RIVISTE ITALIANE

Aisthesis, 9, 2 (2016)

http://www.fupress.net/index.php/aisthesis/index

Je est un autre. Mimicries in nature, art and society

Pietro Conte, Filippo Fimiani, Michel Weemans, *Foreword*

Bertrand Prévost, *Camouflage élargi. Sur l'individuation esthétique*

Animal camouflage is said to be a mode of being negative, implying a setback visibility. On the contrary, we try here to restore all its aesthetic positivity considering the singularity of extremely varied forms it produces. It soon becomes apparent that the camouflage forces us to question the privilege of individuality and traditional drawdown on singularity. The disruptive camouflage, especially, that crushes the individual formal unity provides the argument in favor of an individuation with the environment, and more with the world: the animal camoufleur disappears under only an individual visibility; it appears on the contrary in all its pre-individual splendor when it involves with environment components to make them the most expressive.

Valeria Maggiore, *L'estetica del camuffamento animale. Riflessioni sul mimetismo biologico*

This article wants to investigate the logic of mimicry and their communicative function in animal life adopting an aesthetical perspective. The relationship between appearance and not-appearance, between the act of making itself visible and the act of disguising itself, is investigated starting from the morphological thought of the Swiss biologist Adolf Portmann, in a continuous dialogue with great thinkers of past and actual time – Johann Wolfgang Goethe, Hannah Arendt and Roger Caillois – and with the artistic illustrations of the American painter Abbott Thayer, concerned with the laws of color camouflage. This productive relationship among biology, aesthetics and artistic practice allows us to show that the sphere of the skin, far from being "superficial" and meaningless, is the privileged point of view for a true semiotics of the visible.

Roy R. Behrens, *Setting the Stage for Deception. Perspective Distortion in World War I Camouflage*

During World War I, in response to substantial advancements in wartime surveillance, it became a common practice to rely on "vision specialists" to devise effective methods of fooling the enemy (tromper l'ennemi). These methods, collectively referred to now as camouflage, were designed by so-called camoufleurs, men who in civilian life had been trained as artists, graphic designers, architects, and theatre scenographers. Among the techniques they employed (for both ground and ship camouflage) were perspective-based spatial distortions, of the sort that are also frequently used in theatrical set design, trompe l'oeil paintings, and wildlife displays (called habitat dioramas). This paper describes these methods, explains how they were intended to work, and discusses their effectiveness.

Maite Méndez Baiges, *Il camouflage nel campo allargato. Variazioni su Disruptive Pattern Material e Dazzle Painting nella cultura visiva contemporanea*

The First World War was the scenario that led to the invention and systematic use of military camouflage techniques. Between them, the two fundamental modes of static or pictorial camouflage: mimetic, known as Disruptive Pattern Material, and the naval, called Dazzle Painting. Avantgarde artists contributed to their birth. Immediately, there was the transfer of these techniques to the civilian sphere, revealing that its essentially practical essence did not prevent the exploitation of its aesthetic potential by contemporary visual culture. Throughout the twentieth and twenty-first centuries the fields of art, architecture and design continue importing and exploiting the strategies of these two types of military camouflage. This article analyzes the artistic potential of static military camouflage devised during World War I and its impact on the setting of an expanded notion of camouflage. If the camouflage was in its origins and early

history a form of disclosure of modern art on a global scale, the use of DPM and Dazzle by contemporary artists, is a form of dissemination of military camouflage to civil level. We explore a double investment produced by military camouflage: providing avantgarde art with a practical sense, and providing camouflage with an aesthetic sense.

Andrea Mecacci, *Aesthetics of Fake. An Overview*

The word «fake» and its several synonyms (copy, forgery, simulacrum) touch on a number of ontological and mimetic issues that since Plato have led directly to contemporary debates. In the present survey we will try to outline a «grammar of fake» through three points: a) the issue of pseudos in Plato and its impact on contemporaneity; b) the notion of hyperreality as absolute fake; c) the dimension of operative fake, grasped in its postmodern enucleation.

Erik Bullot, *Animal Flicker*

Leafing a book quickly creates metamorphoses of its images and illustrations. Cinema as a medium is based on such visual discontinuity. Both Paolo Gioli, the Italian filmmaker, and Stan Brakhage in America, made very interesting flicker films with and about insects and butterflies : Farfallìo (1993) and Mothlight (1963). Is the buttefly miming the filmic device? To what extent has a film to disguise its mechanism? What is the relation between animation and the animal? I intend to scrutinize the link between flicker film and animality in regard of camouflage and mimicry.

Anton Killin, *Reflections on imitation, vocal mimicry, and entrainment*

It is my contention that understanding natural phenomena such as vocal mimicry can bolster theories of the evolution of language and music as well as inform evolutionary and naturalistic aesthetics more generally. In this commentary I present this phenomena as a case study in order to stimulate further aesthetic theorising.

Brenno Boccadoro, *Protée et Caméléon. Mimétismes, calembours harmoniques et dissociation des formes dans la musique de la Renaissance*

In the realm of language a special case of mimetic illusion is the calembour, where the sound of a phrase signifies something else than what is written. At the end of the XVI century the artistic expression of this phenomenon gave birth to the paintings of Arcimboldo, who separated the contour of an object form the linear organization of the surface, in order to feature another object, through a kind of "polyphonic" dissociation between meaning and form. Strangely enough, nothing has been written, in modern musicology, about the musical analogue of this phenomenon, but one can prove that it was not confined to paintings. The art of dissociating signs and meanings, was very well known by musicians not only through poetics, but also through musical mathematics, and above all by the study of the ancient Greek theory of metabolai, about the qualitative change of an harmonic form through the ambiguity created with others forms.

Giancarlo Alfano, *"Être comme tout le monde". Per un'archeologia classicista del mimetismo sociale*

During the so-called Ancien Régime, the «Process of Civilization» consisted in an education of the body and the language resulting in what we still call politeness. Being polite was to be politum, that is to say clean of any element not corresponding to an average condition. Such process tended to make equal all polite men, those who shared the same ideal of honnêtété. But, if all honnête-hommes had to be equal, or better identical, then identity resulted in the condition of being like all the others. In order to face this paradox, XVIIth and XVIIIth Century European culture developed a keen reflexion on the mask and the arrangement to society and the social eye. The first western theories of the mimetical identity think of identity as the result of a social transaction.

Markus Klammer, *Mimicry, Ekphrasis, Construction. "Reading" in Freudian Psychoanalysis*

The essay explores the concept of interpretation in Freudian psychoanalysis as an act of reading. Freud understands the appearance of dreams and unconscious phantasies in analogy to the structure of perceptual images. On the one hand, he conceives of the patients' verbal accounts of those images as a specific kind of ekphrasis. On the other hand, the images themselves are regarded as distorted versions of an underlying »dream text« rendering the fundamental desire that the images express and conceal at the same time. The essay shows that the complex system of translations between different layers of text and image in Freud is based on the assumption that the dream images themselves can be analyzed as texts only mimicking the »natural« appearance of perceptions. Freud's notion of the »rebus« is central to this discussion. The final part examines Freud's reading of Michelangelo's Moses statue in the church San Pietro in Vincoli in Rome. It demonstrates how the Freudian method of interpretation itself reduces the sculpture to a set of signs, making it perform a mimicry of textual systems.

Luigi Trucillo, *Copie che sono solo la mia (con una nota di Filippo Fimiani)*

The understanding of the meaning of Jewish identity in Clement Greenberg's work follows the deep relationship between the conception of Modernism and the interpretation of Franz Kafka's short story The Great Wall of China. Greenberg, whose role as one of the first american popularizers of Kafka's narratives has been relevant, ascribes to the bohemian author an halachic reasoning closely related to his jewish origins. This strictly firm and normative mindset finds resemblances in Greenberg's modernist theory and critical practice, which, according to Susan Noyes-Platt's study, could be interpreted as a derivation, in many aspects, of his Jewish origins and, particularly, as the critic's need to preserve his intellectual thinking from the nazi-fascist advance. Moreover, the article proposes to interpret Greenberg's purism as a form of messianism, that is a faith in a future, but indefinitely belated, absolute purification of the medium.

This paper is meant as a contribution to the general issue of authenticity in musical performances, an issue often debated at a rarefied, speculative level, by introducing a comparison between three case studies consisting of the performative choices in three renown recordings of performances of Bach's Fugue BWV 1000: two on the classical guitar (Andrés Segovia and Julian Bream) and one on the lute (Hopkinson Smith). This approach allows us to pursue in greater detail the tacit aesthetic and ontological underpinnings of such options. Finally, I use the conceptual apparatus gathered to argue that, generally 1) there are no good reasons to believe that a "historicist" approach, per se, will add aesthetic value to a performance and, in particular 2) it is perfectly adequate to use the modern classical guitar in performing Bach's works.

It is well known that common objects in the environment can evoke possibilities of action, but what about their bi-dimensional representation? Do pictures or paintings that represent action-related objects evoke the same possibilities of actions of the objects that they represent? In contemporary cognitive science, there are two contrasting views on this issue. On the one hand, the ecological-dispositional approach to perception supports the idea that viewing depicted objects as endowed with the potential for action is nothing but an illusion. On the other hand, recent findings show that our motor system is activated by the perception of both real and depicted action-related objects, and this activation plays a functional role in planning motor acts. A broad analysis reveals that the activation of the motor system during perceptual tasks plays a crucial rule in processing the practical meaning of the concrete objects and of the abstract representations of them. This evidence has consequences to our understanding of the way we experience pictures and paintings.

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Edoardo Greblo, *Niente altro che esseri umani*

Antonello Sciacchitano, *Verso la psicoanalisi del soggetto collettivo*

Paolo Godani, *Per un'archeologia del carattere*

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http://autaut.ilsaggiatore.com/

Calvino sospeso

Pier Aldo Rovatti, *Dentro i silenzi del signor Palomar*

Davide Zoletto, *Marcovaldo, straniero in città*

Antonello Sciacchitano, *"Una storia sui vari gradi di esistenza"*

Stefano Tieri, *Invisibili o invivibili? Le nostre città attraverso Calvino*

Paolo Zanotti, *Il gioco e il Grande Gioco. Sul Sentiero dei nidi di ragno*

Nicola Narciso, *Le altre Lezioni americane*

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Edoardo Camurri, *Finnegans Wake, un'opera psichedelica*

Raoul Kirchmayr, *Warburg e l'antropologia evoluzionista. Note di metodo su survival e Nachleben*

Linda Bertelli, *Osservazioni sull'inconscio ottico*

Diana Napoli, *Il fantasma del padre e la sua legge. Il Mosè di Freud da Certeau a Derrida*

Engramma. La tradizione classica nella memoria occidentale, 138 (settembre/ottobre 2016)

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

Dal cosmo all'uomo e ritorno. Mnemosyne Atlas, Tavola B

Maurizio Ghelardi (a cura di), *Aby Warburg, Mnemosyne. Einleitung. Introduzione al Bilderatlas (1929)*

Seminario Mnemosyne ClassicA, *Mnemosyne Atlas, Tavola B. Materiali e dettagli*

Seminario Mnemosyne ClassicA, *Dal cosmo all'uomo e ritorno. Lettura di Tavola B del Mnemosyne Atlas di Aby Warburg*

Victoria Cirlot, *La visión cósmica de Hildegard von Bingen (folio 9r del manuscrito de Lucca)*

Engramma. La tradizione classica nella memoria occidentale, 139 (novembre 2016)

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

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Giulia Bordignon, Olivia Sara Carli, *Editoriale*

Elisa Bernard, *La gestualità del dolore rituale tra parole e immagini*

Salvatore Arturo Alberti, *"Trinacriis tumulis ditior euge, lapis": il sarcofago di Andrea Guardi in memoria del viceré Niccolò speciale (1445)*

Marina Toropygina, *Iconology begins. Aby Warburg, his concept of symbol, and the strides of iconology (Moscow 2016)*

Victoria Cirlot, *Aby Warburg y Gertrude Bing, Diario romano. Edición Española*

Bianca Fasiolo, Robert Ohrt, *Aby Warburg. Mnemosyne Bilderatlas. Exposition at ZKM Karlsruhe 2016*

Engramma. La tradizione classica nella memoria occidentale, 140 (dicembre 2016)

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

Figure della malinconia

Maria Bergamo, Monica Centanni, Daniela Sacco, *Editoriale*

Seminario Mnemosyne ClassicA, *Figure della malinconia attraverso l'Atlante della Memoria*

Sara Agnoletto, *Tra ignavia e perseveranza: il doppio valore della Melancholia nella "Calunnia di Apelle" di Sandro Botticelli*

Massimo Cacciari, Raphael Ebgi, *"Umanesimo tragico". Presentazione di "Umanisti italiani. Pensiero e Destino", Einaudi 2016*

Seminario Mnemosyne ClassicA, *Mnemosyne Atlas. Un indice completo dei materiali*

Estetica. Studi e ricerche, 1 (2016)

https://www.mulino.it/riviste/issn/2039-6635

Aldo Masullo, *Dialogo di Pietro Abelardo e Pulcinella*

Riccardo Dottori, *La iper-realtà della maschera in Giorgio de Chirico*

Daniela Calabrò, *Di un'esistenza "a fior di pelle". Introduzione a "Peau essentielle" di Jean-Luc Nancy*

Jean-Luc Nancy, *Peau essentielle*

Franco Rella, *L'eclisse del desiderio*

Mario Vergani, *Contrattempi. Riflessioni filosofiche sulla poetica di Giorgio Caproni*

Barnaba Maj, *"Die Verwandlung" di Kafka: un'analisi linguistica e narrativa (parte I)*

Daniele Guastini, *"Phantasia e "mimesis" nella filosofia di Aristotele*

Paolo Felice Sacchi, *Il classico e il suo doppio*

Luca Cesari (a cura di), *Una tensione verso il mondo dell'eteronomia e della poesia. Il carteggio Antonio Banfi-Luciano Anceschi (1934-1955)*

Raffaele Milani, *Sguardi oltre il confine. Per un'ontologia della rappresentazione*

Grazia Marchianò, *Esterno-interno, bíos e zoè nella percezione di una mente unificata*

Marcello Ghilardi, *Scrittura e crisi. La "calligrafia" giapponese (sho 書) tra XIX e XX secolo*

Yuko Nakama, *The Aesthetics of Nature in Japanese Art in the Concept of "fūryu" (Con un testo di Kuki Shuzō)*

Francesco Vitucci, *La riscrittura come ponte tra due mondi. Lacfadio Hearn e la diffusione della tradizione fantastica giapponese*

Laura Ricca, *L'uomo e la natura in Giappone: omologia e conoscenza di sé (Con un testo di Õnishi Yoshinori: "Sentimenti verso la natura")*

Masahiro Hamashita, *Why Be Aesthetics? Some Comments on the Japanese Attitudes to Cherry Blossoms*

Francesco Lizzani, *Sulla grandezza del minore: "raku", il tao della ceramic per il sinolo di etica ed estetica*

Francesco Eugenio Barbieri, *Il palcoscenico della metropoli. Cento vedute contemporanee di Tōkyō nella narrativa di Matayoshi Naoki (Con due testi di Matayoshi Naoki)*

Hidemichi Tanaka, *What is Japanese Baroque?*

Harahiko Fujita, *Education Design. A Comparative Approach*

C. Spenuso, with C. Cotton, O. Meo, A.-K. Rastenberger, D. Curti, B. Burbridge, *Forum on Charlotte Cotton, "Photography is magic"*

Federica Frattaroli, *"Merleau-Ponty e le possibilità della parola": introduzione*

Luca Vanzago, *Metamorfosi. La questione dell'espressione nella filosofia di Merleau-Ponty*

Merleau-Ponty's notion of expression originates from his interests in the bodily subjectivity and is rooted in his phenomenology of perception, where he discusses language and speech in the light of his notion of embodiment. Yet this first achievement leaves some questions open. In his deepening of the problems of perception Merleau-Ponty is led to relate perception and expression in the light of a renovated investigation of the ontological implications of the former, which also leads to articulate more widely the latter. Merleau-Ponty encounters De Saussure's diacritical and structural approach to language and integrates it within a processual understanding of Being. In this paper some aspects of the evolution of this themes are discussed and evaluated.

Roberta Dreon, *Merleau-Ponty from perception to language. New elements of interpretation*

The paper investigates the relations between perception and language in Maurice Merleau-Ponty's philosophy in the light of the recent publications of the course notes dating back to the early fifties, Le monde sensible et le monde de l'expression and Recherches sur l'usage littéraire du langage. The first course gives us an articulated conception of expression, which plays a decisive role in explaining the continuity between perception and language. Perception is closely associated with linguistic acts of parole and sharing an expressive, diacritical structure analogous to the one characterizing linguistic meanings. Nonetheless some philosophical problems regarding Merleau-Ponty's basically phenomenological method of searching for the roots of linguistic meanings in perceptions are considered. In the second course the idea of the two alleged languages finds support and is developed in a more radical direction through Merleau-Ponty's engagement with the experience of the writer trying to find new

words to convey his own experience of the word. This emphasis on the langage conquérant at the expenses of ordinary shared linguistic practices is critically considered, also in the light of other research trajectories followed by the French philosopher in the same period.

Raphael Gély, *Corps, image, expression. Réflexion à partir de Merleau-Ponty*

The article aims at developing an analysis of some Merleau-Ponty's thesis concerning art, perception and ontology, and takes freely the cue from his reflections. In a nutshell, it argues that the creative significance of expression is deeply linked to an essential process, namely the process in which the human body becomes an image.

Jeanne-Marie Roux, *L'inassignable différence du vrai et du faux. Le problème du langage dans les cours de Merleau-Ponty sur la littérature*

Criticizing linguistic idealism, Merleau-Ponty conceives the linguistic domaine through the prism of speech. The paper analyses the way in which Merleau-Ponty, in his courses concerning literature in the first half of the fifties, raises the issue of the emergence of ideality through the linguistic act, and what he proposes, in dialogue with Paul Valéry, to settle it.

Rivista di estetica, n.s. 62 (2016/2)

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

Omologia e analogia

Andrea Pinotti, Salvatore Tedesco, *Introduzione*

Adolf Portmann, *Omologia e analogia. Un problema fondamentale per la comprensione della vita*

Salvatore Tedesco, *La costruzione del concetto di omologia e i vincoli materiali della forma*

Alessandro Minelli, *Tracing homologies in an ever-changing world*

Claudia Rosciglione, *La flessibilità dell'organizzazione biologica. Strutture e funzioni alla luce di un modello gerarchico e pluralista dell'omologia*

Georges Didi-Huberman, *La somiglianza per nebbia, o il risonatore psichico dell'«immagine-milieu»*

Andrea Pinotti, *Chi ha paura dello pseudomorfo?*

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Pierangelo Dacrema, *I vantaggi di un'economia postmonetaria*

Maurizio Ferraris, *Il complotto di Heidegger*

Studi di Estetica, IV serie, 6 (2016/2)

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

Values judgments: aesthetics and ethics

Alan H. Goldman, *Aesthetic and moral judgments: analogies and differences, real and apparent*

This paper compares aesthetic to moral judgments in regard to the properties they ascribe, their supposed support by appeal to principles, their phenomenology, the nature of arguments supporting them, and their truth. It finds a similarity in the structure of properties ascribed, an absence of usable

principles in both domains, and a similar phenomenology that supports realism in neither. Arguments in both domains begin by checking that the judges are competent, although competence in moral judges differs from that of aesthetic critics. The most important difference emerges in later stages of supportive arguments, where there is a requirement of coherence in moral judgments that does not apply to their aesthetic counterparts. This leads to a different characterization of truth in the two domains.

Caj Strandberg, *Aesthetic Internalism and two normative puzzles*

One of the most discussed views in metaethics is Moral Internalism, according to which there is a conceptually necessary connection between moral judgments and motivation to act. Moral Internalism is regarded to yield the prime argument against Moral Cognitivism and for Moral Non-Cognitivism. In this paper, I investigate the significance of the corresponding claim in metaaesthetics. I pursue two lines of argument. First, I argue that Aesthetic Internalism – the view that there is a conceptually necessary connection between aesthetic value judgments and motivation to act – is mistaken. It follows, I maintain, that the most important argument against Aesthetic Cognitivism, and for Aesthetic Non-Cognitivism, is flawed, and that the latter view presumably is incorrect. Second, I argue that considerations with regard to Aesthetic Internalism give rise to two normative puzzles with relevance for the normative domain in general. The most plausible solution to these puzzles entails, I maintain, that we need to revise the established view about normative judgments. Moreover, I propose a novel externalist account of aesthetic value judgments.

Marco Tedeschini, *Il pre-giudizio del disgusto tra conoscenza e valutazione. A partire da Aurel Kolnai*

In this paper I claim that disgust has a logic. This logic does not let us differentiate aesthetic and ethical value judgements, and shows that there are cases in which they overlap. In order to show this, I will consider Aurel Kolnai's phenomenological analysis of disgust.

Silvia Vizzardelli, *Estetica ed etica: i luoghi dell'imminenza*

In order to shed light on the strict relationship between aesthetics and ethics, it seems useful to call into question psychoanalysis, particularly the Lacanian thought. The Séminaire VII, dedicated to the relationship between good and beautiful, identifies the concepts of "sublimation" and "imminence" of desire as a key for understanding this relationship. "Good" and "beautiful" are not the targets of values that push forward the psychic life, but they are behind us, and they can be approached through a step back in life that, thanks to a topological twist, inaugurates its trade with desire and death. According to Lacan, an ethically sustainable lifestyle is one that knows how to stay in the imminence of desire, even with its destructive components, and for that it performs its proximity to the aesthetic experience.

Simona Chiodo, *The inclusive ideal. A standard for our aesthetic and ethical judgments*

Kant's notion of ideal can promisingly guide us in making both aesthetic and ethical judgments. The article articulates an analysis of Kant's notion of ideal and a proposal about the way we can use the inclusiveness which seems to characterize this notion as a standard for both our aesthetic and our ethical judgments. The last part of the article focuses on how we can use the inclusiveness of the ideal in order to decrease the divergence between judging (which is something that should be guided by the ideal, i.e., by an inclusive standard, more respectful of what diverges from the majority) and legislating (which is something that, paradoxically enough, is frequently guided by an exclusive standard, less respectful of what diverges from the majority).

Maddalena Mazzocut-Mis, *Artisticità e valori etici. Diderot davanti a un quadro*

Any acknowledgment of the "artisticity" entails the acknowledgement of a "value judgment". Diderot's Salons demonstrate, once again, the accuracy of this statement. When Diderot "describes" the paintings exposed at the Salon Carré du Louvre, when he claims the artisticity of one work over another, that description is a value judgment that, according to Diderot, also entails an ethical issue, since being a painter means working both artistically and morally.

Stefano Colonna, *Erasmo, la polemica sull'Antico e l'Italia*

Antonio Cuccia, *Una scheda su un disegno raffigurante l'Andata al Calvario qui restituito a Polidoro da Caravaggio*

Francesco Paolo Campione, *Un prototipo delle riviste d'arte in Italia: la "Deca di Belle Arti" (1813)*

Tra il 1806 e il 1815, a seguito dell'invasione del Regno di Napoli da parte delle truppe di Napoleone, la Sicilia fu sottoposta all'occupazione militare degli Inglesi, che fecero dell'Isola un protettorato della Corona. Da una parte essi avevano assunto il ruolo di tutori dei sovrani borbonici per bilanciare le forze nello scacchiere del Mediterraneo; dall'altra, essi avevano tutta l'intenzione di rafforzare i propri interessi commerciali e finanziari in Sicilia. Risale a una breve parentesi di questo turbolento periodo la pubblicazione di una delle prime riviste d'arte in Italia, la "Deca di Belle Arti" pubblicata per una sola annata nel 1813. La sua palese adesione al partito filo-britannico e il sostegno alla Costituzione liberale emanata l'anno precedente si rivelano anche negli articoli nei pochi numeri della rivista, che coniugano l'informazione sull'arte a un acceso animus politico. Il fallimento della Costituzione del 1812, tramontata per il disimpegno militare degli Inglesi, e il progressivo allontanamento da parte del pubblico, determinarono la fine della rivista e con essa la scomparsa di un interessante esperimento culturale.

Maria Chiara Bennici, *La ricognizione siciliana di Giovanni Morelli e Gustavo Frizzoni*

Il presente lavoro è dedicato alla ricognizione siciliana di Giovanni Morelli e Gustavo Frizzoni, contenuta nelle pagine dei fascicoli siciliani del faldone S.161 Inf., conservato nella Biblioteca Ambrosiana di Milano, che contiene quella che si configura come la versione frizzoniana manoscritta del cosiddetto "doppio catalogo" intrapreso da Giovanni Morelli nel 1874. I due studiosi, prima per incarico governativo, e, in seguito alla caduta del governo, per il desiderio di portare a termine comunque un progetto già avviato e per sete di conoscenza, si imbarcarono alla volta della Sicilia, si approcciarono all'arte dell'isola, e ne registrarono le opere più significative, con lo scopo di aggiungere un'altra tessera di quel mosaico che altro non era se non un catalogo delle principali opere del territorio nazionale, redatto al fine di approntare uno strumento che facilitasse le operazioni di tutela e conservazione dei capolavori, sempre più minacciati dalle brame di esperti e collezionisti stranieri.

Elvira D'Amico, *La via di Palermo. Una sconosciuta copia dei Maratti dell'Oratorio di S. Cita nella chiesa della Madonna del SS. Rosario di Milazzo*

L'articolo studia una tela raffigurante di ignoto artista settecentesco. Custodita nella chiesa della Madonna del SS. Rosario di Milazzo, l'opera è copia della Madonna del Rosario e Santi che il pittore Carlo Maratti eseguì per l'Oratorio del SS. Rosario in S. Cita di Palermo (1695).

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RIVISTE STRANIERE

Boletín de Estética, 37 (2016)

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

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Francisco Naishtat, *¿Dónde está William Shakespeare? La tempestad entre ambas orillas del océano*

The Tempest of Shakespeare belongs together with *The Winter's Tale* (1611) and *Henry VIII* (1612) to the very last writings of the English playwright, and critics say it is even the last play that Shakespeare wrote alone; furthermore it is accepted that this play, supposed to be written in 1610-1611, just six years before the death of the author in 1616, is amidst the most difficult works of Shakespeare, because of its scenic complexity, its richness of meaning and the overlapping on it of supernatural and (ante literam) "magical realism", together with geopolitical, ethical and philosophical dimensions. Among the most crucial philosophical points here is the incontestable fact that certain sentences of the play are literally taken from the Essays of Michel de Montaigne, and precisely from Des Cannibales, which is the chapter XXX of the Essays (1562), giving a palimpsest which would be familiar in nowadays "intertextuality". We try here to see *The Tempest* of Shakespeare through its dissemination of meaning in translations and resemantisations, understanding this play as a symbol of the encounter and misencounter with the Other, and seeing its effects in connection with the problem of Latin- American and European difference and identity, in the frame both of philosophy of history and of material

anthropology of history. Through this constellation of meaning we try to show how the meanings cross the ocean since Renan's Caliban (1878) to Dario's Caliban (1898) and to Rodo's Ariel (1900) from Europe to Latin America and return.

Marianela Calleja, *Las metáforas del tiempo en la música desde un punto de un punto de vista pragmatista*

This paper inquiries into the effects of the diverse forms of musical time on the listener. Departing from its ontogenesis, we can find a first moment in the temporal games from early childhood. We will concentrate on the effects caused by the listening of diverse temporal forms in music, which refer neither to any content in its "original" sense –in Donald Davidson's terms, linked here to Roger Scruton's thesis on sound in opposition to tone– nor to any "extended" or more profound meaning identified with theories that link these experiences to ideas of time, but to associations or schema, common to all human activity. For this purpose, we will be aided by the theory of metaphor, its comparison to analogy, and specially, its dynamic position which emphasizes the importance of uses in a theory of meaning.

Valeria Castelló-Joubert, *El teatro de la Revolución francesa en el ocaso del imperio habsbúrgico: Hofmannsthal y Schnitzler*

The theater of the French Revolution on the decline of the Habsburg empire: Hofmannsthal and Schnitzler Abstract This paper seeks to establish whether the attention that both Hugo Hofmannsthal and Arthur Schnitzler lend to the French Revolution during the last decade of the nineteenth century is linked to the end of the "habsburgical myth", as Claudio Magris has argued, and wether that interest involves an aesthetic and political stance in favor of tradition or history. The analysis concentrates, on the one hand, on two Hofmannsthal's sketches dated in 1891 and 1893: the first is linked directly to the French Revolution; the second, in return, is inspired by the Austrian revolutionary episodes of 1848. On the other, it examines the Schnitzler's grotesque theater piece Der grüne Kakadu (The Green Cockatoo), written in 1898.

British Journal of Aesthetics, 56, 3 (July 2016)

http://bjaesthetics.oxfordjournals.org/

Carolyn Korsmeyer, *Real Old Things*

Although we experience many cultural artifacts by way of reproductions, there remains a particular thrill in experiencing genuine objects—'real things'. I argue that genuineness is a property that possesses many dimensions of value, including aesthetic value. Typically, aesthetic qualities are perceptual, but genuineness is not a perceptual property. I investigate the aesthetic dimensions of genuineness by considering the role of touch in encounters with old things, using the example of an ancient bronze figurine whose reputation as genuine has waxed and waned, along with its aesthetic assessment.

Gregory Currie, *Aesthetic Explanation and the Archaeology of Symbols*

I argue that aesthetic ideas should play a significant role in archaeological explanation. I sketch an account of aesthetic interests which is appropriate to archaeological contexts. I illustrate the role of aesthetics through a discussion of the transition from signals to symbols. I argue that the opposition in archaeological debate between explanation and interpretation is one we should reject.

Christina Riggs, *Beautiful Burials, Beautiful Skulls: The Aesthetics of the Egyptian Mummy*

This article uses Egyptian burials of the Roman period as an entry point for considering aesthetics in relation to archaeology, ancient art, and human remains. Although some archaeologists and Egyptologists reject or ignore the concept of aesthetics, this article argues that it complements questions of ontology, materiality, and social practice that concern much contemporary archaeological thought. Moreover, engaging with aesthetics in the study of the ancient world requires archaeologists (and others) to reflect critically on the relationship between disciplinary histories and knowledge production, and to recognize the influence that earlier aesthetic models, such as racial science, continue to exert in current aesthetic encounters with ancient Egypt and its dead.

Owen Hulatt, *On a Naqadan Vessel—Our Aesthetic Response to and Restoration of Prehistoric Artefacts*

Prehistoric artefacts are capable of great beauty, despite our usually being in ignorance of the kind of cultural and interpretive practices which occasioned them, and which would make clear to us what such

artefacts meant (or indeed, if they were artworks in the modern sense at all). I argue that often our aesthetic response to these artefacts—where we have no firm knowledge of their cultural context—is bound up with their ability to present a kind of physiognomy of the historical relationship between such objects, the historical processes which produced them and went on to produce us, and ourselves. I claim further that this physiognomy, and the pathos associated with it, makes possible an aesthetic experience related to the dynamically sublime. I close by considering the consequences of this aesthetic experience for the restoration of prehistorical artefacts, and argue that it demonstrates and explains why—in these cases—a purist form of restoration is required.

Peter Lamarque, *Reflections on the Ethics and Aesthetics of Restoration and Conservation*

This paper looks at some of the principles behind restoration and conservation applied to ancient artefacts and architecture. A number of case studies are discussed, from medieval stained glass to buildings that have been damaged by fire. The paper ends with some remarks about the conservation of ruins. Underlying the discussion are questions about the kinds of obligations—both ethical and aesthetic— that might constrain the practices of restoration: what ought and ought not to be done in particular cases and how such decisions might be made. A broad conclusion is that different principles seem to operate in different cases and accordingly that different obligations obtain. Consideration is given to what grounds such principles and obligations.

Richard Stopford, *Preserving the Restoration of the* Pietà

In this paper, I consider Mark Sagoff's well-known discussion of the restoration of Michelangelo's *Pietà* (1978). Provocatively, he argues that the *Pietà* should not have been restored to its undamaged state after it was attacked. I argue that Sagoff is mistaken in this. His analysis of restoration is a result of his working view of the *Pietà*'s identity. Using a modal analysis of counterfactual damage to the *Pietà*, I argue that the notion of identity at work in his view is deeply problematic. I provide an alternative analysis of the *Pietà*: one which supports the restoration project, provides an alternative metaphysical basis for the identity of the work, and which still captures certain aesthetic intuitions which Sagoff has correctly identified. Whilst my metaphysical analysis is proposed just on the basis of the case of the *Pietà*, the metaphysical and conceptual analysis involved would be helpful in considering issues in the identity of artworks more generally.

Contemporary Aesthetics, 15 (2017)

http://www.contempaesthetics.org/newvolume/pages/journal.php

Michael Ranta, *Master Narratives and the Pictorial Construction of Otherness Anti-Semitic Images in the Third Reich and Beyond*

Critical Inquiry, 43, 2 (Winter 2017)

http://criticalinquiry.uchicago.edu/current_issue/

Lauren Berlant, Sianne Ngai, *Comedy Has Issues*

David Carroll Simon, *The Anatomy of Schadenfreude; or, Montaigne's Laughter*

Norbert Elias, *Essay on Laughter*

Lauren Berlant, *Humorlessness (Three Monologues and a Hairpiece)*

Glenda R. Carpio, *"Am I Dead?": Slapstick Antics and Dark Humor in Contemporary Immigrant Fiction*

Peter Goodrich, *Proboscations: Excavations in Comedy and Law*

Gary Sullivan, *"You, Again?"*

Mark McGurl, *Gigantic Realism: The Rise of the Novel and the Comedy of Scale*

Joshua Clover, *Genres of the Dialectic*

Judith Farquhar, *You Had to Have Been There: Laughing at Lunch about the Chinese Dream*

Sianne Ngai, *Theory of the Gimmick*

Anca Parvulescu, *Even Laughter? From Laughter in the Magic Theater to the Laughter Assembly Line*

William Cheng, *Taking Back the Laugh: Comedic Alibis, Funny Fails*

Roger Mathew Grant, *Peculiar Attunements: Comic Opera and Enlightenment Mimesis*

Mladen Dolar, *The Comic Mimesis*

Critique, 834 (2016)

http://www.cairn.info/revue-critique-2016-11.htm

Ecritures tous terrains : anthropologues et écrivains

Vincent Debaene, *Georges Bataille, les savants, les enfants. Une ethnographie de la littérature*

Daniel Fabre, *Bataille à Lascaux. Comment l'art préhistorique apparut aux enfants*

Éléonore Devevey, *Traduire en poète, lire en anthropologue*

Pierre Déléage, *Repartir de zéro*

Nicolas Adell, *Tchékhov, « muse ethnographique »*

Kirin Narayan, *Alive in the Writing. Crafting Ethnography in the Company of Chekhov*

Frédéric Keck, *Lévi-Strauss. Biographie définitive*

Emmanuelle Loyer, *Lévi-Strauss*

Jacqueline Chénieux-Gendron, *Georges Limbour. L'art et la matière*

Georges Limbour, *Spectateur des arts. Écrits sur la peinture, 1924-1969*

Françoise Nicol, *Georges Limbour. L'aventure critique*

Daniel Grojnowski, *Les prostituées en spectacle. Tableau d'une exposition*

Olivier Beaud, *L'étrange « démocratie exécutive » à la française*

Nicolas Roussellier, *La Force de gouverner. Le pouvoir exécutif en France, xixe-xxie siècles*

Critique, 835 (2017)

http://www.cairn.info/revue-critique-2016-12.htm

Michel Foucault. Un très beau feu d'artifice

Michel Foucault, *La littérature et la folie*

Laurent Jenny, *Foucault et la littérature. Une passante*

Pedro Cordoba, *Le Mardi gras de la folie*

Judith Revel, *Foucault, « signe d'un nom propre » ?*

Martin Rueff, *De Benjamin à Foucault. Allumer la mèche*

Giorgio Agamben

Jerrold Levinson, *Music-Specific Emotion: An Elusive Quarry*

Expressive music, almost everyone agrees, evokes an emotional response of some kind in receptive listeners, at least some of the time, in at least some conditions of listening. But is such an emotional response distinctive of or unique to the music that evokes it? In other words, is there such a thing as music-specific emotion? This essay is devoted to an exploration of that question and others related to it. In the main part of the essay a sixpart component model of a standard emotion is set out, and a case is made for the music-specificity of an emotional response to music of a mirroring sort, with respect to four of the six components of such emotion. In the latter part of the essay aspects of the phenomenology of the music-listening experience, and especially that of the inner sounding of music being heard, are explored further, and issues of the value, communicability, and degree of singularity of the emotional response to expressive music are addressed.

Paul Crowther, *Beauty and Transcendence: From Plato to the Ideal*

The Greek notion of beauty (to kalon) encompasses not only nature and artifice, but also the Good. This paper explains the connection by interpreting Plato in a way that allows his theory to be developed beyond the confines of his philosophy. It is argued that we could read his theory of beauty as based on fineness of appearance. This arises when a sensory particular transcends itself and suggests the presence of its sustaining Form, or when sophrosynē in human agency discloses the Good's power to transform the sensible world. In both cases, there is a pleasure in how certain phenomena or agents manifest the influence of the Forms at the sensory level. Beauty centres on an Ideal relation. By critically revising Plato's position and taking it beyond the context of exegetical debate, a generally viable explanation of the grounds of Ideal beauty is formulated. This clarifies how such beauty is based on both the fundamental conditions of knowledge, as such, and our existence as free beings. Ideal beauty is shown, also, to be an aesthetic concept with enduring importance.

Damla Dönmez, *Saving 'Disinterestedness' in Environmental Aesthetics: A Defence against Berleant*

The old, historical concept of 'disinterestedness' has dominated the tradition of aesthetics for almost two centuries. In environmental aesthetics, a rather recent branch of aesthetics, some scholars such as

Arnold Berleant have criticized disinterestedness, claiming that it is not a satisfactory criterion since it views the environment as an artwork. As an alternative, Berleant proposes a theory of the 'aesthetics of engagement'. I claim that although his main intention is to introduce a comprehensive perception of nature, 'appreciating nature as nature' (not as an artwork), into the aesthetics of nature, Berleant misinterprets 'disinterestedness' and overlooks the fact that it can still be maintained within environmental aesthetics. Disinterestedness can guide our judgements with the notions of non-instrumentality, transparent self, and impartiality. In this sense, I argue that (1) the proper opposite of engagement is not disinterestedness but a dominant concept of aesthetics left over from the eighteenth century, the 'picturesque', (2) in contrast to holistic accounts of the philosophers who look for an immersion-of-self-in-a-bigger-Self, disinterestedness provides being devoid-of-any-empirical-self and (3) disinterestedness is not anthropocentric, but anthropogenic, human-generated, which accepts the 'otherness' of nature and opens the way for respect and care in environmental ethics.

Annelies Monseré, *Why We Need a Theory of Art*

In this article, I argue against Dominic McIver Lopes's claim that nobody needs a theory of art. On the one hand, I will demonstrate that Lopes's alternative to theories of art – namely, the buck-passing theory of art – is neither more viable nor more fruitful: it is likewise incapable of resolving disagreement over the status of certain artefacts and of being fruitful for the broader field of the arts. On the other hand, I will defend the view that we are in need of a viable theory of art. The concept of art has a profound impact on our cultural practices. Concepts of art in use now showcase biased and arbitrary features. Correspondingly, certain artefacts and practices are excluded from the domain of art without adequate justification. Therefore, I will argue, it is unwarranted to abandon the search for a viable theory of art.

Ondřej Sládek, *Jan Mukařovský: The Semiology of Art*

An introduction to an English translation of Jan Mukařovský´s lecture The Semiology of Art (1936-1937). In this lecture Mukařovský (1891−1975), a Czech aesthetician, literary historian, theorist, and leading proponent of Czech structuralism, develops his interpretation of the semiotics of art from a detailed explanation of the basic functions of the artistic sign. He emphasizes the role of the aesthetic function, which is dominant but latently and potentially contained in all the other functions of the linguistic and the artistic sign. He then defines the artistic sign as the dialectical negation of the communicative sign.

Image and Narrative, 17, 5 (2016)

http://www.imageandnarrative.be/

Artaud and Cruelty

Ros Murray, *Cruel time in Artaud's film scenarios*

This essay considers the temporality of cruelty in Artaud's unfinished and unrealised film scenarios. It asks not so much what is cruelty, but when is cruelty, suggesting that incompletion is an inherent characteristic of Artaud's approach. Cruelty evokes both past and future, becoming a form of anachronism in the sense that it brings together disparate timeframes. This disruption of chronological and teleological patterns makes Artaud's film scenarios relevant to discussions of media archaeology, highlighting the importance of another, perhaps impossible, but no less existent, form of cinema. Artaud calls this "the poetry of what could have been".

Nikolaj Lübecker, *Artaud and Sun: Heliogabalus and contemporary non-anthropocentric theory*

This article stages an encounter between Antonin Artaud's writings from the mid-1930s and selected aspects of contemporary non-anthropocentric theory. First it argues that *Heliogabalus; or, The Crowned Anarchist* (1934) is a rare example of what can be called 'a non-anthropocentric biography'; next it begins to tease out an Artaudian theory of expression that includes stones, deserts and the sun; finally it concludes by emphasising that cruelty prevents us from drifting towards a naïve celebration of Nature that would most likely amount to little more than yet another version of anthropocentrism.

Adrian Martin, *A Magic Identification with Forms: Philippe Grandrieux in the Night of Artaud*

Since the 1970s up to his most recent feature film, *Malgré la nuit* (2015), French artist Philippe Grandrieux's prodigious work in cinema, video, television, installation and writing has wrestled with the tension between plasticity and narration. In this journey, Grandrieux has called upon the inspiration of Antonin Artaud. This essay retraces the path of Grandrieux's driving impulse as an artist operating in the 'night of Artaud' – on what he calls the 'insane horizon' of cinema suggested to him by Artaud's

'delirious', savage theorising. For Grandrieux, cinema is a matter of emotional *intensities*, and these intensities create both form and content.

Elena del Río, *Lars von Trier's Nymph()maniac: Polyphonic Anatomy of a Cruel Film*

Sexual experimentation in Lars von Trier's *Nymph()maniac* functions as a vehicle for a devastating critique of moral and conscious man. This critique is enabled via the integration of two models of Nature: Spinoza's vital reserve of affects (a vision woven around the film's analogy between trees and human souls), and Artaud's idea of Nature as cruelty (a debt that is immanent to life before it is sadistically levied on our bodies by others). This essay focuses on the film's unresolved tension between a seemingly affirmative model of Nature and a much darker vision of cruelty.

Angelos Koutsourakis, *Theatricality as Cruelty*

This essay suggests that theatricality is key to understanding Artaudian cruelty. I clarify this with reference to two films by Sergei Eisenstein and Abel Gance. The essay draws attention to the multimedia aspect of Artaud's aesthetic and proposes a pathway that can help us reconsider distinctions between theatricality and cinematic specificity.

Martine Beugnet, Kriss Ravetto-Biagioli, *Parasite Cinema*

In *Theatre and its Double* Artaud explored how the plague communicates beyond simple contact, bringing death to those it touches, but also bringing fear, images, and the imagination, which transforms social relations, disorganising society and producing absurd anti-social actions. In this essay we would like to relate the emergence of a parasite-cinema, one that expresses itself through predatory form of capture and communication, where images pullulate out of control (but do not destroy the body of the host), to Artaud's understanding of plague as a proliferation of communication.

Josip Batinic, *"Enhanced Webcomics1": An Exploration of the Hybrid Form of Comics on the Digital Medium*

Having found their way onto the computer screens, comics soon branched into webcomics. These kept a lot of the characteristics of print comic books, but gradually adapted new unexplored modes of representation. Three relatively new 'enhancements' to the medium of comics are presented in this article: webcomics enhanced through the use of the infinite canvas, as proposed by Scott McCloud, those enhanced with videos and/or sound, and lastly those enhanced with interactive and ludic elements. All of the mentioned push the medium of comics into new waters, and by doing so they add new layers of meaning and modify their structure based on the make-up of the implemented features. Infinite canvas manages to lift some limitations of print comics without changing the overall feel too drastically, while animated and voiced webcomics, as well as interactive or game comics, have a much higher inclination to transgress into domains of other media and transform themselves in order to accommodate and integrate these novel foreign features.

Images Re-vues, 13 (2016)

https://imagesrevues.revues.org/

Supports

Christina Ferando, *Illusion de surface : percevoir la « peau » d'une sculpture*

Au XVIIIe siècle, certains sculpteurs, comme Antonio Canova, utilisèrent la cire pour essayer de teinter de façon subtile la surface de leurs œuvres, s'attachant tout particulièrement au traitement de la chair de leurs figures. Cet essai explore la réticence du public face à cette polychromie, proposant un lien entre la critique largement négative des œuvres et l'apparence trompeuse de leur surface dont le traitement à l'encaustique imitait de trop près celle de l'Antique. D'autre part, l'effet de réel de la couleur menaçait le statut de la sculpture et sa place dans la hiérarchie des Beaux-Arts. Mettant l'accent sur la surface même de l'œuvre, et l'opposition entre surface et son contenu, l'effet de réel ainsi mis en place soulevait des questions non seulement esthétiques, mais aussi philosophiques et scientifiques.

Adeline Grand-Clément, *L'épiderme des statues grecques : quand le marbre se fait chair*

Dans la langue grecque, le terme qui désigne la peau, *khrôs*, signifie aussi « couleur ». L'épiderme humain est ainsi un des éléments à partir desquels les Grecs ont pensé le chromatisme et ses caractéristiques. L'excellence d'un peintre se mesurait d'ailleurs à sa capacité à trouver le ton juste,

capable de rendre les nuances subtiles du teint humain (*andreikelon*) et de conférer à l'œuvre picturale un effet de vie. On sait aujourd'hui que les statues n'échappaient pas à cette mise en couleurs, même si le traitement des parties dénudées du corps humain demeure relativement mal connu. L'article proposera quelques réflexions autour de ce rapport entre peau et couleur, en s'intéressant à un matériau en particulier : le marbre. Cette pierre cristalline semble en effet avoir été l'un des supports privilégiés de la mise en couleur, depuis l'époque archaïque, et l'on s'interrogera sur les raisons qui expliquent cette préférence.

Claire Bosc-Tiessé, Sigrid Mirabaud, *Une archéologie des icônes éthiopiennes. Matériaux, techniques et auctorialité au XVe siècle*

Alors que l'Éthiopie est christianisée à partir du IVe siècle de notre ère, les premières icônes éthiopiennes préservées datent du XVe siècle sans que l'on établisse précisément aujourd'hui si c'est à ce moment qu'elles apparaissent en Éthiopie ou si d'autres plus anciennes ont complètement disparu. Partant de l'analyse des matériaux et de la manière dont ils sont mis en œuvre, cet article propose d'étudier la stratigraphie de deux icônes parmi les plus anciennes conservées pour discerner les différentes étapes de la création de l'œuvre et celles qui concernent sa vie sur une durée plus longue. Tout en mettant en évidence la mise en place d'une technologie des icônes en Éthiopie de manière générale, il entend réfléchir aux modalités de la création en reconsidérant les pratiques d'attribution en cours dans l'histoire de l'art éthiopien.

Maddalena Canna, *Des images en quête de supports. L'iconographie implicite des crises hallucinatoires* grisi siknis

Grisi siknis, en miskito nicaraguayen « la maladie folle », est une famille de crises de transe hallucinatoire perçues comme une maladie contagieuse chez plusieurs populations de la Moskitia, une aire multiethnique s'étendant entre le Honduras et le Nicaragua oriental. Une attaque de *grisi siknis* déclenche un comportement agressif/auto-agressif associé à une série d'hallucinations récurrentes. À cause de leur potentiel pathogène, les images visuelles associées aux attaques de *grisi siknis* sont rarement représentées. Elles constituent cependant un répertoire iconique cohérent et sophistiqué. Par une pratique ethnographique expérimentale, en demandant à une série d'affectés de dessiner sur papier ces apparitions, j'ai participé à la mise en évidence de cette tradition iconique de mémoire hallucinatoire. En m'interrogeant sur le statut de ces images, à la fois représentations, résidus somatiques et matrice imaginaire partagée, je propose la notion d'iconographie implicite pour rendre compte de ces traditions où un répertoire iconique figé est transmis en l'absence d'un support externe.

Arnaud Dubois, *Poser la couleur : le Centre Pompidou Mobile, la coloration des murs et l'anthropologie*

À partir d'une étude croisée de la littérature savante sur la polychromie antique et industrielle et de données issues d'une enquête de terrain sur une architecture contemporaine qui prend ses distances avec les couleurs fonctionnelles de l'architecture moderniste, cet article montre qu'une approche ethnographique des pratiques coloristes permet de dégager une historiographie largement sous-évaluée des travaux sur l'art coloriste en architecture moderne. En rendant compte des entretiens que j'ai eus avec Patrick Bouchain et Daniel Buren sur leurs positions théoriques sur la coloration des murs et en confrontant leurs réponses aux théoriciens du XIXe siècle en Europe, j'aborde la délicate question de la coloration du Centre Pompidou Mobile. Relève-t-elle ou non d'une démarche « décorative » ?

John Kulvicki, *Timeless Traces of Temporal Patterns*

Long-exposure photographs present distinctive philosophical challenges. They do not quite look like things in motion. Experiences of such photos take time, but not in a way that mimics the time of the motion depicted. In fact, it would not be off base to worry that these photos fail, strictly speaking, to depict motion or things-in-time. And if they fail to depict motion, then it is an interesting question what, if anything, they succeed in depicting. These timeless traces of temporal patterns are thus a challenge to how we understand pictures. In addition to being representations, however, such photographs are recordings. They witlessly register aspects of scenes in a manner that can be replayed. The following shows that recording is a valuable and neglected tool for investigating representational practices. Aspects of what photos record also figure in their representational contents, and this provides a way of approaching the photography of events in time. This article proceeds by framing, and then answering,

three questions. First, what do photos record about temporal patterns? Second, which aspects of such recordings also show up in photos' representational contents? And third, do these pictures depict, rather than merely represent, such temporal patterns?

Sheila Lintott, *Superiority in Humor Theory*

In this article, I consider the standard interpretation of the superiority theory of humor attributed to Plato, Aristotle, and Hobbes, according to which the theory allegedly places feelings of superiority at the center of humor and comic amusement. The view that feelings of superiority are at the heart of all comic amusement is wildly implausible. Therefore textual evidence for the interpretation of Plato, Aristotle, or Hobbes as offering the superiority theory as an essentialist theory of humor is worth careful consideration. Through textual analysis I argue that not one of these three philosophers defends an essentialist theory of comic amusement. I also discuss the way various theories of humor relate to one another and the proper place of a superiority theory in humor theory in light of my analysis.

Tony Chackal, *Of Materiality and Meaning: The Illegality Condition in Street Art*

Street art is an art form that entails creating public works incorporating the street physically and in their meaning. That physical property is employed as an artistic resource in street art raises two questions. Are street artworks necessarily illegal? Does being illegal change the nature of production and aesthetic appreciation? First, I argue street artworks must be in the street. On my view, both the physical and sociocultural senses of the street can be constitutive of meaning. Second, I argue that illegality is a prototypical and paradigmatic feature of street art. While illegality alone does not make works better than sanctioned street art, it affects the production process and changes what is available to appreciate.

Kalle Puolakka, *Public Art and Dewey's Democratic Experience: The Case of John Adams's* On the Transmigration of Souls

The aesthetic and political sides of public art have recently been examined from different theoretical vantage points. Pragmatist accounts, however, have been largely absent from the discussion. This article develops a theory of public art on some central ideas of John Dewey's aesthetics and social philosophy. From a pragmatist perspective, the best cases of public art turn out to have high social significance, for they are means of promoting the sense of community, which Dewey saw as foundational for well-functioning democracies. The Deweyan account of public art developed in this article is set against theories that explain its social value by public artworks' ability to disrupt people's everyday routines and beliefs, as well as by the political alertness they often raise. Diana Boros's recent treatment of what she calls "visionary public art" serves as the main specimen of this approach. The Deweyan understanding of public art is illuminated and defended with the help of a reading of John Adams's *On the Transmigration of Souls*—a piece composed in memory of the victims of 9/11—that highlights its capacity to generate such communal experiences that have a fundamental role in Dewey's theory of democracy.

Antony Aumann, *A Moral Problem for Difficult Art*

Works of art can be difficult in several ways. One important way is by making us face up to unsettling truths. Such works typically receive praise. I maintain, however, that sometimes they deserve moral censure. The crux of my argument is that, just as we have a right to know the truth in certain contexts, so too we have a right not to know it. Provided our ignorance does not harm or seriously endanger others, the decision about whether to know the truth ought to be left to us. Within this limit, therefore, difficult art is morally problematic if it intentionally targets those who have chosen not to know. To illustrate the problem, I discuss the literary writings of Søren Kierkegaard, which aim to deceive readers into seeing unpleasant truths about themselves that they seek to ignore.

Emine Hande Tuna, *A Kantian Hybrid Theory of Art Criticism: A Particularist Appeal to the Generalists*

Noël Carroll proposes a generalist theory of art criticism, which essentially involves evaluations of artworks on the basis of their success value, at the cost of rendering evaluations of reception value irrelevant to criticism. In this article, I argue for a hybrid account of art criticism, which incorporates Carroll's objective model but puts Carroll-type evaluations in the service of evaluations of reception value. I argue that this hybrid model is supported by Kant's theory of taste. Hence, I not only present an alternative theory of metacriticism, which has the merit of reinstating the centrality of reception value in art critics' evaluations, but also show that, contrary to a common conception, Kant's aesthetic theory can house a fruitful account of art criticism. The benefit of this hybrid account is that, despite being essentially particularist, it should be appealing even to generalists, including Carroll.

Amelia Jones, *"I write four times…": A tribute to the work and teaching of Donald Preziosi*

Henrik Reeh, *Encountering empty architecture: Libeskind's Jewish Museum Berlin*

Anne Sejten, *Art fighting its way back to aesthetics: Revisiting Marcel Duchamp's* Fountain

Dan Smith, *Deferring and materiality: Incomplete reflections on Donald Preziosi*

Ian Verstegen, *Is art history still a coy science?*

Donald Preziosi, *Poetry Makes Nothing Happen and Architecture Is When Theory Is the Residue of a Journey*

What is fabricated or made to exist calls attention to what is not made and is non-existent, thereby bringing to consciousness the relativity of both what is perceived and the means of perceiving and making as well as the fiction or artifice of facticity.

Martino Stierli, *Architecture and Visual Culture: Some Remarks on an Ongoing Debate*

The current debate on architecture as image finds itself in a strange situation of ambiguity, if not paradoxical contradiction. On the one hand, a globalized building industry displays an insatiable appetite for 'iconic' buildings, mainly for cultural institutions, signature structures to be erected preferably by members of the exclusive caste of the global player starchitects, in a capitalist quest to transform places and cities into marketable brands. While this mechanism has been persistent to some degree throughout modernity, the strategy was perfected by the Guggenheim only in the late 1990s (and has been emulated and copied countlessly ever since, with varying degrees of success). Frank Gehry's ingenious intervention in Bilbao helped to rapidly transform a declining industrial port city in the Spanish Basque country into a prime hub of the post-industrial global tourism and culture economy (even though this transformation was not solely based on one single 'signature' building, but an entire strategy geared toward this goal in which architecture played a significant part). If the 'Bilbao effect' initially filled architects and critics with hope and even euphoria, the crassest excesses of the emulation of this mechanism, currently on view in the Gulf Emirates and countless Chinese provincial towns, and constantly evolving into new superlatives, has led to a rapid disillusionment of the once shiny promise of the 'iconic'. On the other hand, while postmodern theory and criticism were obsessed with contemporary architecture's reliance on and citation of historical images and clichés, the present situation is characterized by a marked absence of academic discourse on visuality in architecture. Its relationship to the visual arts and to visual culture in general has almost completely evaporated from the epicenters of discourse in US-American schools of architecture and appears to be almost frowned upon; often in a somewhat ideological effort to reclaim what is generally known as the 'autonomy' of the discipline. In fact, a conversation on architectural visuality seems to have been banished from the curricula altogether, with the exception perhaps of a few places where architecture is considered a major field of cultural production, and not merely a discursive playground for the missionaries of technological innovation and digital euphoria.

Éric Alliez, Robin Mackay, *Gordon Matta-Clark: 'Somewhere Outside the Law'*

'Nobody could construct buildings the way Gordon destructed them', we read in the issue of *Flash Art* published shortly after the artist's death. In this article the author sets out from the at once physical and social violence of Gordon Matta-Clark's interventions (their 'cleanlined brutality') so as to introduce the relation – and to introduce the negation in the relation – between Matta-Clark and the architects whom he places 'at opposite ends of the pole' from his own anarchitectural operation. But Matta-Clark proposes not so much an alternative usage of the enclosure of space as the diagram of a new spatial enunciation which, as the author tries to show, sheds new light on the very terms in which the question of art was posed at the end of the 1960s.

Jane Rendell, *Giving an Account of Oneself: Architecturally*

In January 2013, I questioned the decision of my employer, UCL, to accept $10 million of funding from the Anglo-Australian multinational mining and petroleum company BHP Billiton to create an International Energy Policy Institute in Adelaide, and the Institute for Sustainable Resources in London at the Bartlett Faculty of the Built Environment. At the time, I was Vice Dean of Research and my questions started a process which is figured here as a site-writing, articulated through two registers: *bios* – a set of diary

entries noting personal anxieties and hopes related to my institutional role at UCL, and *logos* – an attempt to relate these issues to the development of my own intellectual work and concepts concerning ethics and critique generated by others.

Alfredo Brillembourg, Hubert Klumpner, Alexis Kalagas, Michael Waldrep, *Architecture in the Age of Digital Reproduction*

Robert McCarter, *Starting with the Square: Parallels in Practice in the Works of Josef Albers and Louis Kahn*

This article examines one example of another Modern tradition – a tradition in which spatial concepts, ordering principles, experiential precepts and design methods are shared in the work and teaching of both Modern artists and Modern architects: a tradition originating in the beginnings of Modernism and continuing unabated, if largely unrecognized, to this day. The work of the painter Josef Albers and the architect Louis I Kahn are presented as an example of a *parallel in practice*, an actual relationship where contemporaries shared principles of space, order, perception and design, as well as being influenced by each other's work, thought and pedagogical insights. The article briefly explores a number of the ways in which Kahn's architecture actively engaged the implications of the spatial speculations to be found in Albers' paintings and teaching.

Lina Malfona, *Italy Is Taking a Position*

Sarah Deyong, *Colin Rowe, Karl Popper and the Discipline of Architecture*

Giancarlo Mazzanti, *From the Construction of Community to Play as a Mechanism for Social Interaction*

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Karolina Zygmunt, *Tadeusz Rózewicz: el poeta que rechazó la poesía*

Tadeusz Rózewicz, *Poemas*

Miguel Salmerón, Mauro Jiménez, *Entre Baumgarten y Aristóteles. Una reunión celebrativa*

Tomás Albadalejo, *Teoría de la Literatura y Estética*

Jaime Aspiunza, *La metáfora en Nietzsche, de verdad*

Mar García Ranedo, *Flores a Mansfield, reescribir, releer, reutilizar el texto*

Ana Portich, *A poesia em interação com a pintura, segundo Diderot*

Alejandro del Valle Cordero, *Ana Mendieta y Fray Ramón Pané: un vínculo entre el arte contemporáneo y la literatura colonial española*

Meritxell Lafuente Garcia, *Una lectura de Esperando a Godot y Fin de partida a través de la melancolía*

Ana Álvarez Guillén, *Perception and the 'I' in Samuel Beckett's Company and Francis Bacon's Paintings*

Nacho Duque García, *Apuntes sobre la metáfora en Fredric Jameson y en Richard Rorty*

Esther Marín Ramos, *El valor artístico de los índices de audiencias*

Julimar Mora, El Ethnic Chic*, la moda como encubrimiento. Reflexiones en torno a la fetichización comercial de la estética étnica*

Nicolás Martín Olszevicki, *El relativismo de gusto como problema en el siglo XVIII europeo: algunas propuestas inglesas y la solución aristocrática de Montesquieu*

Alba Citlali Córdova Rojas, *#RevueltasEstéticas: Del #yosoy132 a #Ayotzinapa*

Guillermo Aguirre-Martínez, *Redención de un orden material en la escultura de William Tucker*

Andrea Korda, *Learning from "good pictures": Walter Crane's picture books and visual literacy*

This article examines Walter Crane's picture books for children and argues that with these books Crane aimed to foster visual literacy in young readers. The term "visual literacy" was introduced in the 1960s to describe an active and critical mode of reading images that was perceived as necessary amid a proliferation of new technologies for making and disseminating pictures. Yet the phenomenon of the ubiquitous technologically mediated image was as persistent in Crane's time as it is today, and Crane's censure of image-making under industrial capitalism shares similar concerns with contemporary efforts to promote visual literacy. In his early toy books published by George Routledge & Sons between 1865 and 1876, Crane focused primarily on creating beautiful illustrations with the purpose of cultivating an appreciation for beauty in readers to help them resist the effects of industrial capitalism. In his later books, particularly those that Crane wrote and illustrated himself between 1875 and the turn of the century (such as *Slateandpencil-Vania*, *Little Queen Anne and Her Majesty's Letters*, and *Pothooks & Perseverance*), these lessons in Aesthetic values are joined by instruction in visual literacy.

Shiamin Kwa, *Comics at the surface: Michael DeForge's* Ant Colony

The comics artist and illustrator Michael DeForge published his first graphic novel, Ant Colony, in 2014. The sophisticated combination of verbal and visual storytelling in his work has earned him the admiration of readers and critics alike, and makes him one of the most compelling practitioners of the "literary comic." This article applies surface reading theory to reading contemporary comics, also referred to as graphic narratives or novels, taking the work of DeForge as its case study. It analyzesAnt Colony as a work of narrative art, and also as a theory of narrative art that draws our attention to the process of surface reading: whether to the surfaces of bodies, the surfaces of language, or the surface of the comic book page. Running counter to a close reading practice that assumes that a deeper meaning is hidden in the text, DeForge's work redirects the reader's eye to the form of the text itself. This redirection posits an open acceptance, and scrutiny, of the surface: close reading through attention to form.

Robert Hemmings, *Beautiful objects, dutiful things: waste, ruins and the stuff of war*

This article takes as its starting point the tension between objects and things in the early Second World War writing and painting of Paul Nash. By exploring a broad range of cultural artifacts—including film, fashion magazines, photographs, paintings—it demonstrates how Nash's concerns with the materiality of airplanes, his favored mechanical object, reflect a broader wartime immersion in the imperatives of material culture. Nash transforms airplanes in two opposing ways: glorified objects become national subjects, patriotic agents; and desecrated objects are reduced to things. Moreover, it is argued that by attending to the reduction of airplanes to mechanical ruins—the transformation of military objects into things of waste—Nash, Cecil Beaton, and other image-makers ironically invoked John Bunyan's muck-raker. While Bunyan derided the muck-raker for his obsession with material, not spiritual, things, in wartime the muck-raker's materialist salvaging practices were embraced and encouraged, and, along with the celebration of Bunyan's moral rectitude, both were recruited to the British war effort.

W. B. Gerard, *"Absence has not abated your love":[1] the nostalgia for an idealized aristocracy in The Castle of Lindenberg during the Romantic era*

During the late eighteenth and early nineteenth centuries, a popular thirst for sensation wed to historic anxieties about political and social unrest infused gothic literature and art. This article examines the texts of nine abridgements of Matthew Lewis's novel The Monk (1795) between 1798 and 1823 as projecting the trials of sympathetic aristocratic characters who encounter natural and supernatural disruptions that are depicted in their thirteen illustrations; in these texts, the disruptions represent threats to the established order through the inappropriate exercise of power. The combination of text and illustration in these abridgements (primarily chapbooks), variously entitled The Castle of Lindenberg, Raymond and Agnes, and The Bleeding Nun, reflect a nostalgic desire for leadership by a threatened, idealized aristocracy that combines traditional heroic characteristics of romances with Enlightenment values of reason and compassion.

Noam Andrews, *Albrecht Dürer's personal* Underweysung der Messung

The article discusses the handwritten revisions and drawn additions by Albrecht Dürer in his own copy of the treatise on geometry, *Underweysung der Messung* (1525). Situating Dürer's interest in mathematics within the scholarly milieu of Renaissance Nuremberg, the article addresses the shifts in style and content that Dürer proscribes and offers new perspectives on the artist's relation to his own late work. The article concludes by displaying several drawings bound into the edition by Dürer that illustrate variations on perspectival apparatuses. These lesser known drawings illuminate the evolution of Dürer's conceptualization of the dynamics between artist and subject, as well as the tools used to facilitate this interaction.

Heidi C. Gearhart, *From divine word to human hand: negotiating sacred text in a medieval gospel book*

Compiled by Eusebius of Caesaria in the fourth century, and thereafter a standard apparatus of medieval gospel books, canon tables index the concordances between the four books of the Christian gospels. Because they are functional and often sparsely decorated, these tables are easily overlooked as a practical device, and have long been assumed to carry little if any iconographical significance. In fact, however, they navigate a fundamental paradox of Christianity, for they reveal the tension between the multiple accounts of Christ as told by the gospels and the belief in a single truth told by scripture. A twelfth-century manuscript from the abbey of Helmarshausen in northern Germany, and now in the J. Paul Getty Museum in Los Angeles (MS Ludwig II 3), contains canon tables whose decoration evokes precisely this issue. This article examines these tables within the visual program of the entire manuscript and in the context of twelfth-century thought. Rather than presenting gospel unity, these tables make visible the differences across the four accounts. Thus, they betray a concern for the limitations of imagery and its inability to express the profound gap between written word and sacred truth and between embodied man and infinite God.

Bernadette Collenberg-Plotnikov, Carole Maigné, Céline Trautmann-Waller, *Vorwort / Préface*

Bernadette Collenberg-Plotnikov, *Ästhetik und Allgemeine Kunstwissenschaft - Konzeptionen eines Forschungsprogramms*