

Abstract: This article considers recent UK history programming as a lens through which to contemplate the extent to which TV offers the potential for an audience to reflect on their personal past and present identity: ethnic, religious, regional or familial, in a wider public context, whilst also shaping aspects of personal and familial memory to be presented on screen as public memory. Although, as Bill Nichols (156) asserted in the early 1990s, subjectivity and identification are less frequently explored in documentaries than in fiction, I will also consider the extent to which some recent factual programmes on British television have succeeded in doing so, and also viewers' responses to them.

Résumé: Cet article propose une relecture des politiques de programmation dans l'histoire récente de la télévision britannique. Ces politiques sont l'occasion d'analyser dans quelle mesure la télévision offre à ses spectateurs la possibilité de réfléchir dans un contexte plus large sur leur propre passé et sur leur identité actuelle, tant du point de vue ethnique, religieux, régional que familial, puis dans quelle mesure la télévision façonne aussi des souvenirs personnels et familiaux lorsqu'ils sont présentés à l'écran comme des éléments de la mémoire collective. Même si Bill Nichols (156) avait déjà posé qu'au début des années 1990 les domaines de la subjectivité et de l'identification étaient moins souvent abordés dans les documentaires que dans les fictions, je tenterai de voir si certains programmes documentaires de la télévision britannique ne sont pas parvenus à explorer ces deux domaines et j'analyserai également les réactions du public à cet égard.

Teresa Forde, *Television Dramas as Memory Screens*

Abstract: Within this article I am focus upon the construction of both social and personal memories within the television drama, drawing upon Landsberg's notion of prosthetic memory and King's identification of 'afterwardsness' as ways of comprehending the construction of memory and the past within texts. The examples are *The Long Walk to Finchley* (Tony Saint, BBC 4, 2008) and *Life on Mars* (2007-8). Both dramas share a number of concerns yet each has a very different context within British television. The relationship between viewers' adopting memories from the dramas and incorporating these into their own

sets of memories, including my own memories of the dramas is considered. Equally, the negotiation of the media and public discourses as memory screens with which we interact is a primary concern.

Résumé: Cet article analyse la construction de souvenirs à la fois sociaux et personnels dans les séries télévisées. Il s'appuie sur le concept de "mémoire prosthétique" (Landsberg) ainsi que sur la manière dont King définit le concept de "afterwardness" ("postériorité") comme une manière de comprendre la construction de la mémoire et du passé à l'intérieur de textes. Les exemples choisis sont *The Long Walk to Finchley* (Tony Saint, BBC 4, 2008) et *Life on Mars* (2007-8). Ces deux séries ont beaucoup en commun, mais se distinguent par la place très différente qu'elles occupent à l'intérieur de la télévision britannique. L'article analyse le rapport entre la manière dont les spectateurs s'ouvrent aux souvenirs qui viennent des séries et la manière dont ils leur donnent une place dans leurs souvenirs personnels (et l'auteur de cet article y inclut ses propres souvenirs). Corollairement, l'article accorde aussi une grande importance à nos rapports avec les médias et les discours publics qui appariassent comme des écrans mémoriels avec lesquels nous sommes sans cesse en interaction.

Margaret Montgomerie, Anne- Kathrin Reck, *The Lives of Others: re-remembering the German Democratic Republic*

Abstract: In the period since the popular uprising of 1989, the fall of the Berlin Wall and the re-unification of Germany, a range of representations of the GDR have emerged and gained popularity with audiences in the former GDR and the West. This article will investigate the ways in which three films, *Good bye Lenin!* (Becker, 2003, Germany) , *The Lives of Others* (von Donnersmarck, 2006, Germany) and *Mrs Ratcliffe's Revolution* (Eltringham, 2007, UK) recall the East German past, invoking memories, or the sense of memory, through an articulation of the detail of the everyday lives of ordinary people. These films are immersed in the discursive practices associated with 'Ostalgie', a term coined to characterise the critical, often humorous nostalgia for the life and style of the former East. The article will also explore the use of references to state coercion and surveillance which draws on a set of representational tropes and which continue the West's Cold War representation of the paranoid and intrusively watchful state.

Résumé: Depuis le soulèvement populaire de 1989, la chute du Mur de Berlin et la réunification de l'Allemagne, toute une série de représentations culturelles de la RDA sont devenues très populaires, tant à l'Ouest qu'à l'ex-RDA. Cet article analyse la manière dont trois films, *Good bye Lenin!* (Becker, 2003, Allemagne) , *La vie des autres* (von Donnersmarck, 2006, Allemagne) et *Mrs Ratcliffe's Revolution* (Eltringham, 2007, GB), évoquent les souvenirs de l'Allemagne de l'Est et comment la mémoire (ou le sentiment de la mémoire) s'articule à la mise en scène de certains détails de la vie quotidienne de gens ordinaires. Ces films plongent dans les discours nostalgiques associés au concept d'"ostalgie", une forme de nostalgie critique et souvent empreinte d'humour de la vie et du style de l'ex-RDA. Cet article analyse aussi la représentation des contraintes et de la surveillance exercées par l'État, qui prolongent un imaginaire venu de l'époque de la Guerre froide et de ses idées sur un appareil d'État paranoïde et obsédé de contrôle social.

Nathan Hunt, *Nostalgic [re]remembering: film fan cultures and the affective reiteration of popular film histories*

Abstract: This article explores two central uses of memory narratives in film fan culture: Firstly; that fan magazines recycle and reiterate popular histories of film, with the extensive detailing of anecdotes and histories of productions serving to fix certain texts as canonical, cult or classic film artefacts whilst legitimating nostalgia as a mode of reading; secondly; that such films are historically positioned in terms of an appeal to fans via nostalgia as activating personal and affective histories of pleasurable film reception. This piece examines the various ways that commercial magazines discursively utilise nostalgia in their mediation between texts, institutions and fan audiences. At the same time it also explores that way that nostalgia resonates within the activities and discourses of fans as they engage with film.

Résumé: Cet article analyse deux usages fondamentaux des souvenirs narratifs dans la culture des fans cinématographiques. D'une part, le recyclage et la reprise d'histoires populaires sur le cinéma, notamment, avec la mention très détaillée d'anecdotes et d'histoires sur l'histoire de production des films. Cet excès de détails a pour but de fixer ou d'améliorer le statut des films, qu'il s'agisse de films canoniques, de films culte ou de films classiques, tout en donnant plus de légitimité culturelle à la lecture nostalgique des œuvres. D'autre part, le positionnement de ces films que le recours à la nostalgie transforme en prétextes à l'activation de souvenirs personnels et affectifs liés au plaisir de l'expérience cinématographique. Cet article analyse l'utilisation de cette nostalgie par les magazines grand public qui servent d'intermédiaires entre les œuvres, les institutions et les fans. Enfin, il s'interroge sur la manière dont la nostalgie se tresse aux autres discours et activités des fans dans leurs contacts avec les films.

Peter Kravanja, *Cinema, Contingencies, Metaphysics*

Abstract (E): What impact do contingencies have on protagonists in narrative film? Using examples from films by Eric Rohmer and Chantal Akerman, I consider this question from a metaphysical point of view in

order to suggest how the perceived dichotomy between classical and modernist cinema is not as straightforward as it may at first appear.

Abstract (F): Quel est l'impact d'un événement contingent sur les personnages d'un film narratif ? A partir d'exemples tirés de films d'Eric Rohmer et de Chantal Akerman, je considère cette question d'un point de vue métaphysique pour suggérer que la dichotomie entre le cinéma classique et le cinéma moderne n'est pas aussi claire qu'il paraît au premier abord.

Images Re-Vues, 8/2011 – imagesrevues.revues.org/

Figurer les invisibles

Emmanuel de Vienne et Sophie Moiroux, *Éditorial*

Daniele Guastini, *Voir l'invisible. Le problème de l'eikon de la philosophie grecque à la théologie chrétienne*

L'essai étudie les transformations subies par le concept d'eikon, d'image, dans le passage de la culture grecque païenne à la culture chrétienne. On prendra en considération, notamment, la valeur et le signifié que cette notion a acquis dans le cadre conceptuel de la philosophie grecque, de Socrate à Platon, d'Aristote à Plotin, en les confrontant à l'usage qu'une telle notion a eu dans la doctrine et la théologie chrétienne des premiers siècles, en particulier avec saint Paul et ses Lettres apostoliques. Les échos et les conséquences pratiques que de telles différences théoriques ont eu sur la formation de la tradition iconographique du monde grecque et chrétien sont particulièrement envisagés depuis les modalités de figuration du divin : l'une – grecque – fondamentalement reconductible à l'idée de mimesis, l'autre – chrétienne primitive – fondamentalement reconductible à l'idée de typos.

This essay studies the transformations undertaken by the concept of eikon, image, in the move from pagan Greek to Christian culture. The value and the signified that this notion acquired within the conceptual framework of Greek philosophy, from Socrates to Plato, from Aristotle to Plotinus, will be considered and confronted with the use this notion had in Christian doctrine and theology during its first centuries, looking in particular at St. Paul and his apostolic Letters. The echoes and practical consequences these theoretical differences have had on the formation of the iconographic tradition in the Greek and Christian world are contemplated from the modalities of figuration of the divine : the one (Greek) being fundamentally summed up in the idea of mimesis, the other (primitive Christian) in that of typos.

Gaëlle Deschodt, *Modes de figurations des dieux en Grèce ancienne. Le cas du sacrifice*

Le but de cet article est de comprendre comment une catégorie particulière d'invisibles que sont les dieux est figurée dans un acte central de la vie religieuse des Grecs, le sacrifice. Ce travail se fonde sur l'analyse de la céramique et des reliefs votifs. Il aboutit à plusieurs types de figuration (forme de statue, forme humaine, forme de figuration très statique) en essayant de comprendre les valeurs attachées à chaque type de représentation, tout en prenant en compte la nature du support et son utilisation.

This article sets to understand how the gods as a certain category of invisible beings are depicted in the sacrifice, a central act of Ancient Greek religious life. This work is based on the analysis of ceramics and votive stone sculptures. Several types of figuration, such as the statue form, the human form, a very static form of figuration, stand out as we try to understand the values attached to each type of representation, taking into account the nature of the objects and their use.

Tommaso Montagnani, *Présences sonores. Musique, images et langue chez les Kuikuro du Haut Xingu*

L'objectif de cet article est de s'interroger sur le rôle des images mentales dans l'exécution et dans l'audition de la musique rituelle chez les Kuikuro du Haut Xingu. La musique instrumentale des flûtes sacrées Kagutu est considérée comme la voix des Itseke. Ces entités non-humaines font entendre leur nom à travers le son de la flûte et ils se manifestent ainsi auprès de l'auditoire sous forme de fragment mélodique. Afin de mémoriser les structures musicales complexes des suites jouées par ces flûtes sacrées, les musiciens ont recours à des moyens mnémotechniques impliquant des processus de visualisation qui guident aussi l'exécution rituelle. Les images ainsi visualisées se réfèrent à la fois à la structure interne de la pièce musicale et à la succession des suites pendant l'exécution du rituel Kagutu.

This article looks at the role played by mental images in the performance and hearing of the ritual music of the Kuikuro of Upper-Xingu, Brazil. The instrumental music of the Kagutu sacred flutes is considered to be the itseke's voice. These non-human entities make their name heard through the sound of the flute,

thereby revealing themselves to the audience in the shape of melodic fragment. In order to memorise the complex musical structures of the suites these sacred flutes play, the musicians use mnemotechnic means that imply a visualisation process which also guides ritual performances. The images thereby visualised refer to the internal structure of the music piece as well as to the succession of suites during the Kagutu ritual.

Pedro de Niemeyer Cesarino, *Le problème de la duplication et de la projection visuelle chez les Marubo (Amazonie occidentale)*

Cet article propose quelques réflexions préliminaires sur le statut de l'image dans le chamanisme des Marubo (groupe de langue pano vivant dans la Vallée du Javari, état d'Amazonas, Brésil). Il s'agit ici de montrer comment des aspects apparemment divers tels que la relation entre visibilité et invisibilité, la constitution de la personne, la configuration du cosmos et le statut de ce que l'on a l'habitude de considérer comme des « esprit » s'articulent, de différentes manières, autour du problème de l'image. Pour cela, l'article propose un exercice de réflexion traductive sur le lexique conceptuel disponible pour l'analyse ethnologique et sa portée pour l'investigation des ontologies chamaniques amazoniennes.

This article offers some reflections on the status of images in Marubo shamanism (a group of pano language from the Javari Valley, state of Amazonas, Brazil). It shows how some aspects apparently as diverse as the relationship between visibility and invisibility, the constitution of the person, the configuration of the cosmos and the status of what is usually spoken of as "spirits", are articulated in different ways around the image issue. To do so, an exercise of translational reflection on the conceptual lexical available for ethnological analysis is undertaken, thereby offering a contribution to the investigation into Amazonian shamanistic ontologies.

Costanza Bertolotti, *Les invisibles des futuristes*

Dès 1910 les peintres futuristes ont déclaré que leur art pouvait rendre perceptible, grâce à un langage plus suggestif que mimétique, l'existence de forces invisibles et insaisissables à l'œil nu. Pour comprendre de quelles forces il s'agit et d'où ce propos jaillit, il ne suffit pas se rapporter aux intérêts des futuristes pour l'occultisme, mais il convient de considérer également le rôle joué dans le développement de la peinture futuriste par les expériences sociales de la modernité, parmi lesquelles la foule, thème de fameux tableaux futuristes, est l'une des plus frappantes. En dépit de l'image traditionnelle d'une avant-garde consacrée à l'idole de la vitesse, l'analyse révèle un visage inédit du futurisme, marqué par la dialectique entre modernité et survivances magiques.

Futurist painters have since 1910 declared that their art could allow the perception of invisible and fleeting forces, using a suggestive rather than a mimetic language. In order to understand what these force are and where this claim stems from, beyond referring to the Futurists' interest for occultism, one has to take into account the part played, in the development of Futurist painting, by social experiences of modernity, among which the crowd is the most striking. Despite the traditional image showing an Avant-Garde devoted to the idol of speed, the analysis reveals a yet unseen face of Futurism, marked by the dialectics between modernity and magical survivals.

Chiara Cappelletto, *Bill Viola ou l'image sans représentation*

Bill Viola affirme que l'ère de la vision optique est terminée et, malgré cela, ses œuvres donnent l'impression d'une parfaite évidence visuelle : ce paradoxe d'une image non destinée à la vue est le thème de cet article. La première thèse développée grâce à la comparaison de la production du vidéaste avec l'art figuratif et le théâtre est qu'elle a une autonomie esthétique spécifique qui se fonde sur l'élimination préalable du seuil de la fiction. La deuxième thèse est que B. Viola propose à nouveau la conception de cet œil innocent dont on pensait qu'il n'existait pas, sous la forme d'un corps sincère dont l'existence reste encore à prouver. Il crée en effet des configurations audiovisuelles qui permettent, par la mise en avant de l'expressivité originelle de l'homme, de produire un effet persuasif, affirmatif même, sur le spectateur qu'il soit naïf ou sophistiqué tout en sollicitant son système nerveux. La troisième thèse est que dans toute sa production est à l'œuvre le même problème esthétique, à savoir le délitement de l'identité psychologique du spectateur qui fait l'expérience sur lui-même du véritable thème des vidéos : l'émotion. Ces images vont alors s'incorporer dans l'homme.

Bill Viola claims that the era of optical vision is over and, despite this, his works give the impression of a perfect visual evidence. This article sets out to look at the paradox of an image which is not aimed to the sight. First, in comparing the work of this video-maker with figurative art and theatre, we can see that it partakes of a specific aesthetic autonomy grounded in the previous elision of the threshold of vision. Second, we can see that B. Viola offers once more the innocent eye which was believed not to exist, under the form of a sincere body whose existence remains to be proven. He indeed creates audio-visual configurations which allow by bringing forward the original expressivity of man, to produce a persuasive or even claiming effect on the viewer, be he naive or sophisticated in using his nervous system. Thirdly, the same aesthetic problem operates in his whole work: the deleting of psychological identity of the

viewer experiencing within himself the theme of the video, this theme being emotion. Such images will then be incorporated within him.

Katerina Kerestetzi, *Fabriquer une nganga, engendrer un dieu (Cuba)*

Le palo monte est un culte initiatique cubain fondé sur des éléments culturels bantous et caractérisé par la prééminence rituelle accordée aux esprits des morts, les nfumbis. Croyant en leur capacité d'influence sur les affaires des humains, le pratiquant du palo monte, le palero, cherche à faire de ces esprits ses alliés. Mais pour établir une relation avec ces entités, il doit se rendre dans un cimetière, trouver une tombe abandonnée et sceller un pacte avec l'esprit du défunt qui y repose. Il déterre ensuite le mort et récupère une partie de son squelette puis l'amène dans son temple domestique où il l'introduit dans un chaudron, la nganga. Ce récipient loin d'être une simple demeure pour l'esprit en constitue l'incarnation. Cet article, en donnant la primauté à la matérialité de la nganga, tentera d'apporter un éclairage nouveau sur cet objet que la littérature scientifique sur le palo monte a jusqu'à présent relégué au statut de simple outil au service de l'adepte. En décrivant et analysant l'ensemble des opérations qui amènent à la composition d'une nganga, nous dévoilerons certaines logiques qui régissent l'univers des paleros et montrerons qu'il s'agit en définitive de donner vie et forme à un dieu.

Palo monte is an Afro-Cuban religion of Bantu origin. One of the prominent features of this ritual practice is that spirits of dead men mediate human action. Believing in their ability to influence human matters, the priest of palo monte, the palero, tries to make these spirits his allies. In order to establish a relationship with those beings, the worshipper has to go to the cemetery, find an abandoned tomb and seal a pact with the spirit of the dead who rests there. After digging him up and taking some parts of his skeleton, he brings them to his domestic sanctuary where he places them in a cauldron, the nganga. But this recipient is not a mere shelter for the spirit; it is its embodiment. Giving primacy to the nganga's materiality, this paper will attempt to throw a new light on this object, which has been until now relegated by the scientific literature to the status of a mere artefact. Describing and analyzing the set of the operations leading to the composition of a nganga, this paper will reveal some of the logics governing palo monte's religious practice and will show that this composition is about giving life and shape to a god.

Emmanuelle André, *Images défuntes (Z32, Avi Mograbi, 2008)*

Z32 est le nom de code d'un soldat israélien qui, au cours d'une opération de représailles dans les territoires occupés, assassine un policier palestinien. Deux ans plus tard, il rencontre Avi Mograbi et accepte de raconter son histoire devant la caméra, à condition que son identité reste cachée. Afin de donner au mal la forme humaine d'une transformation, le cinéaste met au point un masque numérique évolutif, qui renoue avec les origines de la figure à travers plusieurs pratiques et traditions anciennes, masque mortuaire et portrait votif. Au problème politique soulevé par Mograbi – comment faire face aux crimes de guerre ? – le film instaure alors une dialectique entre le vu et le non-vu qui oppose à la mémoire brûlante du soldat la mémoire visuelle de l'histoire de l'art que l'innovation technologique fait affleurer à la surface, opacifiée, du visage.

Z32 is the code-name of an Israeli soldier who kills a Palestinian policeman in the course of retaliation in the occupied territories. Two years later he meets Avi Mograbi and agrees to tell his story in front of the camera, on the condition that his identity remains hidden. In order to give evil the human form of a transformation the film-maker devises an evolutive numerical mask related to the origins of figure through various ancient practices and traditions such as the mortuary mask and the votive portrait. Towards the problem raised by Mograbi – how to face war crimes? – the film sets up a dialectic between the seen and the unseen where the soldier's burning memory confronts art history's visual memory, which technological innovation brings onto the opacified surface of the face.

Catherine Voison, *L'art in vivo ou la mythification de la molécule d'ADN*

Depuis plus d'une décennie certains artistes courtisent la science et travaillent en laboratoire aux côtés des chercheurs pour produire des entités biologiques résultant du couplage de la technique et des mécanismes du vivant. La transgénèse et la culture cellulaire in vivo sont des pratiques utilisées par des artistes qui œuvrent dans les laboratoires expérimentaux. Ces artistes-laborantins fabriquent des entités vivantes invisibles à l'œil nu, à partir de cellules d'origine végétale, animale et humaine. La présence matérielle de ces artefacts biologiques construits en deçà des limites du visible, à l'état le plus embryonnaire, nécessite des dispositifs optiques particuliers qui induisent un face-à-face singulier avec ce microcosme magico-biologique auquel le monde de l'art commence à nous familiariser. Les infogènes de Joe Davis, le pétunia et les messages bactériens d'Eduardo Kac, ou les portraits génomiques de Marc Quinn sont autant d'artefacts qui posent la question de la visibilité de certaines productions inscrites dans le champ de l'art biotechnologique.

For over a decade some artists are courting science and work in laboratories together with researchers to produce biological entities resulting from the coupling of technology and living mechanisms. Transgenesis and in vivo cellular culture are practices which are used by these who are working in experimentation labs. Those lab-artists make from vegetal, animal and human cells entities which are invisible to the

human eye. The material presence of these biological artefacts built beyond the limits of the visible and at the most embryo stage requires certain optical settings which induce a singular encounter with this magical-biological microcosm we are beginning to be familiar with in the artworld. Joe Davis' infogenes, Eduardo Kac's petunia and bacterial messages and Marc Quinn's genomic portrait are such examples which question the visibility of some productions inscribed in the field of biotechnological art.

Jean-Paul Fourmentraux, *Publics à l'œuvre. Créer à l'ère des médias praticables et des images interactives*

Le travail artistique dédié à l'Internet associe la création d'œuvres d'art interactives à la production de formes de communication et d'exposition visant à impliquer et fidéliser le public. Cet article analyse ces nouvelles figures artistiques et leurs modes relationnels dans un contexte où la mise en œuvre d'art est indissociable de la réception de contenus évolutifs et poreux. L'expérience des médias y est moins strictement distribuée entre une émission et une réception, conçues comme deux événements successifs d'un message fixe et immuable. Là où l'œuvre matérialise désormais un « champ de possibles », l'expérimentation reprend le dessus sur la logique traditionnellement rigide de la transmission des contenus informationnels. À l'intersection de la sociologie des usages et de l'innovation artistique, l'article propose de décrire ces relations entre dispositifs et pratiques et met en perspective des formes d'attachement encore spécifiques à cet art mais révélateurs de nouveaux régimes médiatiques.

The artistic work dedicated to the Internet joins the creation of interactive artworks to the production of forms of communication and of exhibition which aim to involve the public and make it loyal. This article analyses these new artistic figures and their relational modes in a context where the transformation into artworks cannot be dissociated from the reception of evolutionary and porous contents. The experience of media is there less strictly distributed between emission and reception, conceived as two successive events of a fixed and immutable message. Where the work now materialises a "field of possibles", experimentation takes over the traditionally rigid logic of transmission of informational contents. This article, at the intersection of the sociology of uses and of artistic innovation, offers a description of these relations between settings and practices and puts into perspective some forms of attachment still specific to this art but revealing new mediatic regimes.

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