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Aesthetics of Streaming

Alessandro Arbo, Fabrizio Desideri, *Foreword*

Alessandro Arbo, *The musical work in cyberspace: some ontological and aesthetic implications*

The article examines some of the consequences of the migration of musical works in cyberspace, particularly with regard to their ways of being and the ways in which we listen to them. Streaming is interpreted as the last stage in the expansion of a phenomenon that arose with the advent of phonography, namely, the ubiquity and availability of the works. A new development consists in the production of musical units in modular terms: works can consist of independent parts, which can be replaced or constituted, in an order that depends on the user, taking inspiration from the model of the playlist. The diffusion of works on the web has also facilitated the development of the remix practice, changing listening standards and generating new conceptual conflicts concerning the identity of the works. The web weakens the distinction between the medium of communication and the medium of recording. It also favors the formation of new cognitive dispositions and generates more flexible and interactive ways of listening, generally different from those implicated in the era of the disc.

Frédéric Bisson, *Plato on the Stream. Platonism in the Age of Streaming*

This article defends a Platonist view of streaming. It is opposite to the mainstream representation that streaming has "liquidated" the structure both objective and collective of musical experience. On the contrary, streaming is the support of a new kind of musical object, which is distinct both from the allographic notational objects (scores) and from the phonographic ones (records). This third kind of object has to be characterized as a *flux-object*. The way it is diffused and accessible implies a new kind of experience. Cyberspace in which this experience takes place is characterized as an "hyperobjective noosphere": the relation of streaming with the subjects of musical experience is akin to the relation of atmosphere or biosphere to the living beings. This article invites to an ascetic exercise: the everyday experience of the listener has to become mindful of the "swarm community" in which s/he participates by streaming. Thus it develops a renewed musical Platonism, as a kind of response to "object-oriented ontologies". According to this renewed Platonism, dispositional properties are essential to the objects. Objects have no sense apart from the relation to individual and collective subjectivations that are potential parts of them.

Giacomo Fronzi, *Listening to Music in the Digital Era*

In this paper, I examine the relationship between new technologies and listening, starting from a distinction between two different levels. The first concerns the role new technologies play in the "mere" reproduction and diffusion of music materials that are not necessarily classifiable in the category of the so-called "technological music"; the second concerns the listening modes unavoidably involved in the reception of a music product, due to its very nature. To this end I shall focus my attention on some elements that characterize both music production and reception: (1) historical development of the relationship between technology and music; (2) technologically mediated non-live listening; (3) technologically mediated live listening; (4) ontological oscillation in a musical work of art following its digitalization. These are issues that also bring into play aesthetics in a developmental stage of this discipline, in which a philosophical reflection on technological music may contribute to formulate – as J. Demers wrote – «a theory that acknowledges the interconnectedness of aesthetics with culture and society».

Roberto Zanetti, *Skipping the tracks. The experience of musical improvisation online*

The present article aims at analyzing the social and ontological effects of listening music online, with particular attention to the artistic practice of improvisation. In the first paragraph, I will briefly explain the essential concepts which ontology of music has traditionally counted on, and I will suggest an alternative theoretical approach, that I define as ontology of musical act. Then I will investigate the relation between recording practices and improvisation. In the final paragraph I will compare some features of musical recordings (suggested by Andrew Kania) with those of technological devices that allow us to listen music online.

Giorgio Armato, *Performances Compared. Sequential replication of the same music piece on an audiovisual file*

In this paper I will address some theories of Roman Ingarden and Walter Benjamin in the light of the new reproductive technologies for streaming music. As to Ingarden's theory I argue that, in the case I am bringing into investigation, streaming music experience can bring new light on the problem of the identity of the musical work by creating a continuum in a sequence of performances, and such continuum may account for a sort of 'fluid' cross-identity of the music piece variously performed. I also argue that the lack of 'aura', in this case, does not devalue the music piece and nevertheless allows for a notable aesthetic fruition.

Stéphane Gasparini, *Apple Music. La fin de l'histoire?*

Will streaming have a "feedback effect" on musical creation, comparable to the one enforced by the precedent distribution modes of musical contents? In other words, could it be compared to the one generated by the invention of 45rpm vinyl record (pop-rock music in the sixties) or 33rpm LP linked to the "concept albums" from the seventies, or even CD and DVD? I will use the description of "Apple Music", the new Apple streaming site, to demonstrate that the innovations brought along with this site (such as "connect", a function that gives an opportunity to link the artists to their public) clearly evince that this new mode of distribution has achieved its own end and will exert, if my predictions are true, an important effect on musical creation in the upcoming years. Since those optimistic conclusions far from being shared by all musicians, I will have to discuss their points of view in this article as well.

Varia

Fausto Fraisopi, *Perspective and Spatiality in the Modern Age*

The domain of Art critique and becoming a philosophical argument. How can we think of Perspective as symbolic Form? Is Perspective really a symbolic form? Why is Perspective so important? Because at the beginning of the Modern Age, Perspective as spiritual figure grounds many symbolic or even many scientific constructions. We could we say that perspective open the foundation of modern science as such. The "Geometrization" of Vision, beginning with perspective, will be for us the interpretative key in order to understand the Modern Age as a whole. This understanding will allow us to understand the anthropologic dimension arising from the Modern Age, called „Perspectivism“. Assuming that perspective was neither only an invention of painting nor of geometry nor of philosophy, taken as singular fields of human inquiry, we will try to sketch the genesis of "perspective" from an interdisciplinary point of view. By doing so, we will also try to fix its deep significance for the anthropology of the Modern Age. Living and feeling in a perspectival world is the real invention of the Modern Age, one that overcame the closed Cosmos of the Middle Ages in order to reveal to mankind its own potential. Our interdisciplinary approach will proceed from many points of view (history of art, science, theology, anthropology) and converge on the idea of a new kind of human experience. Such an interdisciplinary approach will open new questions about our present time. Are we justified in thinking of our experience today as perspectival? What does it mean today to think from perspectives in the manifold dimensions of our living and to face to the complexity of our times?

Ricardo Ibarlucia, *Benjamin, Desnos et la place d'Atget dans l'histoire de la photographie*

This paper confronts the interpretations of Eugène Atget's photography given by Robert Desnos and Walter Benjamin. In the first part, it discusses Atget's reception among the surrealists, particularly his relationship with Man Ray and the publication of some of his views from Paris in *Littérature* and *La Révolution surréaliste*. The second part is focused on the paragraphs that Benjamin has devoted to Atget in "Short history of photography" (1931) and "The work of art in the age of its technological reproductibility" (1935-1939). Finally, it introduces, establishes and comments two texts by Desnos to highlight his idea of a history of photography, the place he attributes to Atget in it, and the presence of topical and figures of fundamental significance for Benjamin's own perspective.

Jessica Murano, *Fisiologia del gesto. Fonti warburghiane del concetto di Pathosformel*

This article investigates the nineteenth-century notions of expression and mimicry in natural science. It will focus especially on Aby Warburg's concept of Pathosformel. My archival research at the Warburg

Institute in London showed that Warburg was interested in Paolo Mantegazza's theories about mimicry and expression (1831-1910). A prominent physician and anthropologist, Mantegazza developed the views that Charles Darwin expressed in his work *The expression of the emotions in man and animals* (1872). In this paper I will explore how mimicry can perform an expressive and a physical function at the same time: gestural forms reflect a primitive disposition of the relation between man and world and represent the deepest layer of communication. I will show how the body can be considered as a metaphor of this early bond.

Fabrizio Desideri, *"Intermittency: the differential of time and the integral of space. The intensive spatiality of the Monad, the Apokatastasis and the Messianic World in Benjamin's latest thinking"*

The main topic of my paper concerns the theological-philosophical nexus between the intensive and qualitative spatiality of the Monad and the Origenian idea of Apokatastasis as a nexus that can clarify Benjamin's latest idea of the Messianic World. The first step will be, therefore, to explain (1) Benjamin's use of the Origenian notion of Apokatastasis in his *Essay on Leskov* and in the *Passagenwerk*. Secondly, I will discuss (2) how and to what extent such use is relevant for Benjamin's idea of Messianism. Thirdly, I will propose (3) the thesis that, for Benjamin, a messianic idea of time implies a monadological idea of space. In this regard, the relationship between continuity and discontinuity, which is crucial to understand the late Benjamin's idea of history, must be understood precisely as a dialectical relationship that involves not only time but also space. (4) The figure of intermittence – as we shall see – expresses in the most suitable way the intertwining of space and time as dialectically and messianically oriented. This sequence of logical steps and critical considerations will shed light on the true nature of Benjamin's idea of dialectics and on its relationship to the idea of the totality. The real term of confrontation of Benjamin's late philosophy (from the *Passagenwerk* to the *Theses on the concept of history*) does not concern, therefore, Heidegger, but Hegel. In the light of this confrontation, Heidegger's *Being and Time* is already in pieces. It is as it were – we can say – behind Benjamin's movement of thought.

Ágalma, 31 (ottobre 2016)

<http://www.agalmaweb.org/sommario.php?rivistaID=30>

Cortesia, cordialità, deferenza

Mario Perniola, *Socievolezza*

Angi Perniola, *Cortesia vo cercando. Cortesia, cordialità, deferenza*

Mario Perniola, *Complimentary. Ancient and new forms of hospitality*

Jorge Forbes, *L'ombra del fondatore. Rispetto e deferenza verso Freud*

Caterina Di Rienzo, *La danza e la grazia*

Maria Teresa Ricci, *Del saper vivere o dei modelli di comportamento. Dalla grazia al 'cool'*

Marco Tonelli, *Francis Bacon: percorsi narrativi e indiziari tra Godard, Barthes e Beckett*

Francesco Valagussa, *Terra Piramide Sfera. Da Boullée a Loos. Discussione*

Mario Perniola *Hammerstein o della nobiltà. Note e rassegne*

Luca Orlandini, *Benjamin Fondane e la filosofia dell'assurdo*

Engramma. La tradizione classica nella memoria occidentale, 134 (marzo 2016)

<http://www.gramma.it/eOS2/index.php>

Machiavelli: un uso sovversivo della tradizione classica

Monica Centanni e Peppe Nanni, *Machiavelli, gli Antichi e noi. Editoriale*

Delio Cantimori, con una Nota introduttiva di Monica Centanni e Silvia De Laude, *Cantimori e Machiavelli: il saggio del "Journal of the Warburg Institute" (1937) e la redazione italiana (1937; 1992)*

Sergio Bertelli con una Nota introduttiva di Monica Centanni, *Machiavelli lettore di Lucrezio (1961; 1964)*

Guido Cappelli, *Machiavelli, l'umanesimo e l'amore politico*

Luciano Canfora, *Tucidide e Machiavelli*

Luciano Canfora, *Machiavelli e i suoi lettori novecenteschi*

Enrico Fenzi, *Il giudizio di Machiavelli su Scipione l'Africano: la fine di un mito repubblicano?*

Riccardo Fubini, *Machiavelli di fronte al testo antico (Livio, Cicerone, Platone). Esempi di riappropriazione linguistica e concettuale*

Peppe Nanni, *"Cattivi maestri": Machiavelli e i classici*

Engramma. La tradizione classica nella memoria occidentale, 135 (aprile/maggio 2016)

<http://www.engramma.it/eOS2/index.php>

Incipit Mnemosyne

Mnemosyne Atlas group (a cura di), *Orientation: cosmology, geography, genealogy. A Reading of Plate A of Mnemosyne Bilderatlas*

Monica Centanni e Silvia De Laude (a cura di), *Mnemosyne Atlas: the incunabulum. Panels exhibited at the Bibliotheca Hertziana (19.1.1929)*

Bogdana Paskaleva, *The nude Nymph: the inhuman object of desire*

Alessandro Dal Lago, *The Archaic and its double. Aby Warburg and Anthropology*

Gianni Carchia, *Aby Warburg: symbol and tragedy*

Fata Morgana, 28 (2016)

<http://fatamorgana.unical.it/FATA.htm>

Cosa

Daniele Dottorini (a cura di), *Scardinare l'ovvietà degli oggetti. Conversazione con Remo Bodei*

Antonio Costa, *Fotografie*

Felice Cimatti, *La cosa vista dalla cosa. Merleau-Ponty (Lacan) e Antonioni*

Giulio Piatti, *Cinema dell'universo. Materia e immagine da Bergson a Deleuze*

Cosetta Saba, *Il rovescio delle cose nella pratica di Gianikian e Ricci Lucchi*

Caterina Martino, *L'impronta delle cose. Teoria e storia del photo-gramma*

Andrea Rabbito, *Le immagini e le cose*

Anton Giulio Mancino, *La ragione di tante Cose*

Francesca Scotto Lavina, *Le estetiche della visag  t  *

Alberto Boschi, *Da cosa nasce cosa. L'oggetto nel cinema d'animazione in stop-motion*

Rosamaria Salvatore, *"Il dorso delle cose" nel cinema di Pietrangeli*
Francesco Zucconi, *Action camera. L'occhio di Antropocene?*
Rossella Catanese, *Balli meccanici e drammi d'oggetti*
Agnese Azzarelli, *Vertov, la merce e il suo arcano*
Giovanni Festa, Raíces. *La cosa come rovina precolombiana*
Stefania Schibeci, *Su il carillon di Estasi di un delitto*
Marcello Walter Bruno, *Baudrillard e la cosa fotografica*
Domenico Spinosa, *Eppure c'è qual-cosa. Breve nota su Uzak di Ceylan*
Francesco Verona, *L'uomo senza passato: presenze vive di oggetti desueti*
Nicola Stefani, *Cose ridotte a oggetti: The Wolf of Wall Street*
Dario Cecchi, *Gravity: la tangibile concretezza dello spazio*

Lebenswelt. Aesthetics and philosophy of experience, 8 (2016)

<http://riviste.unimi.it/index.php/Lebenswelt>

Giampiero Moretti, *Romanticism and Impressionism. A path between Turner and Monet*

The purpose of this paper is to further examine the aesthetical and theoretical relationship between the Romantic movement and French Impressionism, including its further development into pointillism and/or post-impressionism. The examination focuses on the German Romantic movement (from a theoretical viewpoint) as well as on the English Romantic movement (from a pictorial perspective: mainly, the Turner-Ruskin relationship). This hermeneutical journey takes place both through the analysis of specific works by main figures belonging to these art movements and through the examination of some of the theoretical concepts associated with their aesthetical doctrines, which have been referenced to either explicitly or implicitly.

Paolo Fabbri, *Thoughts on the nude body*

The image of nude appears to have 'moved', both because of the shift in our gaze and its point of reference. That is, unless this 'negative emphasis' is seen only as the uncritical acceptance of that 'polarizing question' that declared the end of Classical art and the decisive advent of modernity or as the effect of an hermeneutic excess – of a philosophical definition of the nude implicit in our figurative culture – is it now the moment to go beyond the observation of the canonic nude and to develop new approaches to nudity? Despite its obviousness, the nude, too, is difficult to define. Where does the garment begin and the gown end? The skin and the flesh? How are we to describe the forces, movements and gestures of the body and its involucres? I will argue that the nude should be neither a pictorial genre nor a philosophical concept, but a «thought of the body» (De Chirico). It is an aesthetic figure with the power of affection and perception, but also a conceptual figure. It is not a 'critical operator' – a cognitive 'walk-on' or extra – but an actor with the power of speech, capable of forming and transforming new relationships with observers..

Federica Frattaroli, *Henri Matisse's Ecrits et propos sur l'art. A phenomenological inquiry on nature, feeling and origin*

Through a phenomenological reading of Henri Matisse's *Ecrits et propos sur l'art* the paper analyzes in their mutual connection the themes of nature, feeling and origin in relation to the Artist's works (in particular the ones of the Fauvist period) and to his own reflection on art. Interpreting nature through feeling is something more than a solipsistic glance on reality linked to private emotions, it is, according to M. Merleau-Ponty's theory of perception and expression, a way to create symbols of the living unity of consciousness and the external world. In conclusion, the paper shows the theme of the origin as Matisse's pictorial way to meditate on the possibility of artistic creation in its necessary connection with the experience of the lifeworld. The constitutive ground of the lifeworld can only be represented into the effort of pure colors and arabesque to show a meditation on the temporal dimension of the origin in which a new disclosing sense can be expressed biology.

Maddalena Mazzocut-Mis, *Picture, poetry and theatricality. Writing the Salons Is 'describing' the salons*

If it is true that a painting can 'think visually', then Diderot was the first one to state it; he also said it better than anyone else. Diderot's Salons show precisely that the 'imaginal' sense that arises from the fruition of pictures needs to be investigated on the basis of the concepts of *ékphrasis* and theatricality – understood as the capacity of exploring the power of pictures in close relation to the composition of the scene, the expressive and pantomimic gestures and what can be called a 'theory of affections'.

Simona Chiodo, *Estetica e conservazione del passato*

The article investigates the relationship between aesthetics and the architectural preservation of the past through three issues: the analysis of the ontological status of the object to be preserved, the approaches to it and the taboo of death.

Rivista di estetica, n.s. 61 (2016/1)

<http://labont.it/rivista-di-estetica>

Contemporaneo

Alessandro Alfieri, *Minimalismo e rave music attraverso Adorno. Ripetizione ed eterno ritorno dell'identico nella musica contemporanea*

Maria Luisa Ciminelli, *Tempi diseguali. Coesistenza e contemporaneità in arte*

Fabrizio Desideri, *Le ali dell'angelo. Benjamin/Kiefer – Kiefer/Benjamin: contrappunti della memoria*

Giuseppe Di Giacomo, *Antoni Tàpies e Bill Viola: un'arte che sopravvive alla mercificazione*

Elisabetta Di Stefano, *DesignArt. Ibridazioni creative tra arte e oggetti d'uso*

Maurizio Ferraris, *Il Discobolo e la Brillo Box*

Filippo Focosi, *Another artworld is possible*

Elio Franzini, *Moderno e postmoderno: stili e strategie*

Luca Marchetti, *Il non-luogo dell'arte contemporanea*

Martino Mocchi, *"i-Aesthetics" e "paradigma dello specchio". Riflessione sull'estetica dell'architettura contemporanea*

Franco Piperno, *Musiche d'oggi: percorsi e contaminazioni. Appunti per un bilancio provvisorio*

Franco Purini, *Dal Postmodernismo al Nuovo Realismo. Note sull'architettura italiana negli ultimi trent'anni*

Studi di Estetica, IV serie, 5 (2016/1)

<http://mimesisedizioni.it/journals/index.php/studi-di-estetica/index>

Corpo e significato

Tonino Griffero, *Atmospheres and felt-body resonances*

Moving from a (new) phenomenological theory of the lived body (*Leib*), the text outlines its constitutive (pre-reflective) role in human experience, but especially in aesthetic perception. Against every reductionist and introjectionist objectification of lived experience, every explanatory hypothesis of associationist and projectivist type, a pathic aesthetics – what emphasizes the affective involvement that the perceiver feels unable to critically react to or mitigate the intrusiveness of – is an adequate

investigation of the felt body as sounding board of outside atmospheres and *Stimmungen*. By means of its specific dynamics and lived "isles", in fact, the felt body feels what happens in the surrounding area without drawing on the five senses and the perceptual body schema. Felt-bodily isles turn out exactly to be both a tool for sensing the affective radiation provoked by atmospheres and quasi-things, and "places" which, communicating with each other and with our consciousness, are themselves quasi-things.

Andrea Gatti, *The body as an aesthetic paradigm: form, function, idea*

The body has physical, biological, mechanical, aesthetic and other characteristics, each requiring different investigative assumptions. In fact, we can approach the concept of body as materialists or animists, mechanists or vitalists, artists or scientists, even as formalists or symbolists. This paper aims at highlighting the difficulties and limitations shared by the various critical positions which deal with the concept of the Body – regardless of their heterogeneous nature – and assessing whether there is a way of containing them, as well as at considering such difficulties and limitations not in themselves but instrumentally, since my purpose is that of isolating a specific aspect of the notion of body which stands as a paradigm for the arts and the visual culture.

Marcello Ghilardi, *Pluralità del "corpo"*

The Western philosophical tradition usually investigated the notion of "body" in opposition, or continuity, or in some kind of relation with the notion of "mind", or "soul". To engage this general path of thought and re-elaborate the experience and definition of "body", it seems useful to foster a twofold practice: a deconstruction "from the outside", passing through some intuitions from the Eastern languages and thoughts, and a genealogical consideration, in order to shed light on the strict relationship between the form of writing, on the one hand, and the frames that literally "shaped" the Western notion of body.

Valeria Maggiore, *Il corpo come strumento della sensibilità: riflessioni sul conoscere e il sentire fra estetica e fisiologia*

Since its origins, the controversial relationship between sensible knowledge and conceptual knowledge is a central problem of aesthetics. The reflections of A.G. Baumgarten, the "father of modern aesthetics", played a key role for the revaluation of senses and corporeity, although, in his works, the constructability of aesthetics is not extended to physiological topics yet. In this article we aim to understand the role played by senses and body structure in all living beings, from unicellular organisms to human beings; at the same time, we try to understand the importance of senses for environmental comprehension, adopting a morphological perspective and keeping together philosophical and scientific reflections. In this attempt we turn to J.G. Herder's essay On cognition and sensation of human soul and to the biological proposals of the German zoologist E. Haeckel.

Francesco Affronti, *Soggetto in quanto uomo*

According to Anders, technology replaces human body, in fact it is more powerful than physicality which can't be shaped. Technology imposes itself on human body while human beings are ashamed of their one. Reduction of the body destroys humanity of human being and its scale of values. According to Heidegger, the vocation of technology is to impose itself and to be independent from man, but it supports life and nature. Even neurobiology offers a duality between higher cognitive activities of mind and the part of the brain connected to emotions. Both technology and higher activity of mind seem to propose a transcendence of the body. But the aesthetic fruition of photography reconfigures human being as a body, as Barthes proved. Aesthetics, as a philosophy of experience, may propose to canalize emotions and body towards the redefinition of the subject-man through the motto "I feel, therefore I am".

Pasquale Fameli, *La chair de l'art. Merleau-Ponty nelle poetiche del comportamento*

In the late Sixties many artists have engaged in a radical re-evaluation of the body as an artistic medium, focusing on the investigation of the behavior in its structural functions. The perception has assumed, in these experiences, a centrality equal to that taken two decades earlier in the phenomenology of Maurice Merleau-Ponty, so that we can track down precisely in thoughts of the French philosopher solid support epistemological for such artistic researches, now fully directed to more general context of the aesthetic. The poetics of Vito Acconci, Giovanni Anselmo, Vasco Bendini, Robert Morris, Bruce Nauman, Richard Serra and Giuseppe Penone are then reviewed in careful comparison with the precepts of the French phenomenologist, showing its consonance and, in some specific cases, documenting the knowledge and direct inspiration.

Vallori Rasini, *Il fatale privilegio di essere uomini. Sensi e corpo in Helmuth Plessner*

During the 19th century, Helmuth Plessner advanced a theoretical conception of human nature based on the distinction between the "lived body" and the "objective corpus". Every human being "is" a corpus, but not only that: he really "has" a body, because he is a conscious subject with sensitive and emotional experiences of himself. The aesthesiological research of Plessner aims to point out the concrete

importance of sensibility in every "spiritual" creation and of the basic function of "incorporation" of senses in human beings.

Hans-Peter Krüger, *Passion and addiction. The approach by Helmuth Plessner's philosophical anthropology*

This essay focuses on two phenomena which strongly affect our life experience: passion and addiction. They both belong to the dynamic structure of what we usually call Human Condition and they are here investigated starting from the work of the philosopher and anthropologist Helmut Plessner. In his works, he states that an access to these phenomena needs a combination of methods, namely, a phenomenological description of them, a hermeneutic exchange of these experiences in their articulations, together with a dialectic openness for critical inversions in these phenomena. Starting from this, this investigation follows five steps, considering: passion and addiction as deviations from the established roles of persons; the all-to-human in extraordinary plays with roles; conflicts between the standard measure of the role and the individualising requirements of the person; contrast to and connection with laughing and crying; an outlook for our socio-cultural reality.

Christoph Wulf, *Der Körper in den Künsten. Mimetische und performative Prozesse in Tanz, Musik und Kunst*

The body plays a constitutive role in all the arts. The performing arts would simply not exist without the body, and hence it constitutes their medium. The body has manifold forms of manifestations. It is the vehicle of an implicit knowledge that largely escapes linguistic fixation but nonetheless finds an articulation in aesthetic forms of expression. The relationship between them is often a pre-conscious mimetic one. The specific role played by the body and its figurations in the various arts depends on the historical and cultural situation of the arts, on the one hand, and on the historical and cultural situation of the audience, on the other hand. The "tacit" knowledge articulated in the representations of the body is very powerful; it creates aesthetic figurations and allows their mimetic reception. The study of this kind of aesthetic bodily knowledge is a task that the sciences of art and aesthetics have hardly dealt with until now.

teCLa. Temi di critica e letteratura artistica, 13 (2016)

<http://www1.unipa.it/tecla/>

Antonio Cuccia, *Una proposta attributiva per il dipinto dei Santi Simone e Giuda Taddeo dal soffitto del "Parlatorio della Badessa" alla Martorana*

Argomento del saggio è un soffitto ligneo dipinto custodito nel Museo archeologico "Antonino Salinas" di Palermo, proveniente dal complesso architettonico della "Martorana". Raffronti stilistici con le opere del pittore Riccardo Quartararo, come i Santi Pietro e Paolo (1494) di palazzo Abatellis, consentono di avanzare una nuova attribuzione nel catalogo del pittore di Sciacca, uno dei più innovativi artisti del XV secolo.

Elvira D'Amico, *La Badia benedettina di Caccamo. L'inedito documento di allogazione della decorazione settecentesca (1754)*

Un recente ritrovamento documentario svela la paternità della decorazione settecentesca della chiesa di S. Benedetto alla Badia di Caccamo, accreditandola al poco noto architetto-disegnatore Vincenzo Giovenco e Abbate. Il documento consente interessanti riflessioni sull'organizzazione del cantiere di lavoro nella Sicilia del Settecento, specialmente nel rapporto fra l'architetto ideatore del progetto e gli esecutori delle decorazioni.

Alessandra Carrubba, *Le fontane del Museo "Salinas" di Palermo: oblio e riutilizzo di due vasche monumentali*

Dando seguito ad un primo saggio pubblicato sui Quaderni del Museo Archeologico Regionale "Antonino Salinas" (n. 8), viene qui ripreso il tema delle due fontane esistenti all'interno dell'ex Casa conventuale dei Padri Filippini di Palermo, odierna sede del Museo Salinas. Sulla base di ricerche d'archivio, l'autrice propone l'identificazione delle vasche, oggi separate ed abbinata a sculture non pertinenti, con un'unica fontana già facente parte degli arredi cittadini della Palermo sede viceregia della corona di Spagna. Si tratta della cosiddetta "fontana ad anfiteatro", una delle cinque fontane disegnate da Mariano Smiriglio e realizzate lungo lo stradone di Mezzomonreale; la fontana, smembrata e dispersa nel corso del XIX

secolo, venne salvata da sicura distruzione grazie alla sensibile attenzione di Antonino Salinas, che riuscì ad ottenere le due vasche per arricchire gli spazi esterni dell'allora Museo Nazionale.

Giuseppe Pucci, *Il più antico dei moderni: un profilo di Igor Mitoraj*

L'articolo, dedicato allo scultore Igor Mitoraj (1944-2014), presenta un'indagine dell'opera scultorea e dei principali temi iconografici impiegati dall'artista. Ne emerge una personalità di straordinaria forza espressiva e poetica in costante dialogo con il passato e con l'antico. Una dettagliata appendice raccoglie i dati principali dell'attività di Mitoraj (cataloghi, mostre e allestimenti) e un regesto completo delle sue sculture.

Claudia Latino, *Residenza d'artista. Un esempio di modalità di transizione*

L'articolo è l'inizio di una nuova indagine in quanto per la prima volta è trattato il fenomeno delle residenze, il quale è sprovvisto di una bibliografia di riferimento. Lo studio parte dalla Germania, più precisamente a Berlino durante gli anni della Guerra Fredda grazie all'assegnazione da parte della Ford Foundation di borse di studio, della durata di circa un anno: nasce così il programma di residenze Berliner Künstlerprogramm. Artisti, letterati, musicisti, registi e personalità del mondo della danza hanno contribuito grazie al programma di residenze, a far rinascere la capitale tedesca. La ricerca arriva ad analizzare alcuni dei più significativi progetti di residenza d'artista attivati in Sicilia, all'interno dell'articolo sarà approfondito il ruolo svolto dalla Fondazione Brodbeck.

RIVISTE STRANIERE

Boletín de estética, 35 (Fall 2016)

<http://www.boletindeestetica.com.ar/>

Fabrizio Desideri, *Epigénesis y coherencia del mecanismo estético*

Podemos definir y explicar apropiadamente a la mente humana como una mente estética? El propósito de este *paper* es el de responder a esta pregunta y a las interrogaciones implícitas relativas a la misma. Cómo entendemos el campo conceptual de lo estético? Qué queremos decir cuando hablamos de una experiencia estética o cuando expresamos un juicio estético? El primer paso consiste en delinear los contornos de "lo estético" como un concepto-cluster. Habiendo identificado el núcleo conceptual de lo estético como una síntesis expresiva entre las capas emocionales y cognitivas de la experiencia, intento desarrollar un paradigma teórico en consistencia con éste y, consecuentemente, un mecanismo mental de lo estético. El próximo paso consiste, entonces, en reemplazar el monismo causal implicado por el paradigma adaptacionista, por una pluralidad de factores. En consecuencia, afirmo que en el origen del mecanismo estético hay cuatro factores. Estos factores son: 1) la asimilación mimética de lo real; 2) la "búsqueda" o el placer de la exploración; 3) el placer de ejercer preferencias como un grado de libertad y como una ventaja en la conducta vital; 4) el impulso lúdico (la práctica intraespecífica y cooperativa de aprender a través del ejercicio y la simulación, reforzada por el placer). Todos estos factores son disposiciones enraizadas en el sistema de emociones primarias y representan las precondiciones para la emergencia epigenética del mecanismo estético. De manera conclusiva, este mecanismo es considerado una actividad dinámica del cerebro que integra en un mismo espacio de mutua resonancia y armonización, circuitos neuronales subcorticales y neocorticales: aspectos de la vida mental "impregnados" emocionalmente y aspectos que son específicos del procesamiento cognitivo de la información.

Jérôme Dokic, *La experiencia estética como un sentimiento metacognitivo? Una visión de aspecto dual*

Una explicación adverbialista de la experiencia estética es ofrecida en términos de un modo de organización específico de actitudes no estéticas. Lo que unifica a este conjunto de actitudes es un perfil motivacional característico, que consiste en que la experiencia sea autosustentable o autotética. En base a análisis conceptual y a resultados empíricos de la psicología de la estética, se afirma que la experiencia estética no es intencional respecto de propiedades o valores estéticos, y no es una actitud estética distinta e independiente, sino que implica una combinación de sentimientos epistémicos y metacognitivos que tienen que ver con la familiaridad y la novedad.

Marjorie Garber, *Over the Influence*

Sometimes a term or phrase becomes so culturally powerful that it dislocates completely from its initial context. The various deformations of "deconstruction" are a case in point. Long after Jacques Derrida, headlines in the New York Times now routinely use – or misuse – the term: recent examples include "Deconstructing a Demagogue" (on Newt Gingrich), "Diva? Deconstructing Pop Images of Black Women" (a panel discussion at the Brooklyn Museum), and "Deconstructing the Perfect Burger" (use a cast-iron pan and an 80-20 ratio of fat to lean). Harold Bloom's phrase "the anxiety of influence" has enjoyed – or suffered – a similar fate. "Beware of Amish Hitmen and the Anxiety of Influence" offered one headline, a review of a suspense thriller based on a Stephen King novella; a Bard College music program on Wagner and the German Jewish composers Meyerbeer and Mendelssohn seemed appropriately-enough described as "Wagner and the Anxiety of Influence"; but a column on the plea bargain of the lobbyist Jack Abramoff was called "In Washington, the Anxiety of Influence"; and pop culture columnists weighed in with "The Anxiety of Being Influential" (Jay-Z on other rappers rapping about him) and, hilariously "The Anxiety of 'Influence'" (the Olsen twins on their picture book *Influence*, their favorite writers, and their conversation with Lauren Hutton about sex). If an allegorized "anxiety of influence" were itself to suffer anxiety, it might be because of this seemingly inevitable process of Manuscript deformation. Certainly the phrase has become "influential" in a way quite independent from the book, or the theory, of the same name.

Jasper Bernes, *Art, Work, Endlessness: Flarf and Conceptual Poetry among the Trolls*

A man wearing a badge – he is a security guard, not a police officer, we quickly realize – sits cross-legged in a parking lot. His hands rest on his knees, as if he were meditating, though he looks distinctly uncomfortable. The video we are watching forms part of Mexican-American artist Yoshua Okón's *Parking Lotus* series, in which he asked "security guards around Los Angeles [...] to meditate in the parking lots where they worked." Okón also created an extensive conceptual architecture for the project, drafting a charter statement for a fictitious "Los Angeles Security Guard Meditation Movement" that claimed to "represent close to 5000 security guards for the purposes of organizing meditation breaks in the parking lots of the areas they are guarding." The movement's goals, as Okón describes them, were therapeutic, aiming to help the guards "go beyond their context" and "transcend the ugliness and stress of the parking lots." In the video installations for *Parking Lotus* this transcendence is literalized, humorously, in the gradual levitation of the guard, rising up and out of the frame until only the barren "context" of the parking lot remains. But the discomfort on the guard's face belies his apparent liberation; transcendence seems like something done to the guard rather than an act he performs on himself.

N. Katherine Hayles, *The Cognitive Nonconscious: Enlarging the Mind of the Humanities*

Rooted in anthropocentric projection, the perception that consciousness and advanced thinking necessarily go together has centuries, if not millennia, of tradition behind it. Recently, however, a broad-based reassessment of the limitations of consciousness has led to a correspondingly broad revision of the functions performed by other cognitive capacities and the critical roles they play in human neurological processes. Consciousness occupies a central position in our thinking not because it is the whole of cognition but because it creates the (sometimes fictitious) narratives that make sense of our lives and support basic assumptions about worldly coherence. Cognition, by contrast, is a much broader capacity that extends far beyond consciousness into other neurological brain processes; it is also pervasive in other life forms and complex technical systems. Although the cognitive capacity that exists beyond consciousness goes by various names, I call it nonconscious cognition.

Bernard Dionysius Geoghegan, *The Spirit of Media: An Introduction*

"The Spirit of Media" examines the facts and entities brought into the world by experimental spiritualities of the nineteenth century, with particular attention to the minor media—typesets, letters, accounting techniques, tables, manuals, and cameras—involved in their production.

Emily Ogden, *Beyond Radical Enchantment: Mesmerizing Laborers in the Americas*

Since the publication of Ann Braude's *Radical Spirits* (1989), the modern enchantments of the nineteenth-century occult have often been treated as offering radical possibilities external to a dominant secular order. Drawing on the new discursive approach to secularity advocated by Talal Asad, John Modern, and others, this article argues that modern enchantment is instead a technique of management and discipline within secular modernity. Via the case study of nineteenth-century US animal magnetism, the article argues that mesmeric enchantment was a tool by which those who were modern "already" could manage those who were "still" primitive. US mesmerism, or animal magnetism, was founded by

Guadeloupean sugar planter Charles Poyen and his demonstration subject, US textile worker Cynthia Gleason. Educated in the use of mesmerism as a form of enchanted discipline in the hospitals of Paris and on the sugar plantations of Guadeloupe, Poyen presented mesmerism as a means by which workers in the textile factories of New England could be controlled. At the moment of its founding, mesmerism was a gift passed between labor managers. It provided a transmissible technique for controlling primitive souls across the many sites of a globalized economy.

John Durham Peters, *Recording beyond the Grave: Joseph Smith's Celestial Bookkeeping*

Studying Mormonism in general and Joseph Smith in particular can mess with your mind. Here we have a group of Christians as thoroughgoing as Nietzsche in their repudiation of the Platonic legacy, a nineteenth-century religious movement that embraced metaphysical materialism as a friend rather than an enemy, and a church whose vision of the eternal divinity of procreation earned it opprobrium a century and a half ago for its radicalism (polygamy) as it does today for its conservatism (advocacy of heterosexual marriage). A thinker as capacious as Harold Bloom had trouble deciding if Mormonism was the essence of "the American religion" or "the Salt Lake City empire of corporate greed." Mormonism is positively electron-like in its ability to morph quantumly before different observers. In the United States today secular liberals tend to regard Mormons at best as nice people with weird ideas (see the Broadway hit *The Book of Mormon*) or as robotic Republicans (see bafflement at former presidential candidate Mitt Romney's persona). Evangelicals in turn tend to see them as heresiarchs perverting the core tenets of Christian faith with their open canon of scripture, multiple worlds cosmology, and beliefs in potential human divinization and in the embodiment, sexuality and even plurality of God. Historians observe very Mormonisms in different historical periods. Joseph Smith, the founder of the Church of Jesus Christ of Latter-day Saints and source of these ideas, is just as subject to a conflict of interpretations. Was he, as various interpreters have urged, a prophet like Moses, a treasure-hunting charlatan, a folk magician or a neo-hermetic magus, an "authentic religious genius" (Bloom), an epileptic or schizophrenic, a practitioner of automatic writing, a frontier telltale mythographer, a power- and sex-crazed despot, a latter-day Mohammad, or a radical critic of all that Christianity and America ever thought they stood for?

John Tresch, *"Matter No More": Edgar Allan Poe and the Paradoxes of Materialism*

Unsettled by doubt, we reach for matter: we clutch a tool, pound a table, drive a spike into the earth. We think our grip on something solid will catapult us past uncertainty, deception, delusion. But grasping for solidity often leaves us displaced. The more anxiously we reach, the quicker terra firma recedes. This is the case when we study the "material culture" of matter itself— when historians of science, for instance, inspect devices of observation and inscription in chemistry, physics, or the earth sciences. Though often taken to be more reliable than fugitive perceptions or beliefs, instruments in action are revealed as temperamental links in fragile chains of mediation, riddled with gaps. We see the sustained efforts needed to stabilize phenomena— glass, light, dirt— and the tremendous labor involved in getting people to agree that a given technical set-up speaks reliably for the world. Looking closely at theories of matter leads down even more puzzling detours. Historians of physics gather tracings which reveal vast empty spaces in seemingly solid matter; they chase diagrams marking particles' oscillation into and out of existence. Treating the molecular structure of metals and crystals, we find patterns of latent motion and force, a molten potentiality at the heart of what appeared firm and inert; we slip into the vortices and eddies of the recurring materialism of Epicurus.

Bernard Dionysius Geoghegan, *Mind the Gap: Spiritualism and the Infrastructural Uncanny*

To understand how spiritualists made productive the absences of modern infrastructure, this essay retraces an actor network of techniques, instruments, media, architectures, and inscriptions enchaind by spiritualist phenomena. It revisits the rise of spiritualism in lonely homes of western New York, its technical standardization in urban parlors and theaters, and its refashioning as an object of popular scientific instruction by British scientist Michael Faraday. They all belonged to a shared infrastructural game, structured by comparable moves and affordances, which produced similar kinds of claims about agency, communication, and selfhood.

Jeremy Stolow, *Mediumnic Lights, Xx Rays, and the Spirit Who Photographed Herself*

In Paris, starting in the month of March 1909, Julien Ochorowicz (1850-1917), codirector of the Institut Général Psychologique de Paris, organized a series of séances to be conducted with Stanislava Tomczyk, a medium whom Ochorowicz had 'discovered' in Poland, and whom he had brought to Paris for further study. Tomczyk had already gained a reputation for her telekinetic abilities to levitate small objects, to stop the movement of clocks, and to influence the outcome of a spinning roulette wheel, among other powers that the medium attributed to Little Stasia, a 'control spirit' who communicated with and through Tomczyk by means of alphabetic rapping, automatic writing, and direct speech during the medium's somnambulant states. But this was hardly the first spirit medium to attract both scientific attention and public curiosity; by the time of Tomczyk's arrival in France, psychic and occult phenomena had been firmly established as objects of legitimate scientific investigation, endorsed by such luminaries as the

astronomer, Camille Flammarion, the Nobel Prize winning physiologist, Charles Richet, and his fellow Nobel laureates, the physicists Marie and Paul Curie.¹ Ochorowicz's study of Tomczyk would have merited little more than a few lines in the annals of psychic research had it not been for a dramatic turning point occurring on the 29th of March. On that evening, after a series of unsuccessful séances that had led Ochorowicz to despair at being able to convince his scientific peers of the authenticity of Tomczyk's powers, the medium announced to Ochorowicz that Little Stasia wished to speak to him.

Hans Ulrich Gumbrecht, *Mythographer of Paradoxes: How Friedrich Kittler's Legacy Matters*

Friedrich Kittler's farewell words of 15 July 2011, from the original building of the Institute for Cultural History and Theory at Berlin's Humboldt's Universität, where he had been teaching during the final eighteen years of his academic career, are of course not among his intellectually most important texts. Rather, they belong to those documents whose specific status and relevance depends on the temporal relation to their author's life dates. Kittler's death, on 11 October 2011, made the improvised Sophienstraße address his last public statement and thus gave it the aura of a legacy. What he said to his students and a few colleagues on that occasion is a random snapshot, which, due to the posthumously dramatic perspective from which it conjures up his personality for us, has become a monument. As such, as a monument and as a legacy, I want to comment on those few sentences pronounced shortly before the end of his life by one of the dearest and most admired friends from my own German generation of scholars and intellectuals.

Friedrich Kittler, *Farewell to Sophienstraße*

In this, his final public lecture, Professor Friedrich A. Kittler reflects on the future of media studies, the changing state of the German university in the twenty-first century, and the role of students and teachers in handing down knowledge across the generations.

Bernard Dionysius Geoghegan and Christian Kassung, *Friedrich A. Kittler, Professor*

On 15 July 2011 the late Professor Friedrich A. Kittler gave his final public lecture. For readers who think of Kittler as the great theorist of modern media technologies, his final remarks may serve as reintroduction – rather than coda – to the writer and his work. Their focus on the problem of education situates Professor Kittler's interest in media and technology within his larger project of writing the cultural history reading and writing practices from the Ancient Greeks to the present.

Critique, 828 (2016)

<http://www.cairn.info/revue-critique-2016-5.htm>

« *Un seul navire répondra à tout* »

Marielle Macé, *Porter la responsabilité de son imaginaire*

Patrick Samzun, *L'écho des voix de l'Amistad*

Pierre Birnbaum, *Le prix d'un Nègre : arguments contre l'esclavage*

Michel Thévoz, *Charles Gleyre est-il un peintre pompier ?*

François Trémolières, *Michel de Certeau : le travail de l'œuvre*

Laurent Demanze, *Le cabinet de curiosités de Gérard Macé*

Thomas Hochmann, *Le droit, le bâton et l'autruche*

Vincent Petit, *Le chrétien, un citoyen en double*

Alexandre de Vitry, *Panique dans les lettres*

Critique, 829-830 (2016)

<http://www.cairn.info/revue-critique-2016-6.htm>

Musique, violence, politique

Marielle Macé, *De bruit et de terreur : musique et politique*
Esteban Buch, *Sirènes du 13 Novembre*
Bastien Gallet, *Le son comme terrain : richesse et enjeux des sound studies*
Olivier Ihl, *Le triomphe sonore de la République*
Nicolas Donin, *L'Occupation allemande ou la musique mise au pas*
Violeta Nigro Giunta, *Entendre la guerre. De 14-18 à l'Irak*
Peter Szendy, *Ordalies sonores*

Hommage à Umberto Eco

Philippe Roger, *Mort d'un porte-flamme. Umberto Eco (1932-2016)*
Paolo Fabbri, « *Et la mort n'aura pas d'empire* »
Paolo Fabbri, *Fragments d'un discours sémiotique*
Umberto Eco, *Sémiotique générale et philosophie du langage*

Image and Narrative, 17, 2 (2016)

<http://www.imageandnarrative.be/index.php/imagenarrative/issue/current>

Illustration and Narrative Construction Pt. II

Hélène Martinelli, L'illustration comme narration concurrente dans le livre auto-illustré (Bruno Schulz)

Dans le processus d'auto-illustration, l'antériorité ou la simultanéité de l'image permet non seulement l'information mutuelle des codes iconique et linguistique mais inverse aussi le principe de « transposition » inhérent à l'illustration et va jusqu'à lui substituer une forme de « dialogisme » intersémiotique. Le Sanatorium au croque-mort, écrit et illustré par Bruno Schulz (1937), présente un cas complexe de cette insubordination des illustrations qui ne sont pourtant pas vraiment indépendantes du texte. Ainsi leur autonomie relative et leur cohérence en termes de cycle supposent-elles de les appréhender du point de vue de la réception spectatorielle comme une narration concurrente.

Anne Isabelle François, Un juste retour des choses? Or the process in reverse: "Illustrating" texts, "textualising" illustrations (Moers and Doré)

The paper examines what happens when a text "illustrates" images originally conceived to adorn other fictions, how it relates to narrative tension (Baroni) and especially how it builds up expectations that vary according to the target audience (the children, who discover the illustrations set in the new narrative; the adult readers who are aware of the original stories). The case study is based on a book for children by German author Walter Moers, *A Wild Ride Through the Night*. Suggested by 21 illustrations by Gustave Doré (2001). The analysis shows that the anticipation built up by the images is in tension with the narrative imagined around them. The images thus operate both as pause and catalyst, engaging a dialogue with the narrative and the readers' previous knowledge, acting as an invitation to look beyond and differently.

Claire Larsonneur, Weaving myth and history together: illustration as fabrication in David Mitchell's Black Swan Green and The Thousand Autumns of Jacob de Zoet

Black Swan Green (2006) and The Thousand Autumns of Jacob de Zoet (2010), the two novels by David Mitchell that take up the genre of autobiography, also feature a set of illustrations. The interplay between text and image serves a variety of purposes: it anchors Mitchell's fiction in history, fuels the narratives and opens up onto a rich visual intertextuality, drawing inspiration from Japanese aesthetics. It also challenges the reader by constantly redefining the definitions of fake and fact, through a series of rewritings, transpositions and fabrications.

Yannick Bellenger-Morvan, *Dissected Narration in From Hell: a Graphic Translation of R. L. Stevenson's Dr Jekyll and Mr Hyde?*

This article investigates the narrative strategies implemented by artists to render visually the fantastic story born from the mind of Scottish author R. L. Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886). After focusing on the problematic illustrations by Charles Raymond Macauley (1904) and Mervyn Peake (1948), the demonstration lays emphasis on the original graphic novel by Eddy Campbell and Alan Moore, *From Hell* (1989-1991). Carefully chosen panels are then analyzed to highlight the sophisticated combination of a highly documented script and a challenging visual rhetoric, thus addressing issues such as chronology and rhythm.

Patricia Viallet, *Mise en images, mise en récit : le conte d'E. T. A. Hoffmann Le Petit Zachée surnommé Cinabre* (re)vu par Steffen Faust

« Histoire en images » (Bildergeschichte), bande dessinée de luxe ou « roman graphique » (graphic novel) adapté d'une oeuvre littéraire : *Klein Zaches genannt Zinnober* (le Petit Zachée surnommé Cinabre) mis en images par Steffen Faust à partir du conte éponyme d'E. T. A. Hoffmann se laisse difficilement subsumer sous une catégorie générique. L'analyse mène finalement au choix d'un label transmédiatique, propre à rendre compte de la nature hybride de cette oeuvre graphique. Nous qualifierons ainsi cette oeuvre de « récit visuel ». Compensant l'élagage massif du texte source, souvent réduit à des portions de dialogue et / ou monologue, et prolongeant même la narration par un étonnant jeu d'intericonicité, les images s'enchaînent comme autant de « scènes », à la manière d'un théâtre de marionnettes que n'aurait certainement pas renié Hoffmann lui-même. Du plus caustique des auteurs romantiques, Steffen Faust hérite également un goût prononcé pour la satire, si l'on en juge par la (re)construction de son « récit visuel » – d'emblée orienté par le rappel des effets d'une politique prétendument « éclairée ».

Various Articles

Peter Verstraten, *Theatrical Films and Cinematic Novels: De dans van de reiger and L'Année dernière à Marienbad*

After he had directed four quite successful feature films in only five years, the Dutchman Fons Rademakers sought to make a film with 'international' allure. Based upon a 1962 stage play by the well-known Flemish writer Hugo Claus, he shot *De dans van de reiger* [The Dance of the Heron] (1966) in the vein of European 'art' cinema, which recalled a stylistically austere film like Alain Resnais's *L'Année dernière à Marienbad* [Last Year at Marienbad] (1961). The two films bear some resemblances not only in content and style, but also because in each case the scriptwriters published a so-called ciné-roman (Alain Robbe-Grillet) or a 'cinéroman' (Claus) in order to, as Claus stated, make 'corrections in my own imagination.' My main aim here, however, is to argue how the two films employ a theatrical use of space for specifically cinematic, and hence artistic, effects, whereas the cinema novels, in turn, use cinematic devices to produce literariness.

Sébastien Conard, *Lively letters and the graphic narrative. Revisiting comics theory on word and image through the lens of two avant-garde children's books*

The field of comics studies generally maintains a strong division between word and image. With the rise of the graphic novel, comics tend to become integrated into a broader field of graphic literature. This article confronts comics theory with two avant-garde children's books showing a vivid typographical design: *Die Scheuche* by Kurt Schwitters, Käthe Steinitz and Theo van Doesburg and *About Two Squares* by El Lissitzky. These peculiar books can enrich current conceptualizations on word and image within the field of comics and comics studies.

David Friedell, *Abstract Creationism and Authorial Intention*

Abstract creationism about fictional characters is the view that fictional characters are abstract objects that authors create. I defend this view against criticisms from Stuart Brock that hitherto have not been adequately countered. The discussion sheds light on how the number of fictional characters depends on authorial intention. I conclude also that we should change how we think intentions are connected to artifacts more generally, both abstract and concrete.

David Egan, *Literature and Thought Experiments*

Like works of literature, thought experiments present fictional narratives that prompt reflection in their readers. Because of these and other similarities, a number of philosophers have argued for a strong analogy between works of literary fiction and thought experiments, some going so far as to say that works of literary fiction are a species of thought experiment. These arguments are often used in defending a cognitivist position with regard to literature: thought experiments produce knowledge, so works of literary fiction can too. This article concedes that works of literary fiction can be put to use in thought experiments, but not in a way that is helpful to the cognitivist. In particular, it draws three disanalogies in the ways we engage critically with thought experiments and with literary fictions. First, we use thought experiments to make arguments; second, we read thought experiments in strongly allegorical terms; and third, the terms of criticism we apply to thought experiments and to works of literature differ. Although these disanalogies present problems for the cognitivist position, they also give us a sharper picture of the distinctive educative potential of works of literary fiction.

Ming Dong Gu, *Patterns of Tao (Dao): The Birth of Chinese Writing and Aesthetics*

In the Chinese tradition, the relationship between art and philosophy is conceptually explored in terms of the relationship between *dao* (Tao) and *wen*, which may respectively be viewed as representing philosophy and art. Over history, discourses on *dao* 道 and *wen* 文 are central to studies of Chinese literature, art, culture, and civilization. But just as *dao* holds a range of ideas in Chinese philosophy, *wen* is also one of the most complex terms in Chinese tradition, whose denotations and connotations are multifaceted and open to interpretations. This article argues that the elusive nature of *wen* can be understood adequately from the perspective of language philosophy and aesthetics via its relationship to the metaphysical principle of the *Dao*. By examining the discourses on *wen* and *dao*, this article advances a thesis with three interrelated ideas: (1) *wen* (writing) as manifestations of the *Tao* is an instance of "humanized nature"; (2) the birth of *wen* marked the beginning of reflections on literature and art, hence inaugurating aesthetics in the Chinese tradition; and (3) the early discourses on *wen* have determined the distinctiveness of Chinese aesthetic consciousness.

Jon Robson, Aaron Meskin, *Video Games as Self-Involving Interactive Fictions*

This article explores the nature and theoretical import of a hitherto neglected class of fictions which we term 'self-involving interactive fictions' (SIIFs). SIIFs are interactive fictions, but they differ from standard examples of interactive fictions by being, in some important sense, about those who consume them. In order to better understand the nature of SIIFs, and the ways in which they differ from other fictions, we focus primarily on the most prominent example of the category: video-game fictions. We argue that appreciating the self-involving nature of video-game fictions is key to understanding various otherwise puzzling phenomena concerning the ways in which consumers respond to them. Video-game fictions are, however, far from being the only extant example of this class; and we suggest that the recent philosophical interest in video games would be better focused on the wider class of self-involving interactive fictions.

P. D. Magnus, *Kind of Borrowed, Kind of Blue*

In late 2014, the jazz combo Mostly Other People Do the Killing released *Blue*—an album that is a note-for-note remake of Miles Davis's 1959 landmark album *Kind of Blue*. This is a thought experiment made concrete, raising metaphysical puzzles familiar from discussion of indiscernible counterparts. It is an actual album, rather than merely a concept, and so poses the aesthetic puzzle of why one would ever actually listen to it.

Journal of Art Historiography, 14 (June 2016)

<https://arthistoriography.wordpress.com/>

Caterina Cardamone, *Josef Frank and the history of architecture: Gothic and the Renaissance, Leon Battista Alberti and Albrecht Dürer in the architectural discourse on Neues Bauen at the beginning of the 1930s*

Miriam Cera, *The Noticias de los arquitectos: towards a 'National' definition of Spanish architecture*

Braden Engel, *Ambichronous historiography: Colin Rowe and the teaching of architectural history*

Johanna Gullberg, *Voids and bodies: August Schmarsow, Bruno Zevi and space as a historiographical theme*

Nadejda Podzemskaia, *Publication of Renaissance architectural treatises in the Soviet Union in the 1930s: Alexander Gabrichevsky's contribution to the theory and history of architecture*

Michela Rosso, *Between history, criticism, and wit: texts and images of English modern architecture (1933-36)*

Matthew Wells, *The practice of history: the Smithsons, Colin St John Wilson, and the writing of architectural history*

Olga Yakushenko, *Anatole Kopp's Town and Revolution as history and a manifesto: a reactualization of Russian Constructivism in the West in the 1960s*

Journal of Visual Culture, 15, 1 (April 2016)

<http://vcu.sagepub.com/>

Visual Activism

Ariella Azoulay, *Actions, Non-Actions, Interactions, and So On and So Forth*

Macarena Gómez-Barris, *Inverted Visuality: Against the Flow of Extractivism*

Deena Chalabi, *What Is Visual Activism?*

Electronic Disturbance Theater 2.0, *The Water Witching Tool*

Miguel A López, *Taking Control of History*

Amin Husain, Nicholas Mirzoeff, Nitasha Dhillon, A Joan Saab, and (for the Militant Research Collective), *How to See Palestine*

Tina Takemoto, *Keep Them Sweet*

Avram Finkelstein, *Political Engagement and Flash Collectivity*

Aaron Gach, *Love Is a Souvenir: A Case Study*

Cheyenne Epps, Kyle Lane-McKinley, *Objects of Police Violence at objectsproject.org*

Elisa Adami, *How Do You Watch a Revolution? Notes from the 21st Century*

Focusing on the events of the Arab Spring, this article considers the visual language of the protest within geopolitical contexts characterized by violent repression and state monopoly on information media. The author looks at the ways new technologies – namely mobile phones and social media – are used to produce and disseminate counter-documentation that actively challenges states of invisibility and conditions of deformation. The regime of visibility and visibility of the protestors' statements are analysed in their relation to existing systems of power and to the channels of distribution of information through an examination of the material conditions of their production and reception, and through an attempt at

retracing their erratic and multiple trajectories – from YouTube’s unsanctioned and unchecked collections, to international news broadcasts, to their re-presentation in public screenings and in works of art.

TJ Demos, *Between Rebel Creativity and Reification: For and Against Visual Activism*

Examining the advantages and limitations of the term ‘visual activism’, this article considers three case studies: the artist-activist work of the Laboratory of Insurrectionary Imagination, a France-based collective dedicated to rebel creativity as part of the alter-globalization struggle for a world of economic equality, environmental sustainability, and social justice; the Grupo de Investigación en Arte y Política (GIAP), until recently based in Chiapas, Mexico, where members have worked closely with the Zapatistas and their revolutionary politics of aesthetics and autonomous ecologies; and the photographer Subhanker Banerjee, who has dedicated himself to representing, researching, and politically organizing around Arctic environmentalism in recent years. All have used visual elements creatively in their practices to expand their political engagements, just as they have variously mobilized the political elements of their practices to redefine what art means today.

Amy Lyford, *Acts of Memory: Gilles Peress’s Telex: Iran, Then and Now*

This article explores the visual rhetoric and cultural significance of Gilles Peress’s photographic book *Telex: Iran* of 1984. It is a book focused on the Iranian revolution which began in 1978, and for which Peress traveled to Iran in late 1979/early 1980 in order to create a body of images about the revolution. The author analyzes a few key sequences of images from within the book in relation to other kinds of images being produced by media outlets in the US at the time. The article moves beyond a visually-based interpretation of the book’s photographic narrative and points to a future collaborative process of reading and writing about *Telex: Iran* with Peress himself.

Carlos Motta, *Activism, Visuality, and the Needs of Queer Youth*

As LGBTI issues become visible within society there is a growing belief that society is ready to confront prejudices around sexuality and gender. But who is represented in these processes of visualization? The LGBTI agenda has focused on the defense of marriage, Don’t Ask Don’t Tell, federal hate crime statutes and the Employment Non-discrimination Act. The political strategy around these issues has been defined by a moderate approach based on demanding inclusion into existing institutions. A look at the normalization of sexual politics reveals that minorities remain at the margins. I approached activists from QUEEROCRACY and immigration activist Felipe Baeza to discuss: What are the social issues young people care about? What forms of activism do young people favor and what motivates them to organize? What forms of visibility do young queer activists use and how do these relate to the strategies of the previous generations?

Trinh T Minh-ha, *The Image and the Void*

This article addresses an expansive approach to the ‘visual’, including discussions of the forms of invisibility generated within the visible, the power of the unseen, or of blanks, holes and chairs kept empty.

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<http://berthetdominique.wix.com/site-du-cereap#!page4/cfvg>

La réception de l’art

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Christophe Genin, « *Je suis Charlie* », versus « *Oui, mais...* », *ou la réception comme possible renaissance de la barbarie*

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Dominique Chateau, *La réception de l’art à l’ère du post-art*

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Samia Kassab-Charfi, *Descreen Tunisia. L'art du détramage par Aïcha Filali. Variations tunisiennes sur des miniatures persanes*

Isabel Nogueira, *L'image cinématographique dans le cadre du désir*

Marion Hohlfeldt, *Streetwise. Remarques sur l'œuvre publique de Desiree Palmen*

Hugues Henri, *Genèse, réception et postérité de l'œuvre de Marcel Duchamp, Etant donné :*
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III – La réception de l'art en Caraïbe

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Christian Bracy, *Aimer, rejeter, comprendre, se brouiller avec*

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Scalett Jesus, *En 2015, avec sa 12e Biennale, La Havane s'autorise à la fois l'extra et l'ordinaire*

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<http://www.tandfonline.com/toc/twim20/32/1>

Roland Betancourt, *Faltering images: failure and error in Byzantine manuscript illumination*

This essay analyzes the manner in which errors, confusions, and failures attributed to the iconographies of Byzantine manuscript illuminations index a process of image production and use that operated outside the bounds of static, mimetic depiction. Instead, the essay argues that Byzantine artists relied on the procedural unfolding of images through their use to produce non-stable and fleeting understandings of such illuminations that permutated and developed over time so as to maximize the complexity and intricacies of the Biblical image-text. Focusing on the illuminations of initials and marginalia in Gospel lectionaries from Constantinople around 1100, this paper explores how these faltering images speak to the creative and generative opportunities offered by error, confusion, and failure as an artistic medium. The investigation is structured by a collision of the writings of Michael Camille and Rosalind Krauss together so as to produce a close-reading of Byzantine iconography, which productively unifies these two modern authors' concerns with medium and marginalia. As such, the essay concludes with a historiographic consideration of failure in the work of these two scholars as a manner of demonstrating the operative dimensions of failure as a reparative tactic, particularly in light of recent queer theory.

Sam Ladkin, *'And now it is the serpent's turn': the rhetoric of the figura serpentinata in Frank O'Hara's 'In Memory of My Feelings'*

'In Memory of My Feelings' is widely regarded as one of Frank O'Hara's seminal works, but can we trust its finale? This article reads the conclusion of the poem in the light of the art-historical term '*figura serpentinata*'. By doing so, we can learn something about the translation of formal tropes across aesthetic mediums (sculpture, painting, poetry), and disclose a queer genealogy within the development of the history of art. It includes readings of ancient statuary (including the *Laocoön and His Sons*, the *Belvedere Torso* and the *Discobolus*) and Roman rhetoric (Quintilian) to trace the recovery of the figura

serpentinata from interwoven aesthetic and rhetorical traditions during the Renaissance (Michelangelo Buonarroti) and the Enlightenment (Johann Joachim Winckelmann). The article also theorizes Johann Gottfried Herder's proto-phenomenological aesthetics as they prepare an argument for statuary as the elegiac accretion of earlier erotic desire. It describes the figure of the serpent and provides one final example contemporary to O'Hara in which the representation of the *figura serpentinata* is replaced by its performance in the painting of the Abstract Expressionist Jackson Pollock. It concludes with some comments on the turn between figuration in representation, abstraction and rhetoric.

Tiffany Johnson Bidler, *Ornament's Performance of Parergonality in the Engraving of Anton Würth*

The engravings of contemporary German artist Anton Würth deconstruct the marginalization of ornament. Influenced by Jacques Derrida's thinking on parergonality, Würth's thoughts on ornament run counter to Western philosophical and aesthetic traditions in which ornamentation (*parergon*) is most often conceived not as a process or as self-referential, but as something that frames, points to, and thereby secures the meaning-carrying center of a work (*ergon*) from a position outside it. In his artist books, prints, paintings, and installations, Würth draws attention to ornament's durational qualities. Ornament moves, plays, iterates, and invades without respect for traditional boundaries. Würth's ornament mischievously occupies spaces intended for writing and portraits, confuses distinctions between ornament and writing, and deconstructs the engraved portrait's role of securing identity and authority. This article provides a survey of Würth's work through the lens of parergonality and includes analysis of artist books *Carnet 9* and *Carnet 13*, multiple series of engravings in conversation with both the legacy of seventeenth-century engraver Robert Nanteuil and the history of engraved ornament prints, and the public art project *Schutz und Sicherheit von Werten* (Protection and Security of Values).

Jeff Thoss, *Cartographic ekphrasis: map descriptions in the poetry of Elizabeth Bishop and Eavan Boland*

This essay proposes to treat map descriptions as ekphrases by conceptualizing them as verbal representations of another sign system, a sign system that is not wholly non-verbal yet different enough to provide the intermedial friction necessary for ekphrasis. In addition, it puts forth a basic functional typology of cartographic ekphrasis via an analysis of two poems, Elizabeth Bishop's 'The Map' and Eavan Boland's 'That the Science of Cartography is Limited'. It argues that, against the backdrop of a transparent use of maps in everyday life, ekphrasis renders maps opaque and foregrounds their mediality. The two poems represent opposed yet complementary ways of achieving this: in the former, the map *is* the territory insofar as it is granted an autonomous, aesthetic status and creates its own world; in the latter, the map *is not* the territory insofar as the text highlights the discrepancy between map and territory, creating an experience of space and place in the poem that cannot be mapped.

Graham Smith, "*Visibile Parlare*": Rauschenberg's drawings for Dante's *Inferno*

The principal goal of this article is to determine how closely Robert Rauschenberg engaged with the *Inferno* to create modern images that make visible Dante Alighieri's fourteenth-century poetry. The first part explores the physical and visual nature of the drawings; the second provides a context in Rauschenberg's career during the early 1950s; the third provides an account of the production of the illustrations, drawing on the application for a fellowship that Rauschenberg made in 1958 to the John Simon Guggenheim Memorial Foundation; the fourth reviews the early reception of the drawings, focusing on papers written by both John Cage and Dore Ashton; the fifth considers later scholarship by Laura Auricchio, Rosalind Krauss, Thomas Crow, and Hiroko Ikegami; and the sixth considers Rauschenberg's drawings in relation to manuscript illuminations made by Sandro Botticelli in the fifteenth century. The remainder of the article identifies a number of images that Rauschenberg appropriated from the contemporary print media and considers specifically how he used them to illustrate Dante's text. The paper concludes that Rauschenberg did indeed adhere closely to Dante's text while also making "mute poetry" in a modern idiom.

Rebecca N. Mitchell, '*Cultivated Idleness*': Carlyle, Wilde, and Victorian representations of creative labour

This article defines two visions of artistic creation prevalent in the mid-to-late nineteenth century. The first is typified by Ford Madox Brown's *Work* (1852–65), an image that champions the nobility of physical labour, and sees its literary rendering in Thomas Carlyle's oeuvre. Using the story of the writing and destruction of Carlyle's *French Revolution* manuscript as a guiding example, it is argued that a narrative equating intellectual and creative production with hard, physical labour was consciously developed and mediated by the press and public. While this model of authorial industry and effort has for many come to stand for high Victorian creative agency, it was not uncontested in its time. In contrast, the article traces an equally compelling, concurrent counter-narrative, one that was codified by Henry Wallis's post-Romantic image of the dying poet Chatterton and which was exemplified in Oscar Wilde's affectation of

authorial indolence. These contrasting versions of artistic agency demonstrate the negotiation of creative labour that defined the reception of British authors and their work from the 1850s to the fin de siècle.

Brent Krammes, "Graphically individualized": visual art and representation in Melvin Tolson's early poetry

This article examines the frequently overlooked poetry of Melvin Tolson to explore how Harlem Renaissance-era poetry contends with visual technological race bias. Building on cultural criticism from bell hooks and Richard Dyer, it looks beyond the Jazz movement to consider how Tolson's engagement with older visual forms provides a more complete picture of the 1920s' and 1930s' cultural moment. In two poetry collections, Tolson turns to visual forms, the chiaroscuro technique in painting and the woodcut print, to emphasize the pervasive nature of racial bias. This article recontextualizes Tolson's work within 1920s' and 1930s' graphic arts culture: Aaron Douglas, Rockwell Kent, and others, to assert a poetics of hybridity between high and low, modern and vernacular, and visual and literary production. Tolson's appeals to visual forms structure subsections of poems to envision innovative collaboration predicated on strong African American artistic achievement and self-assertion through visual-poetic forms like silhouettes, etchings, and pastels. Tolson's manuscripts persist as counter-galleries against stereotypical images of African Americans that overwhelmed more dominant visual forms like photography and painting, and remind us that visualization can resist as well as subjugate.

Betsy Chunko-Dominguez, "Playing on Timbrels": the margins of the Rutland Psalter

This article explores the relationship between the marginal imagery and text of the Psalms within the thirteenth-century Rutland Psalter. It is argued that certain marginal images, which appear predominantly secular in nature, interact with and illuminate the text of the Psalms in surprising ways. These marginal figures evince a dynamic creative process in which a secular body of illuminators used words and phrases on the page to initiate playful and often quasi-literate pictorial responses. Furthermore, in at least one instance the margins of the Rutland Psalter interact with not just the words of the Psalm but the meaning behind them. The bas-de-page figures accompanying the miniature of Jacob's Dream of the Ladder at the start of Psalm 80 encourage the viewer to contemplate the text of the Psalms, much like the textual glosses stemming from the writings of St. Jerome. Ultimately, this article suggests that the margins were, at their time of creation, a novel way of reinforcing the text for a lay viewer. The very puzzle of encountering an esoteric image could, as a mental exercise for the lay viewer, heighten his or her personal engagement with the page.

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Nina Parish, Emma Wagstaff, *Pierre Lecuire: assessing the coexistence of the material and the virtual in his Modernist publishing project*

This article considers the publishing project of French writer and book producer Pierre Lecuire (1922–2013), a key figure in the French world of artists' books, with a particular focus on his collaborations with artist Nicolas de Staël that were never realized in the form initially envisaged for them. It examines, first, Lecuire's well-established interest in the materiality of the book form through exquisitely produced collaborations with such artists as Zao Wou-Ki and Geneviève Asse, and the suggestion that he aspired to an 'ideal' book that would be experienced through all the senses rather than simply read. However, the article goes on to argue that this emphasis on the material is, rather, inseparable from the virtual once unfinished and absent books and associated documents also created by Lecuire are taken into account. With de Staël, for instance, he planned to stage a series of ephemeral *Ballets-Minute*, a project that was not achieved, but they did lead to two associated books. Lecuire presents the documents as relics of unrealized projects, thereby foregrounding the process of production and controlling the narrative of his own contributions. The article concludes that the unfinished project and the provisional fragment play an essential role in Lecuire's work, which places it within a broader Modernist context.

Stiliana Milkova, *Ekphrasis and the frame: on paintings in Gogol, Tolstoy, and Dostoevsky*

Theories of ekphrasis—the literary description of an artwork—have traditionally addressed the figurative contest between verbal representation (text) and visual representation (image) that structures the trope. Little attention has been paid to the material, physical aspect of the artwork and especially the solid, touchable picture frame. This article examines the function of the frame-as-object in the context of ekphrasis and nineteenth-century realist narrative. It argues that the physical border of the picture frame operates as a demarcating device in the ekphrastic text, as a door-like liminal space that outlines and

maintains the boundaries of representation. Moreover, the picture frame's material presence facilitates both representation and perception in the nineteenth-century realist text. It renders the artwork described more visible, touchable, real. Three nineteenth-century Russian literary works serve as case studies: Nikolai Gogol's story "The Portrait (1842)," Lev Tolstoy's novel *Anna Karenina* (1873–77), and Fyodor Dostoevsky's *The Idiot* (1869). By analyzing ekphrastic scenes in which painted figures step out of the picture frame, this article shows how the frame becomes intertwined with questions of representation, aesthetics, and realist narrative.

Lucy Donkin, *Following the footsteps of Christ in late medieval Italy: Pietro Pettinaio's vision of St Francis*

The life of Pietro Pettinaio, probably composed in the early fourteenth century, recounts how the *beatus* had a vision in Siena cathedral in which he saw angels scatter a line of ashes on the pavement. Christ walked along it, leaving his footprints, followed by a series of saints. After the majority had almost obliterated the imprints, St Francis was able to find and walk in them exactly, showing him to be the most Christ-like. This article explores the way in which likeness is expressed in Pettinaio's vision, presenting it as innovative and radical. The ephemeral, visionary imprints occupy a place of tension between the verbal and the material, more specifically between the metaphor of following someone's footsteps and the treatment of permanent Christological and saintly *vestigia*, which were protected from being trodden on. It is argued that the events of the vision were not only enabled by the identity claimed for Francis by his followers, who saw the saint as *alter Christus*—another Christ, but were also informed by the contemporary associations of the floor surface, including the cross of ashes drawn on the pavement during the rite of church dedication, and the potential of liturgical markers to express shared identities. The final part of this article considers why the vision could be described in words but not represented visually, with reference to the iconography of trampling.

Sally Bushell, *Paratext or imagetext? Interpreting the fictional map*

This article is concerned with the relationship between a fictional map and a fictional text and the way in which we understand and interpret that relationship. It explores visual-verbal relations (between map and text) through meaningful elements relating to the juxtaposition of these two forms within the covers of a book. Its primary interest is in determining the nature of the dynamic between map and text, arguing for a more integrated model of interpretation. The first part of the article, therefore, draws upon Gérard Genette's account of the paratext in order to consider to what extent the fictional map functions in a paratextual role. The article then explores the spatial and material relationship between map and text by applying Genette's four key paratextual aspects—location, temporality, communication and function—to an analysis of the fictional map, with particular attention paid to two examples from Arthur Ransome and J. R. R. Tolkien. The article then reflects on the strengths and limits of this approach and incorporates the alternative offered by W. J. T. Mitchell's formulation of the 'imagetext'.

Stephen Cheeke, 'Fantastic Modernism': Walter Pater, Botticelli, and Simonetta

'Fantastic modernism' is the phrase Margaret Oliphant used to describe what she took to be the 'grotesque misrepresentation' of Walter Pater's chapter on Botticelli in *The Renaissance* (1873). She meant that Pater's reading of the painter's supposed 'heresy', and the attribution of the melancholy of his Madonnas to an anti-Christian sentiment, was an historical anachronism of the worst kind. This article looks at Pater's Botticelli in relation to the history of the 'myth' of Simonetta Vespucci, traces the importance of this myth to Pater's reading, and presents a more sympathetic case for the value of creative anachronism as a way of encountering the past. The notion of a single historical person ('tradition connects it with Simonetta') who took the roles of mythological and Christian personae alike underpins the central argument of Pater's chapter. According to Pater, Botticelli's paintings present a sequence of female persons in which is repeated the same psychological dilemma—a resistance to the role she is required to play within a mythological or religious narrative. The article connects this notion of a psychologized dilemma to the broader question of the encounter between classical antiquity and Christianity in the Florentine Renaissance, as it was conceived in nineteenth-century writing on art, comparing Pater's reading with those of John Ruskin, John Addington Symonds and others. Finally, some observations are made about the afterlife of Botticelli's principal female figure and its relation to Pater's reading.

Malika Maskarinec, *Paul Klee and the genesis of form*

Though better known as a painter and draftsman, Paul Klee's copious writings unfold some of the twentieth century's most penetrating meditations on the topic of form. In a close reading of selected texts, I disclose an elementary genetic structure iterated throughout Klee's lifetime across three different semantic registers, as an instance of cosmogony, of biological inception and the artistic process. Those iterations outline a coherent logic to the genesis of form, which, in turn, reveals conceptual commitments underlying Klee's thought systematically overlooked in the relevant scholarship. In particular, Klee imagines form as an unfolding unity of energy and matter. At the same time, and more surprisingly, he

also reflects on a more idealistic fantasy of a pure idea that precedes any incarnation in matter. He identifies the source of this idea as the artist who has cultivated his masculinity in a strict economy of libidinal energy. Furthermore, I show a Romantic concept of form as endogenous process informs Klee's thinking about form with which he was most likely familiar from his reading of Johann Wolfgang von Goethe. The article thereby shows how form conceived as endogenous process remains salient for modernism and the conceptualization of abstract art.

Lisa Reilly, Mary B. Shepard, "Sufferance fait ease en temps": word as image at St Michael-le-Belfrey, York

Nestled in the northeast corner chapel (window nII) of the parish church of St Michael-le-Belfrey, York, is a puzzling tracery light containing a roundel with a silver-stained disk inscribed with a corkscrew banderole in the center. The inscription, in Anglo-French, reads "Sufferance fait ease en tempe"—which can be best translated as "In time, from suffering comes ease." This article, the first to consider the roundel, identifies it as a fifteenth-century work—which places it a century earlier than the building in which it resides. Not original to its current location (or to the sunrays that now surround it), the roundel is discussed in terms of its design and possible provenance, as well as its relationship to devotional practices in England in the fifteenth century and its conspicuous use of Anglo-French.

Jennifer Borland, *Freeze-framed: theorizing the historiated initials of the Régime du corps*

This article offers a critical apparatus for analyzing a specific pictorial form, the historiated initial, found in several illustrated copies of the late medieval health guide known as the *Régime du corps*. In many of these initials, a single moment has been selected to represent a corresponding textual chapter; often the scene depicted is a particularly unresolved moment in the process of treatment. I propose that these initials functioned as open-ended episodes, freeze-framed moments in which the results of the treatment depicted are intentionally made unclear. This specific form of the historiated initial, which is monoscopic rather than one in a series of images, may initially seem static, but it actually creates an unexpected context for narrative potentiality through in-progress scenes that remain open to the viewer's resolution. The users of these household health guides were uniquely positioned to follow the guidance of the manuscript's didactic text while imagining the various possibilities or endings suggested in the unresolved scenes of the initials.