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Emilio Garroni: un nuovo sguardo-attraverso

Francesco Restuccia, *The function of the imaginary. Garroni, Mannoni and the voluntary illusion*

In his 1969 "Je sais bien, mais quand-même" Octave Mannoni rethinks the concept of *Verleugnung*, analyzing how a belief can subsist despite denial by reality, yet becoming elusive and insubstantial. Mannoni's text was published in Italy by Emilio Garroni, who wrote an introductory essay, in addition to mentioning him a couple of times in his works. Garroni observes that this way of thinking illusion – as an intermediate stage between deception and disillusionment – may prove useful in understanding the function of the imaginary in culture. Mannoni's theory might have helped Garroni realizing, as early as 1972, that all human cultural activity, even philosophy and science, necessarily relates with lower levels of consciousness, which are both denied and confirmed. The paper traces the development of Garroni's reflections on the relationship between belief, illusion and awareness, from the introduction to Mannoni's essay until his writings on magical thinking in the late 1990s and early 2000s. This implicit, reconstructed dialogue between Mannoni and Garroni may prove useful not only in understanding ancient and contemporary magical thinking, but also in rethinking the concept of fiction in light of the new immersive and hyperrealist image-making techniques.

Antonio Valentini, *Which Notion of "Myth" in Emilio Garroni's Thought? Hypotesis and perspectives*

The essay revolves around the attempt of outlining a possible physiognomy of the notion of "myth" in the light of the different treatment profiles that are offered in some places or passages – sometimes (comparatively) of short extension, but nevertheless of extreme theoretical relevance – of the philosophical reflection by Emilio Garroni. In particular, the essay highlights how the Garronian discourse authorizes a reading of the idea of "myth" which is fundamentally articulated at two levels, schematically translatable in the formulation of the following questions: 1) "under what conditions, first of all, we do experience of the world?" and 2) "in what way, starting from our being-in-the-world, is the project of its possible understanding and narration articulated and structured?". If, in the first case, the notion of "myth" tends to be at one with the very idea of that "sense-feeling" (or that "sense to feel") which constitutes the unobjectionable background of all our practices of knowing and/or of life, in the second case what it expresses is rather the way in which such a background pre-condition can be concretely exhibited in the sensitive determinacy of a representation.

Andrea D'Ammando, *Myth, Sense, Work: Garroni and the crisis of contemporary arts*

Sense, as an issue, represents the philosophical problem that Garroni most deeply thought about throughout his long practice of study and reflection. The problem of the conditions of the sense of experience, as in the indeterminate condition of our determinate knowing and speaking, arises as a central issue in Garroni's works in the wake of the profound rethinking of Kantian critical philosophy opened in 1976 by the writing *Estetica ed Epistemologia*. It is, however, already present in his earliest works, and runs through all Garroni's philosophical production. This problem is linked to another important notion: the crisis itself would later be revived and discussed by Garroni in the following decades. As a matter of fact, during the 1960s, Garroni's studies focused on the semantic crisis of the arts and the problem of a "rational myth." Also in this case, it is not difficult to recognize its centrality to the crisis's theme. The idea of the crisis of modern and contemporary art is also present in Garroni's mature thinking, albeit in a different way. In this regard, "crisis", like "sense" (and "horizon"), is a word dear to Garroni's thought, at least in terms of the problem of art and its very uncertain and problematic status. During the second half of the twentieth century, art was deeply marked by the crisis of form and of the very idea of 'work': a crisis that concerns, precisely, the sense and problem of the exemplarity of art.

Giulia Giambrone, *Conceptual and Pictorial Looking Through in Emilio Garroni's Aesthetics*

With the notion of aesthetics as looking-through, Emilio Garroni encapsulates in two words the necessary condition for the existence of the work of art. In relation to the contemporary art scene, the looking-through outlined in its theoretical nuances, becomes a filter for interpreting the nature of the work, nowadays in the guise of the most varied hybrids. Two great poles – the conceptual and the pictorial – direct new artistic trends. Even if contaminated, the form of the work always appears referable to the influence of one of the two poles. By bringing Garroni's Aesthetics into the field of the conceptual or pictorial, the work of art acquires new light. In particular, topics such as the spectator-entity and its looking-through, aesthetic experience as a possible experience, questioning and the effort of understanding, find a place in relation to the conceptual. Instead, the exemplarity of aesthetic experience, the artwork as a source of possible schemata, 'sensefulness' and the 'must-make-sense' find the same in relation to the pictorial. A new looking-through arises which renews the aesthetic experience and turns its exemplarity into a must-make-sense image. While the work changes, its demand to be looked at 'in the middle' remains, where the observer's gaze becomes a part of the form. Where the possibility of the work itself lies, there also lies the viewer who questions himself, striving. Therefore, the work generates constantly new and ever-changing schemata for understanding reality, getting the original sensefulness precisely from its placement balanced between sense and non-sense.

Simona Donato, *"What Does One Feel Being the Apple". Body and Gestural Knowledge Seen Through Contemporary Dance*

The main thesis of this essay is that contemporary dance is a privileged place to ask the question of what it feels like to be and to have a body in motion among other bodies. Therefore, it is not just an activity restricted to a specific professional field: movement, space, time, rhythm, gesture and gravity concern every human being. Contemporary dance shows us, in fact, in an intensified way, some aspects of that paradoxical experience of always finding ourselves in the duplicity between a thinking instance and a moving and acting one, which tradition has called 'mind' and 'body'. I also argue that Garroni's philosophical framework is appropriate to critically examine the increasingly emergent and inevitable question of understanding bodily and gestural knowledge, those knowledges that inhabit our senses, but also our movements, our gestures, of which we are, often, unaware. In particular, in this essay, I give the example of Contact-Improvisation, one of the most revolutionary contemporary dance techniques, which reveals to us a fundamental and only partially conscious body knowledge: weight or gravity, not from a biomechanical point of view, but from that of the experience we have of it as earthlings.

Maurizio Ricci, *Garroni and Architecture*

Emilio Garroni (Rome, 1925-2005) was one of the main philosophers of the twentieth century, publishing volumes and essays that have profoundly influenced the contemporary aesthetic and semiotic debate, not only in Italy. Through an examination of his writings – one of which unpublished – this paper emphasizes the importance and role that architecture played, as an exemplary referent, in the critical path of the great philosopher.

Dario Cecchi, *Technical Creativity and Free Schematism*

The post-phenomenological philosophy of technics (Derrida, Ferraris, Stiegler) emphasizes the character of supplement in the technical devices: these devices anticipate the human experience. An example are the technologies of archiving, which create 'hypomneses' of memory. A similar argument is argued about the historicity of perception (Benjamin, Kittler). Technical devices seem to configure a technological a priori, whose transcendental character lies still problematic, insofar as it precedes the constitution of a subjectivity. Emilio Garroni's aesthetic reflection can be put in dialogue with the philosophy of technics, in order to find possible solutions. His reading of the free play of the imagination with the understanding, in *Immagine Linguaggio Figura* (2005), foreshadows a 'free schematism', which is not bound to the aesthetic experience, and is prior to the objective schematism at work in cognition narrowly construed. This free schematism can be reconsidered in a techno-aesthetical key (Montani), as a way of experimenting the differentiation of the sensibility, which is produced by a technical performance. One could so recognize in it a creative trend oriented to develop or follow a series of rules, without being defined by any logic of control (Velotti). This hypothesis can be linked to the idea of an anthropological function of art, exposed in the essay *Creativity* (1978). Garroni states here that, in front of a potentially unlimited opening of the solutions available to the problem of the adaptation, which is offered to homo sapiens by their predominantly metaoperative creativity, art seems to promote a sort of paradoxical adaptation to a never accomplished adaptability, so that the anxiety engendered by the uncontrollability of technics may become highly meaningful.

Lorenzo Manera, *The notions of creativity and meta-operativity in Emilio Garroni. Recent interpretations in the Italian aesthetic debate on technology*

This contribution addresses Garroni's notions of creativity and meta-operativity on three levels, exploring recent interpretations and relationships with contemporary aesthetic reflections about technology. Firstly, the paper discusses how Garroni (1976, 1977, 1978) developed a reflection focused on aspects of creativity and meta-operativity of human behaviour by drawing on Kant's Third Critique. His conception of creativity refers to a form of 'productive imagination', a meta-operative process which allows us to deal with novelties by creating new rules and developing a dynamic relationship between creativity and legality. Secondly, the paper explores how the Italian philosopher (1986) foresaw the possibility of establishing meaningful forms of relationships with reality by analyzing the concept of experience, which allowed Aesthetic experience to be considered as a way of renewing the agency and the heuristic potential of creativity, intended as the main characteristic that defines the human behaviour. Thirdly, this contribution explores how, by drawing on an understanding of aesthetics intended not as a 'philosophy of art' but, in a broader sense, as a 'non-special philosophy', the author (2005) developed a comprehensive reflection on the concept of perception that has led to the development of the concept of meta-operativity. Finally, this contribution discusses how the latter was reinterpreted in contemporary aesthetic reflections on perceptual aspects that define our relationship with technological devices.

Giovanni Matteucci, *The Critical Sense of "experience in general"*

The essay examines an implication that originates from Garroni's innovative invitation to expand the jurisdiction of aesthetics from art to "experience in general". This thesis, in the terms used by Garroni, renders the meaning of "aesthetic" merely occasional. The essay aims at showing a way of welcoming the invitation to consider aesthetics as a non-disciplinary modality of theoretical research, while still conferring a pregnant meaning upon the aesthetic component of experience. Exemplary in this regard is the comparison between Kantian and Deweyan strategies to describe the experiential character of the aesthetic.

Maria Pignataro, *Creativity, an ideal path from Emilio Garroni to Jean Piaget*

In order to explore forms of Aesthetics in periods before its history, one intends to investigate the aesthetic aspects of the forms maker by focusing on the Bonaventure's Franciscan thought, which represents a decisive turning point in the diachronic sense of *poiesis*. A thought that perhaps contributes to both the artistic innovations introduced by Giotto and the Renaissance turn in the concept of the maker observed here in authors such as Leon Battista Alberti and Leonardo da Vinci.

Martino Feyles, *Exemplarity and Judgement: Notes on Kantian Aesthetics*

In the first part of the essay, I will analyse the notion of exemplarity starting from the book of E. Garroni *Estetica. Uno sguardo attraverso*. I will try to show that, from Garroni's point of view, the work of art can be considered an exemplary object for two reasons: firstly because it has a normative value, in the sense that it establishes a new rule; secondly because the rule it establishes cannot be translated into conceptual terms. In the second part of the essay, I will use the notion of exemplarity to analyse some passages of the Critique of Judgment. I will argue that the distinction between reflective and determinative judgement can be rethought as a distinction between two different modes of exemplification. Finally, in the last part of the article, I will show that for Kant to present a concept means to exemplify it, and I will distinguish between the different modes of presentation (*Darstellung*) that are described in the First Critique and in the Third Critique. In particular, I will distinguish between: A) schematic presentation of a pure concept of the intellect; B) presentation of an empirical concept in an example; C) indirect presentation of an idea; D) schematic presentation of an empirical concept not yet known (exemplary case); E) aesthetic presentation of formal purposiveness of nature (in natural beauty); F) presentation (by the genius) of a rule of beautiful art.

Luca Forgione, *Emilio Garroni and the aesthetic Conceptualism in Kant's Third Critique*

In recent years, nonconceptual content theories have seen Kant as a reference point for his notion of intuition (§§ 1-3). This work aims to dismiss the possibility that intuition is provided with an autonomous function of de re knowledge. To this end, it will explore certain epistemological points that emerge from Garroni's reading of the Third Critique in the conviction that they provide a suitable context to verify the presence of autonomous, epistemically nonconceptual content in the transcendental system (§§ 4-5). It is here, in fact, that Kant discusses those cases where intuition is given without bringing into play the conceptual component. As Garroni posits, in this frame of reference, such content cannot subsist without the interplay between aesthetic and conceptual dimensions (§§ 6-7). Long before the development of the debate on Kantian nonconceptualism, and during the period in which the Kantian debate on the epistemic considerations contained in the Third Critique was developing deeply for the first time, Garroni had already

identified a theoretical position on these issues, which can be labelled aesthetic conceptualism, thanks to his fundamentally epistemological reading of the Third Critique.

Marina De Palo, *Sense Horizons between Garroni and De Mauro*

This essay intends to show how the points of contact between Garroni's and De Mauro's theoretical reflection are to be framed in the common need to provide an epistemology of meaning. De Mauro, in his dialogue with Saussure, and Garroni, in his melee with Kant, share a meta-theoretical point of view that examines metalinguisticity (which will lead to the notion of meta-operativity) and the determinate/indeterminate nature of language.

Stefano Catucci, *On Transcendental Instance: Between History and Absence of History*

Drawing on what Emilio Garroni claims in the essay *Spazialità* with regard to the relationship between spatiality and temporality, the present contribution intends to reflect on the way in which he investigated the constitutively paradoxical nature of the transcendental instance, whose sense, as a condition a priori, is subtracted from historical becoming despite the fact that it is structurally implicated in it. Through a comparison with the notion of the 'aggregate' and with the Foucauldian concept of the historical a priori, the essay will attempt to demonstrate that for Garroni, spatiality and temporality, the consolidation of a need for systematicity and the historicisation of a need for processuality, are not only compatible but, strictly speaking, are not even separable.

Tommaso Morawski, *Aesthetics and Spatiality. Garroni, Kant and Cassirer*

In this essay, I would like to discuss a topic inherent to Emilio Garroni's philosophical production that has sometimes been overlooked by his interpreters yet could still offer a valid orientation to those scholars who, for various reasons, deal with spatial thought and its multiple ramifications. I am referring to the connection between the set of meta-theoretical problems that arise in relation to the notion of spatiality and aesthetics, understood according to Garroni's well-known definition as a "non-special philosophy". The general idea of the essay is to examine the considerations Garroni dedicated to the paradox of spatiality and then trace, also through a comparison with the work of Kant and Cassirer, a possible line of development of Garroni's thought in a "geo-aesthetic" perspective, that is, in resonance with that research project that aims to "recover the full meaning of the Greek term *aisthesis* from a geographical point of view".

Lost in Translation

Andrea Tagliapietra, *Ékphrasis. Il silenzio dell'immagine e l'intraducibile*

The article develops Benjamin's thesis that the "essential core" of translation, stripped of all that is communication, is the untranslatable. This thesis is related to that particular type of translation – the intersemiotic translation (Jakobson) – represented by *ékphrasis*, a term that indicates the verbal description of an image, in particular of a work of visual art. The limit of the *ékphrasis* is that at the apex of the exactness and poetic capacity of language it collides with what remains untranslatable, the silent presence of the work, the experience of its aesthetic availability, of which words eventually attest its very absence. The article concludes by examining that particular *ékphrasis* of Vermeer's View of Delft which appears in the Proustian episode of Bergotte's death. Proust invents an imaginary detail – a *petit pan de mur jaune* – to show us the invisible, the untranslatable of the image, while evoking the secret motive of each translation, namely the resistance of survival against death.

Sergio Benvenuto, *La macchina placebo. Traduzione e comprensione*

Looking at translation errors as a sort of lapsus, the author shows that any translation implies a subjective deformation of the text. He compares the logic of translation errors with what happens with group communication or with memory, referring to classical studies on rumours. He insists on the fact that any thorough translation aims more at the signifiers of the translated text than at its meaning, so that the signifiers to be translated are treated more as "index symbols".

Annarita Taronna, *Lost and regained in translation: cross-border and intersectional practices between the Black US and Black Italy*

This study starts by looking at recent episodes which involved potential translators of the poem "The Hill We Climb" that African-American writer Amanda Gorman read at Joe Biden's US Presidential Inauguration. Specifically, we refer to the case of Dutch writer Marieke Lucas Rijneveld, who resigned from the job of translating Gorman's work following criticism that a black writer was not chosen. Drawing on the public debate derived from this episode, the research attempt here is to problematize translation as a site of ideological struggle in which gender, sexual and racial politics stand out as inextricable elements.

Irene Ranzato, *Tradurre la cultura nell'audiovisivo*

The cultural turn in audiovisual translation has meant going beyond the study of translation patterns normally found in descriptive research. This article focuses on themes related to culture-specific references – always a fruitful area of research, but one which contains areas deserving of further investigation; and to culture as a topic in audiovisual translation – allusions in film and TV dialogue to what we often understand as 'culture' proper, that is high-end or low-brow products of art, literature, music and so on, which constitute a special problem but also a special opportunity of creative freedom for translators and adapters.

Micaela Latini, *Essere senza "Heimat". Da Kafka a Jean Améry*

The aim of my paper is to investigate the topic of "home" in the philosophical and literary work of Jean Améry, whose personal human and intellectual history is marked by the tragic, impossible search for a new Heimat after the dramatic experience of Auschwitz. In his condition as an "eternal foreigner", Améry searched for a Heimat. It is not the search for a "Vaterland (fatherland)", but rather the search for a place where he hopes to feel "daheim", at home, and to be protected from the disquieting uncanniness of the world, das "Unheimliche", if we want to use the German word.

Saggi

Daniela Angelucci, *Non tutto, né niente. La paradossale verità dell'immagine fotografica*

The article deals with the photographic image and its relationship with the Real, arguing that the Real, the "more" that the photographic image allows us to see is necessarily connected to its being deficient and partial, in the double sense of lacking and tendentious. The authors who have suggested this statement are Georges Didi-Huberman, and in particular his book based on frames stolen from Auschwitz, and Roland Barthes, with his notion of punctum. Both authors explicitly use the Lacanian concept of truth as a semi-truth, as the impossibility of telling the whole truth, which is therefore necessary to fully grasp their discourse on photography.

Mario Perniola's Studies

Zoltán Somhegyi, *Valuing and Revaluing the City. Interpreting Art and Urban Regeneration with Mario Perniola*

Cities as well as city centres are full of potentials but also challenges. The issue of "what to do" with, in, or for the city comes up regularly in both theoretical discussions and practical planning. In this paper, after briefly surveying some historical aspects of cities, I investigate how Mario Perniola's thought, manifested in different texts from the late-1960s till the 2010s can be beneficial for the investigation of these issues. At the end, I illustrate, with the help of a few case studies, how a sense of attachment and of belonging to the place can be developed.

Michel Henry (1922-2002)

Rolf Kühn, *Immanenz als Präsenz originärer Selbstgebung des Lebens*

According to Henry, the crucial point of an investigation into life as a "phenomenon" of its own kind ultimately culminates in the question of whether there is a material-phenomenological way of presence that is as unambiguous as it is immediate. To think of presence merely as presence in a being-there, whether intuitive, conceptual, temporal or existential, proves inadequate to the essence of presence, insofar as it is purely phenomenological life. For in all the forms of consciousness alluded to, presence would divest itself of the world, would become an appearing whose self-appearance itself as the "essence of manifestation" is then lost, as it mostly was in the philosophical tradition. Nowhere is this clearer than in the first climax of phenomenology: - in Hegel. Consequently, in this work we firstly want to consider the concepts of absolute knowledge and singular self in Hegel and in phenomenology; we then want to deal with the passivity and self-affection in the silence of life, concluding with some reflections on immanence as a renewed phenomenological determination.

Irene Breuer, *Gabe der Affektivität, Gabe des Selbstheit*

L'articolo affronta il fenomeno del dono alla fine di M. Mauss e M. Henry. La tesi è che con il dono appare una piega nel tempo in cui si apre il significato originario dell'etico-affettivo.

Robert Farrugia, *From Stone to Flesh. Transformation in Michel Henry's Phenomenology of Life*

Michel Henry radicalizes subjectivity by removing all traces of objectivity and transcendence in order to secure its absolute immanence. He articulates this purification as a flight from the world towards life, which will be analysed here as a phenomenological transformation from stone to flesh. We will maintain that this interior conversion opens up a space between the man of the world and the Son of Life, as a passage from one state to the other that endures as a lived concrete experience. This analysis will serve to reappraise Henry's non-intentional phenomenology of subjectivity, which he bases on a transcendental auto-affectivity that is prior to any intentional knowledge. Our intent is to inquire as to what extend is the latter mode of knowledge too late in order to elucidate its significant role within such a personal transformation.

Paola Pazienti, *Invisibilità delle passioni e uso della vita. Questioni cartesiane nella fenomenologia dell'affettività di Henry*

In una fenomenologia dell'invisibile, come pensare la vita nel suo legame col mondo? Come può la vita accrescersi, ossia essere matrice generativa e non cieca ripetizione di sé, escludendo radicalmente l'ambito della rappresentazione? Questo saggio si propone di indagare la relazione Vita/Mondo nella fenomenologia dell'affettività di Michel Henry a partire dal tema delle passioni. Rileggendo la sua interpretazione di Cartesio, l'analisi si articola intorno a tre aspetti strettamente connessi: la conoscenza interna come certezza affettiva, l'esperienza del dolore, il nesso tra *Historialité* o manifestazione temporale e la verità dei sentimenti. In conclusione, da un lato, la fenomenologia dell'affettività di Henry è orientata verso una logica del *pathos* o fenomenologia della pulsione attraverso la ricerca di nuclei di senso, alcuni dei quali comprensibili intersoggettivamente, come nell'esperienza artistica. Dall'altro, Henry sbarra la strada alla considerazione di "minimi rappresentativi" che fungano da fisionomie globali e spieghino come la pulsione possa essere considerata fenomeno.

Roberto Formisano, *Il vissuto delle emozioni, tra paticità e senso. Sul materialismo fenomenologico di Michel Henry*

La comprensione delle emozioni costituisce da sempre un decisivo banco di prova per la filosofia, e in particolar modo per tutte quelle filosofie – come la fenomenologia – che programmaticamente reclamano la necessaria "liberazione" del reale dalle sovrastrutture del pensiero. Simile sfide appare tanto più significativa nel caso della fenomenologia materiale di Michel Henry. In questa prospettiva, nel presente contributo si propone una ricostruzione della concezione henryana dell'affettività considerato alla luce della tesi della duplicità dell'apparire e in vista di una discussione critica circa l'articolazione interna tra questi due distinti ordini del trascendentale.

Chiara Pignatti, *Il vivente tra incarnazione e sofferenza. Spunti per un pensiero della ripetizione in Michel Henry*

L'obiettivo di questo contributo è di tematizzare il concetto di ripetizione all'interno del pensiero henryano e di renderlo una chiave di lettura del processo attraverso cui il vivente è generato, mostrando come esso possa rivelarsi proficuo in particolare per la concezione della sofferenza quale emerge dalla fenomenologia della vita. Una prima parte dell'articolo presenterà la disamina del dinamismo henryano tra i concetti forza, potenza e affetto, e conseguentemente indagherà il tipo di movimento consustanziale alla vita; in secondo luogo, verrà esposta una genealogia del concetto di ripetizione attraverso alcuni testi che Michel Henry ha dedicato al tema dell'alterità – tra questi, gli appunti inediti del giovane Henry sull'intersoggettività scheleriana – e verrà sottolineata la vicinanza spirituale con le tematiche della psicoanalisi. In ultima analisi, si cercherà di interpretare la sofferenza alla luce della ripetizione, distinguendo due versanti dei quest'ultima che connotano il divenire affettivo del vivente e la dialettica delle forze che in esso si produce: quello immobilista, passivo, della sofferenza che inchioda, e quello attivo e creativo dello sforzo gioioso della ripresa che permette al vivente di eccedere, senza abbandonarlo, il peso che lo limita.

Miguel García-Baró, *Il fiume nero che nutre tutti. Un testo letterario che amplia la filosofia di Michel Henry*

L'Amour les yeux fermés, un romanzo grazie al quale Michel Henry ottenne un importantissimo premio letterario francese, avvicina punti e difficoltà che forse solo il testo poetico può raggiungere. Di là dai testi filosofici, la narrativa esplora l'individualità, il male catastrofico, gli enigmi della comunicazione, il senso della bellezza (sia essa artistica o incarnata nella persona umana); questa forma di espressione *altra* riesce a rendere sensibile, ascoltabile, il linguaggio del fiume nero della Vita Divina presente in ogni essere.

Erika Rodrigues Colombo, Andrés Eduardo Aguirre Antúnez, Gillianno José Mazzetto De Castro, *A Free-Expression Painting Studio with University Students. Aesthetic Reflection from Michel Henry*

The present study intends to present a reflection on the aesthetics in the work of Michel Henry, based on the experience of a Free-Expression Painting Studio with university students who had suicidal ideations or attempts. The Studio took place online, between September 2020 and September 2021. The case of one of the participants who was present in 8 sessions will be presented. Henry's reflections in the aesthetic field help us to understand how the therapeutic process in the Studio does not operate at the level of deductive thinking, but at the level of affective transformation that, through our actions, originally implies us in it. What the Painting Studio mobilizes is the affective dialectical relationship, through which one can move from despair to the original pleasure. There is a common background between patient and therapist, which is the feeling of the power of transitivity in the life of suffering in pleasure – a feeling that is to be, in one's own life, every possibility of transformation. The therapeutic relationship opens the possibility to find mobilization for painful affections in the community.

Justin Pearl, *Michel Henry's Transcendental Asexuality*

Michel Henry's radical phenomenology has highlighted the importance of the flesh and eros as central figures of the duality of appearance. For Henry, the paradigmatic manifestation of this duality is the human body. Representationally, the body (*le corps*) manifests as an object among objects. Affectively, the body manifests as a flesh (*la chair*) that is always already mine. By prioritizing the affective flesh Henry opens up fertile ground for genuinely novel phenomenological investigations, but it has also resulted in a bracketing of "concrete sexual determinations" from the immanence of the flesh — a category including erogenous zones, sexual organs, hormones, etc. For Henry, the fundamental human person manifests in the mode of transcendental a-sexuality. This bracketing of sexual determinations from the affective flesh opens Henry's analysis of incarnation and eros to the subtle insinuation of a determinatively masculine "universal subject", a regression to stereotyped notions of femininity, and a denigration of queer sexualities. In the present investigation, I aim to trace Henry's thought from his account of the flesh into his analysis of the erotic encounter and, through an engagement with his contemporary French feminist thinkers, expose the limits of his analysis of incarnation and eros.

Stefano Santasilia, *Palabras de Cristo. Análisis de la "última etapa" de la interpretación henryana del cristianismo*

This article is constituted as an analysis of the last work of Michel Henry, *Paroles du Christ*. The aim is to show the way in which Henry articulates a phenomenological description of Christianism from his conception of a double truth, that of the world and that of immanence. The first occurs on the horizon of visibility and,

according to Henry, opposes the real truth of life expressed by the Gospels through the same words of Christ. The deep analysis of these words, as opposed to the world and its legitimation system, would give account of the impossibility of reducing the Christian message to simple moral teaching.

Public Art and Aesthetics

Adam Andrzejewski, Marta Maliszewska, *Public Art in (Local) Communities: Multiple Publics and the Dynamic Between Them*

The paper's goal is to investigate the question of the type of public, which serves as a recipient of a particular work of public art. That is, the paper researches the process of how the public is attracted by a given artwork, how this process influences a local community, and what is the actual nature of these publics. As a result, it is argued that some public artworks are intended to have more than one public or, to put it in stronger terms, their task is to bring into play the inner dynamic between numerous publics. Moreover, the possibility of conceptualizing public art not only as a means responsible for facilitating peace but also as revealing the hidden conflicts among the members of the community, to which it is introduced and by whom it is analyzed.

Andrea Borghini, Nicola Piras, *Eating Local as Public Art*

In this paper, we bring together two unrelated strains of recent literature on eating local, which have respectively evidenced its socio-political and artistic values. Our argument contends that eating local can, in some instances, be regarded as a form of public art. Our study improves our understanding and appreciation of the complex web of culinary values linked to eating local, in particular the entanglement between its aesthetic, political, and cultural significance. We first review three extant definitions of eating local (§ 2), which we then employ to discuss the three specific forms of public art that eating local can occasion (§ 3), namely: memorial art, social protest art, and art that enhances. Finally, we present the links between the three approaches to local food and the three forms of public art (§ 4), providing a heuristic framework for both scholars and stakeholders.

Tereza Hadravova, Sabrina Muchová, *Public art as meditation on public time*

In this paper, we draw attention to temporal aspects of works of art displayed, performed, or held in public spaces, generally designated as public art. We argue that the debate on public art has been biased towards discussing the spatial. We focus on the "temporariness" of public art, the primary temporal feature that has been under scrutiny in recent philosophical literature on public art. We explore arguments it has been woven into. In particular, we discuss and reject using temporariness as the mark dissecting the realm of public art into two different artforms and argue that it is just one of many temporal properties public artworks have and can use to bear meanings. We outline other ways works of public art bear temporal features and interact with temporal properties of spaces they occupy, and argue that those too are, potentially, aesthetically significant. We illustrate some of these with an example of a particular public artistic site, the open-air art gallery «ArtWall» located in Prague, the Czech Republic.

Mateusz Salwa, *Community gardens as public art*

The aim of the article is to discuss community gardens as works of public art. Even if artistic status of gardens has been widely recognized, it is usually taken into account when historic gardens and parks or works of contemporary landscapes architects are concerned. However, there are good reasons to approach community gardens as artworks, as well. First, aligning community gardens with contemporary art is honorific, in the sense that it shows that they may be considered in another way than seeing them only as vernacular art, significant because of its social and political dimension. Second, in spite of their allegedly edenic character, community gardens are very often contested spaces, while the conflicts may be sparked by, among other things, the community garden aesthetics. In order to recognize community gardens as art it is useful to refer to new genre public art and not to "paradigmatic arts" such as architecture or painting.

Andrea Baldini, *The Nanjing Massacre Memorial and Angelus Novus: Ephemera, Trauma, and Reparation in Contemporary Chinese Public Art*

What is the nature of memorials? Traditionally, memorials have been conceptualized as lasting entities preserving memories of our shared pasts. This paper challenges this view. My aim is to retheorize our practices of memorialization by examining the role that ephemerality plays in experiential memorials. Rather than fixed structures of meaning, experiential memorials are unstable careers whose significance depends on viewers' performative engagement. I provide evidence for my thesis by developing a critical interpretation of Qi Kang's Nanjing Massacre Memorial Hall (NMMH) as an example of experiential memorial. The fragmented nature of the here and now frees visitors' experiences. Like the wind propelling Benjamin's Angelus Novus into future and progress, the ephemerality of NMMH's experience unchains its significance from the constriction of dominant narratives of vengeance and resentment. If liberated temporally, the experience of memorials may help us not only to never forget, but also to find reconciliation.

Marcello Sessa, *Art Is in the Air. The Public Dimension in Allan Kaprow's Utopian Un-Artistic Theory*

In the present essay, I want to suggest that the public dimension is a crucial issue in Kaprow's un-artistic art theory, and that this shift from art to "nonart" literally occurs as a transition from private to public: from private contemplation of "complete" paintings to artistic experience publicly performed and shared. Primarily, I will focus on his troubled relationship with painting. Then, I will concentrate on his ground-breaking reflections on framing and unframing. After that, I will analyse his most relevant theoretical achievements, environment and happening, emphasizing the active role of publicity in his personal idea of performance art. Finally, I will discuss his distinctive interpretation of "nonart", by comparing it with other substantial variations on the "post-art" theme, offered by different authors, either modernist or post-modernist. In the end, the Kaprowian un-artistic theory will emerge re-configured as a singular, and someway "aerial", utopian proposal for public art.

Nicola Turrini, *The Entanglement Between Public and Private in the Work of Félix González-Torres*

This paper discusses through the prism of psychoanalysis some specific peculiarities of the poetics of the American artist Félix González-Torres. In particular, the text seeks to highlight how the concept of "burial work", taken here from the work of the French psychoanalyst Pierre Fédida, is central to understanding the ways in which González-Torres has been able to hold together public and private, autobiographical experience and the involvement of the spectator in order to construct a shared memory that develops along the lines of dynamism and imprecision, renouncing common expectations of the representation of a memory.

Focus

Tamara Tagliacozzo, *Messianism and Happiness in Walter Benjamin's Theological-Political Fragment*

On the basis of a citation from the final part of Walter Benjamin's *Theological-Political Fragment* (1920-21), we shall hypothesize a similarity between Benjamin and Kant, the political thinker and philosopher of history, in his *Idea of a Universal History with a Cosmopolitan Intent*. According to Kant, the man who participates in history and in the human race seeks happiness and the means to procure it for himself as a member of «free» humanity, thus seeking to unify external freedom and happiness in institutions of law. During the period 1920-1921 Benjamin was strongly critical of the concept of law, including also that of Kant, which he saw as contradictory to the idea of justice; in opposition, Benjamin held first an anarchist-libertarian view, then a revolutionary one. From a dialectical perspective, however, we find in common in Benjamin and Kant a redemptive pessimism that foresees, in the «twisted wood» of mankind, an ultimate providential and messianic *possibility*: «The spiritual *restitutio in integrum*, that leads to immortality, correspond to a worldly restitution that leads to an eternity of downfall, and the rhythm of this eternally transient worldly existence, transient in its totality, in its spatial but also in its temporal totality», the eternal succession of generations and their institutions, which is «the rhythm of messianic nature», is happiness. Nature eternalizes itself in this virtual spatial and temporal totality in the history of humanity moving toward the realization of the idea of law and, spatially, the achievement of global, cosmopolitan politics: «nature is messianic by reason of its eternal and total caducity».

Nikolaos Tzanakis Papadakis, *Secularization of Political Authority. On the Political Content of Theology in Benjamin's Theory of Trauerspiel*

This article investigates the relationship between secular politics and theology in Walter Benjamin's *The Origin of German Trauerspiel*. It explores that question by starting from how the Weimar legal theory conceived the relationship between modern, secular law and the theological tradition. Focusing on Carl Schmitt's concept of secularization, it investigates the analogy model in term of which the legal discourse understood the named relationship as well as its political consequences. The article suggests that Benjamin's theory of the *Trauerspiel* elaborates a different, dialectical model which deploys, on the contrary, the crisis of any analogy between theology and modern politics.

Attilio Vincenzo Bruzzone, *Escaping the Metaphysics of Fate/Fact. Comparing Spengler and Adorno*

The Decline of the West belongs to that group of controversial books that have been more attacked than actually and properly read. Today, in deference to the myth of de-ideologisation, that polemical charge has diminished considerably. Nevertheless, Spengler is still topical, especially following the recent political and economic-health crises that evoke the «spectre of decline». From a critical perspective, Adorno was the first to acknowledge Spengler's topicality and superiority to numerous liberal-progressive opponents. For its part, this current essay, via an ancipital impulse to critique and salvation, aims at exploring Spengler's idea of fatal/factual decline by unmasking its aporias and ambiguities through comparing it to Adorno's «silent and questioning utopia», dialectically preserved «in the image of decadence». Through this close comparison and the development of Adorno's critique, the paper urges to unveil, on the one hand, the "true" – negative – aspects of Spengler's legacy and, on the other hand, the «forces», hidden from his «attentive gaze», that are «set free in decay». Ultimately, in the no man's land between decline and utopia, Spengler and Adorno meet and their legacies intertwine.

Varia

Aldo Trucchio, *The Melancholy of the «Redskin». Aesthetics and moral in French anthropology in the second half of the 19th century*

Based on the theoretical and methodological indications provided by the Geneva critic and historian Jean Starobinski in his analysis of melancholic figures in the 19th century, this study focuses on the presence of the figure of the «Redskin» or «Savage» of North America in French anthropology of the same period. Starting from the observation of its melancholic character, the origins of this figure and its attributes will be reconstructed, and its moral and epistemological function in physical anthropology, in the emerging palaeoanthropology and in colonial ideological discourse, will be analysed. This path will be an opportunity to question the complex relationships between scientific and aesthetic languages in European modernity

Modesta Di Paola, *Image, (con)text and technological performativity. Joan Jonas, Krzysztof Wodiczko and Antoni Muntadas*

The main theme exposed in this article is articulated on the centrality that the new media have assumed in the academic research of contemporary art theory. The case studies analyzed derive from a direct knowledge of the experiments conducted at the Comparative Media Studies, the Media Lab and the Program in Art, Culture, and Technology (ACT) of the Massachusetts Institute of Technology (MIT), one of the state-of-the-art institutions on contemporary debate that sees new media and artistic creativity relating in a single field of research. Some of the visual artists examined here were members of the MIT community, contributing not only to the prestige of the institution, but also to a paradigm shift in the method by which a work of art is created, designed and perceived. Joan Jonas, New York artist and lecturer emeritus at ACT, has conducted avant-garde visual experiments aimed at combining the relationship between language and image, always using new performatic and digital aesthetics with which to narrate her personal visions. The artists Krzysztof Wodiczko and Antoni Muntadas, for over forty years at ACT have dedicated part of their research to the analysis of the interrelation between technology, artistic languages and social communication. Their artistic production stems from the use of new technologies that make it possible to overlap between literary and visual codes, thus proposing an alternative to the long tradition that separates the arts relegating them to autonomous practices.

Saverio Macrì, *The Classification of the Substantive Arts*

The aim of the article is to show the fruitfulness of Gilbert Simondon's theory of individuation as a tool for analysing the aesthetic-artistic experience made possible by new technologies. Interactivity is the category to qualify those works based on computer systems whose form is determined by the intervention of the user or by signals coming from the environment. The reflection under the profile of aesthetics has long since begun to reckon with Simondon's thought, developing his analyses on the mode of existence of technical objects. Here we intend rather to show how the concepts and expressions at the centre of his theory of individuation are also rich in ideas for the study of an aesthetic-artistic experience in which the category of relation assumes a constitutive value and in which the processual aspect of the artwork prevails over its object dimension.

Nicola Di Stefano, *The spatiality of sounds. From sound-source localization to musical spaces*

The proliferation of and interest in concepts of musical space make the question of why composers, philosophers, and musicologists have used spatial concepts for music – which is typically considered a temporal and ephemeral art form – a relevant issue in the multidisciplinary research on music. In this paper, I suggest distinguishing between a literal and a metaphorical meaning of the term "space" when applied to music and sounds. Thereafter, I investigate the reasons that might have lain behind the metaphorical use of spatial concepts for music, focusing on the concept of movement in music and examining relevant studies in the field of audiovisual correspondences which show that listeners consistently match certain acoustic features to spatial features. Finally, I claim that both the metaphorical and the literal uses of spatial concepts for describing music are rooted in the way people perceive the dynamic change of acoustic features in terms of a (pseudo)spatial phenomenology.

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L'altro Wittgenstein

Mladen Dolar, *Il leone parlante*

Sergio Benvenuto, *Il setaccio di Wittgenstein. Wittgenstein e l'etica*

Massimo De Carolis, *Prassi, forme di vita e dinamica delle convenzioni in Wittgenstein*

Davide Sparti, *Dal binario al sentiero. Personale e impersonale in Wittgenstein*

Marco Mazzeo, *Mettimi alla prova. Wittgenstein e la storia naturale della matematica*

Franco Lo Piparo, *Il "Tractatus" come opera terapeutica*

Felice Cimatti, *Un incontro ancora possibile: Deleuze e Wittgenstein su linguaggio e libertà*

Giovanni Leghissa, *La questione del trascendentale tra "Lebensform" e "Lebenswelt"*

Antonello Sciacchitano, *Su Wittgenstein con Brouwer*

Materiali

Luitzen Egbertus Jan Brouwer, *Matematica, scienza e linguaggio*

L'altro che è in noi

Cantiere – Intersoggettività, un enigma

Pier Aldo Rovatti, *Intersoggettività, un enigma*

Pierangelo Di Vittorio, *Il discorso è una terra straniera*

Stefano Tieri, *Il complottista che è in noi*

Davide Zoletto, *La relazione educativa, un margine di gioco*

Massimo Recalcati, *Il trauma dell'altro*

Marco Pacini, *L'Altro fuori di noi*

Cantiere – Fare a meno dell'altro?

Mario Colucci, *Clinica e politica della paranoia*

Ilaria Papandrea, *Fare a meno dell'Altro a condizione di servirsene*

Francesco Stoppa, *La sana instabilità della famiglia*

Marina Severini, *Senza l'Altro, non senza gli altri*

Cantiere – La filosofia come politica dell'istituzione famigliare

Raoul Kirchmayr, *Drammaturgie della famiglia, tra Sartre e Derrida*

Linda M. Napolitano Valditara, *Da èros týrannos a èros philòsophos*

Sandra Burchi, *Luce Irigaray rilegge Hegel*

Sergia Adamo, *Judith Butler e le rivendicazioni di Antigone*

Luca Basso, *Marx, Engels e la critica della famiglia borghese*

Laboratori

Annalisa Decarli, *Descolarizzare la società*

Vincenza Minniti, *Lo straniero di Camus*

Alessandro Di Grazia, *Le solitudini del femminile*

Rariora

Claude Lefort, *Maurice Merleau-Ponty*

Ferdinand Alquié, *Maurice Merleau-Ponty*

Jean Hyppolite, *Maurice Merleau-Ponty*

Maurice de Gandillac, *In memoriam Maurice Merleau-Ponty (1908-1961)*

Dossier

Maren Wehrle, *Situating normality: the interrelation of lived and represented normality*

In this paper, I will investigate the potential of what I term Merleau-Ponty's 'situated phenomenology' for an investigation of normality from within and from without. First, I will argue that the concept of situation in the *Phenomenology of Perception* demarcates Merleau-Ponty's turn from a mere epistemological to a concrete critical phenomenology. Second, I will apply Merleau-Ponty's concept of situation as being situated and as being in situation to an investigation of normality. In doing so, I endeavor to differentiate between lived and represented normality, a difference which in turn corresponds to an operative (immanent) and established (external) normativity. A situated account of normality thereby combines a phenomenological and a genealogical perspective. My aim is to provide a toolkit to investigate the intertwinement of represented and lived normality, that is, of being situated and being in situation.

David M. Bertet, Bettina Bergo, *Phenomenological aesthetics and the "Manufacture of the Guilty (Fabricación de culpables)"*

This article opens with a discussion of incarceration in the time of Covid 19. The story of one of the inmates in the high-security prison of Puente Grande (Mexico) leads us back to the beginning of the fifteen-year-long imprisonment of an innocent and, with it, to a complex narrative. The story concerns the use of the juridical concepts of delincuencia organizada (organized crime), racketeering, and kidnapping. As a charge it has been repeatedly implemented in what has come to be called la *fabricación de culpables* (the "manufacture of the guilty") in Mexico, Columbia, Argentina, and Brazil. Although the legal terminology changes, false incarceration is hardly limited to Central and South America. This is therefore a cautionary tale about how charges – and people – are framed, and how the latter are tried on social and corporate media, even before their official trials begin.

Nicole Miglio, *Per una fenomenologia critica della gravidanza*

In this paper, I outline some key epistemic premises for a critical phenomenology of gestational experience, working through the analysis of pregnant embodiment in Merleau-Ponty's *Psychologie et pédagogie de l'enfant*. The first part of my paper introduces Merleau-Ponty's anti-essentialist position; in the second part, I focus on pregnant embodiment, and I highlight Merleau-Ponty's conception of the gestating subject as a self in the world and of the gestational body as lived body. In the third and final part, I suggest how critical phenomenology might account philosophically for the situated experience of the gestating self by considering the intersection of pregnancy and disability as a case study. These findings may suggest a path for fruitful further analysis of pregnant lived experience, taking into account the axes of oppression and marginalisation which shape one's subjectivity.

Aurélien Dru, *De la coexistence humaine à l'histoire ouverte. Sur la productivité de la praxis intersubjective et de la dialectique de l'institution chez Merleau-Ponty de 1945 à 1955*

We examine here the evolution of Merleau-Ponty's philosophy of history from *Humanism and Terror* to the 1955 course on "Institution in Personal and Public History" in order to explain what makes it "ambiguous." This evolution is explained by the desire to understand history according to intersubjective praxis and the dialectical scheme of historical institution. The articulation of these two levels allows Merleau-Ponty to develop a philosophy of historical productivity, that is, a conception of history as a practical process that is open, unfinished, and continually "instituting" by virtue of the always revived and entangled taking up of human actions. Therefore, the more general challenge is to define the specificity of a thought of history that unfolds from the permanent and central concern for the achievement of human coexistence.

Giulia Andreini, *Du rêve comme passivité: Merleau-ponty entre Sartre et Binswanger*

Always rich in heterogeneous suggestions, Merleau-Pontian reflection does not fail to address the status of oneiric experience, which is as complex as it is neglected or even trivialized in phenomenological studies. Although it is sometimes taken into consideration, notably in Sartrean analyses, this is only to reconduct it to the activity of the imagining consciousness. This contribution thus proposes to bring out the innovative character of Merleau-Ponty' dream framework. After outlining the Sartrean considerations, Merleau-Ponty's positions are briefly presented. Ultimately at stake is showing to what extent the advancement of a

sincerely new conception of the dream, together with the rejection of the Sartrean positions, can only take place through reading the work of Ludwig Binswanger. Binswanger's analyses of oneiric space allow an original approach to dreaming as an authentic experience that reveals a primary spatiality and a more originary mode of existence, thereby testifying to a form of passivity inherent in consciousness. Dreaming thus becomes fundamental for understanding our being-in-the-world in general and, consequently, also for understanding wakefulness.

Giuseppe Crivella, *Un serpentement transcendantal... Fenomenologia e linguaggio nella riflessione di Jacques Garelli*

In this text we try to develop some considerations starting from the readings that Jacques Garelli elaborates through a profound reflection on the theses expounded by Merleau-Ponty in his latest works. In particular we, after recalling some points of contact between the two thinkers, comment on two long essays by Jacques Garelli dedicated to Rimbaud and Artaud. Through these re-readings we aim to highlight the novel characteristics that the author of *Rythmes et mondes* has managed to outline through an ever-greater study of the theses on language presented by Merleau-Ponty in his latest works.

Prisca Amoroso, *La geologia trascendentale come ecologia del pensiero*

This article retraces the main instances at the root of Merleau-Ponty's project of a «transcendental geology», a project announced in a working note of 1960. This project is linked to the complex intertwining of history and nature, which Merleau-Ponty thematizes as the two non-objectifiable dimensions that pose a challenge to reflexive thought. History and nature, both in their particular subjective manifestations as personal life or one's own body, as well as in their broader sense as the history of peoples or nature as a domain of the unbuilt, are characterized as unavoidable, as quasi-objects that are the soil of existence. It is in this direction that Merleau-Ponty's interest in the "ultra-things" of Henri Wallon, those entities that the child can neither conceive nor imagine, seems to be heading. I propose that ultra-things are linked to inhabiting: they are the uninhabitable (the past before my birth, a distant planet) and the dimensions that cannot be renounced (one's own body, the Earth, the story of my life). This relationship with inhabiting restores the relational aspect of the problem of the unreflective in Merleau-Ponty and highlights the timeliness and urgency of the program of a transcendental geology as an ecology of thought and as an ecological philosophy.

Martina Ferrari, *Bearing witness beyond colonial epistemologies: Silvia Rivera Cusicanqui's critical phenomenology of deep silence*

This paper is one in a series of attempts on my part to think through one of the central challenges left to us by Merleau-Ponty's sudden death in 1961: if we understand the turn, in his later writings, toward an ontology of the flesh as "a radical rethinking of the experience of belonging from within, [as] a phenomenology of being-of-the-world" (Landes 2020, 141), how are we to bear witness to such an experience? What modalities are called forth to do justice to this belonging? The task accrues existential and ethical weight when, at stake in our analyses, are historical and social structures like coloniality that normalize experience, perception, and sense-making while marginalizing others. It is my contention, in this article, that when the phenomenological inquiry becomes critical the question of modality becomes ethically central; how we bear witness to experiences of marginalization and the operations of power that produce them matters in that it risks reifying the same normative structures that predicate the oppression of many. With these questions and considerations in mind, in this article, I return to silence and propose that the mobilization of what I call "deep silences" can be a powerful tool for a critical phenomenology that bears witness without capitulating to the imperative of transparency norming the modern/colonial world system. Deep silence, in fact, designates signifying practices that do not primarily operate within the bounds of logocentrism and speech as the foundational principles of meaning, or that rely upon conceptual, analytical, and instrumental thinking, mobilizing instead the somatic, affective, and sensual dimensions of existence. In this article, I am primary concerned with the sense-making effected by the aesthetic as an instance of deep silence. Specifically, I focus on the image- and ritual-centered photographic documentaries of Silvia Rivera Cusicanqui, which, I suggest, challenge the hegemonic normativity of modern/colonial aesthetics, introducing the reader to other sensibilities wherein the distinction between theory and practice has no purchase and the multiplicity of creative expressions is recognized.

Manlio Iofrida, *Kulturkritik e fenomenologia nell'epoca della crisi ecologica*

The emergence of ecology as a fundamental horizon not only of politics, but also of contemporary philosophy, pushes us to rethink the relationship that currents of thought such as *Kuturkritik* and phenomenology, especially the phenomenology of Maurice Merleau-Ponty, can maintain with it. After a

preliminary consideration of post-structuralist and postmodern positions from this perspective, the essay focuses on the French philosopher, and in particular on his courses on Nature and on his elaboration of the Husserlian concept of *Stiftung*. This results in Merleau-Ponty's original position on the *Kultur* – Civilization alternative: critique of unlimited productivism, respect for the environment, and, at the same time, defense of the variety of cultures and traditions from a homogenizing globalization are valuable tools that his philosophy offers to the debates of our time.

Kris Sealey, *'Then' and 'now' of mangrove time: the temporality of lived blackness in Octavia Butler's Kindred*

Using Octavia Butler's Kindred as both ground and frame, this paper develops a notion of mangrove time as a way to think through how blackness is lived in the violent temporality of anti-blackness. Specifically, I want to suggest that, through the frame of mangrove time, an errant relationship between lived blackness and its black past inserts temporal possibility in and beyond the inertia of white supremacy's violently anti-black temporality. In other words, contrary to Fanon's proclamation that only black abjection is to be found in a return to the past of lived blackness, I show that, out of a mangroved conception of temporality, linkages to a black past becomes more than the ontological weight at the core of Fanon's notion of a historico-racial schema. In foregrounding his own linkage to the past, Fanon's historico-racial schema determines the past as fixed under the weight of an anti-black time. However, mangrove time recalls what is perhaps hastily forgotten under this schema, which is that, even as lived blackness arrives on the scene of an anti-black imaginary "too late", it is still able to 'time travel' – to zigzag between present and past in a way that rescues lived blackness from the structural determination of its past. As mangroved, this temporality is still one of pain, amputation and fragmentation. But it is also one that opens up this temporality to "imaginative variability".

Varia

Lovisa Andén, *Being in language: Merleau-Ponty's ontological examinations of language at the Collège de France*

This article examines Maurice Merleau-Ponty's ontological investigation of language in his recently published course notes Sur le problème de la parole of 1954. In the course notes, Merleau-Ponty approaches the relation between being and language: if our ontological thinking is thoroughly conditioned by the means of expression provided by our proper language, how are we then to understand its claims of universality? The article argues that the course notes elucidate the linguistic turn in Merleau-Ponty's later ontology. In particular, this article stresses that the course notes show that Merleau-Ponty undertakes an ontological inquiry into language before his investment into Heidegger's philosophy. Furthermore, the course notes elucidate the continuity between Merleau-Ponty's earlier investigations into expression and the ontological inquiry into language in his later texts.

Sarah Fayad, *Shame and ethics in Merleau-Ponty's intersubjectivity: radical responsibility of the flesh and communities of the incommensurate*

Much work has been done, recently, on the harms and benefits of shaming. One may argue, for example, that feeling shamed inherently alienates and forecloses, and thus quite harmful to a compulsorily social and futurally oriented creature. This does not, however, preclude the argument that shame is ethically useful, providing, at a very basic, felt level, the absolute prohibitions such a social, futural, creature requires. This paper does not claim to finally evaluate shame itself. Instead I look to Merleau-Ponty, seeking the fleshly and felt structures of the social world – of our innate proximity and intimacy, as well as our isolation and alienation – within the embodied phenomenon of being ashamed. From the contours of this spontaneous, yet admittedly dangerous, corporeo-social phenomenon, there is comes an intimation of an ethics of the flesh: one which compels us to at least attempt to heed the often opaque, even mysterious powers of our bodies, not only for the good of our intimate others, but for the good of entire peoples.

Claudio Cormick, *L'internalisme et l'universalisme de Merleau-Ponty: une tentative de reconstruction des arguments de Les sciences de l'homme et la phénoménologie*

According to Merleau-Ponty, psychologism, sociologism, and historicism, all of which describe human consciousness as "conditioned", would be incompatible with any claim to knowledge. However, the reason why knowledge would require a postulate of the autonomy of consciousness remains little explored in the specialized literature. Therefore, in our work we try to separate different aspects of the skeptical problem analyzed by Merleau-Ponty and show that the conditioning of thought is associated, successively, with the

possible opaque character of the foundations of our own grasp of the position; the possible ephemeral character of the objects of knowledge; and, finally, of the possible relativity of knowledge to our historical period. In other words, we see that Merleau-Ponty's argumentation, far from being monolithic, calls for three different solutions concerning the "crisis" of knowledge and that, in turn, the very problem that these are trying to solve is described by the phenomenologist in three different ways. We will also see that Merleau-Ponty's own position during this period can be described as an internalist and universalist position.

Luigi Coiro, *Stili vocali e coreutici nella ricerca di Alan Lomax*

In questo saggio si vogliono analizzare i tratti distintivi del sistema teorizzato da Lomax, focalizzando l'attenzione in particolar modo sul fac-simile di uno dei *coding sheet* sui quali si annotavano, tra le tante cose, il luogo in cui la registrazione si consumava, la lingua utilizzata dagli esecutori, la fonte sonora e quanti fossero i componenti che prendevano parte alle *performance*. Una breve incursione di natura teorica viene fatta, in secondo luogo, sul *Choreometrics*, l'altro sistema di classificazione formulato dall'etnomusicologo e basato sulle ricerche effettuate dal coreografo e teorico della danza ungherese Rudolf Von Laban.

Alessandro Decadi, *Visione orientale e massonica nel Don Giovanni mozartiano: dal valore morale al demoniaco*

Don Giovanni is one of the best-known works of Mozart's production created a short distance from Mozart's entry into Freemasonry. The vision of the East changes hand in hand with the growth of oriental knowledge, and Mozart does not remain a stranger, as evident from many aspects of Don Giovanni. The psychology of the characters is intertwined, for Kierkegaard, in the philosophy of narration that represents sensual genius; he justifies it, draws from it a demonic dimension of Don Giovanni while Goethe finds it in the creative thrust of the composer. This study wants to highlight how much Masonic morality is permeated in the work but also, and above all, an oriental dimension directed to the circular karmic vision of *saṃsāra* which is represented precisely by the desire of desire and which pushes the protagonist to never interrupt this flow of seduction. The non-interruption of this circularity will lead him to spiritual involution and to the world of the underworld.

Valentina Voto, *Sincretismo e circolarità in Bobby McFerrin. Tra vocalità, gioco e improvvisazione*

Nel presente articolo mi propongo di mostrare la sintesi di elementi in apparenza inconciliabili che sostanzia la cornice estetica ed etica in cui si muove Bobby McFerrin. Suggerisco che tale sintesi rappresenti la sua personale interpretazione di una visione "circolare" dell'esistenza. A sostegno di questa idea, presenterò i tre *fils rouges* che ne attraversano l'opera e indagherò in che modo essi siano fondamentali alla realizzazione di tale "circolarità sincretica". In primo luogo, la vocalità, che si pone all'incrocio di tradizioni musicali differenti, e.g., quelle africana, afroamericana ed eurocolta. In secondo luogo, l'approccio ludico alla musica, e al pubblico che viene concepito come parte integrante delle *performance*. In terzo luogo, la pratica improvvisativa, che diviene il *trait d'union* tra tutte le tradizioni musicali attraversate. Infine, discuterò l'opera di McFerrin in termini di estetica pareysoniana, grazie alla quale l'improvvisazione può diventare paradigma del fare artistico, e la collocherò all'interno di una prospettiva che vede l'agire improvvisativo come paradigma dell'agire umano *tout court*.

Valerio Ciarocchi, *I repertori dei movimenti ecclesiali*

Il presente contributo muove da considerazioni generali sul valore educativo della musica e sulle caratteristiche della musica sacra per offrire alcune riflessioni sul rapporto tra musica liturgica e mistagogia, sulle ragioni della necessità di tale rapporto, sulle sue esigenze, su ciò che implica e quali sono i suoi obiettivi attesi. Tratteremo i repertori di alcuni movimenti ecclesiali significativi sia per la loro struttura consolidata, sia per il gran numero di aderenti. Sono gruppi strutturati con un proprio programma e statuti, approvati dalla Chiesa cattolica, che hanno riconosciuto, ciascuno con le proprie peculiarità e differenziazioni, la necessità di conciliare musica liturgica e mistagogia nel proprio itinerario di fede. Daremo uno sguardo più da vicino ai loro repertori e faremo alcune considerazioni su di essi. Prenderemo in

considerazione anche quei repertori che non sono espressione diretta dei movimenti, ma sono ampiamente utilizzati nelle parrocchie e nelle comunità, talvolta utilizzati dagli stessi movimenti insieme ai propri.

Engramma. La tradizione classica nella memoria occidentale, 195 (settembre-ottobre 2022)

Filologia delle immagini

Concetta Cataldo, *Prometeo alla colonna o alla rupe? Possibili cortocircuiti iconografico-letterari*

The iconographic history of the myth of Prometheus is strongly connected with literary tradition. However, the ways of representing the myth seem to undergo a sudden interference phenomenon starting from the third quarter of the fifth century BC as compared to the previous figurative tradition, whose first attestations date to the end of the seventh century BC. From the examination of textual and vascular occurrences, it appears that Attic theatre once again plays a leading role.

Miriam Sabbatucci, *Il "Tereo" di Sofocle. Violenza e drammaturgia del mito*

The purpose of the article is a rereading of Sophocles' Tereus in the light of literary and iconographic sources preceding it. The article highlights Itis' infanticide in a new and original way with respect to previous authors who dealt with the myth of the Pandionidae. He establishes a causal sequence between the violence suffered by Philomela and the killing of Procne's son, conceived by the two sisters as a revenge against Tereus, who is guilty of raping and cutting off his sister-in-law's tongue.

Antonio Maria Draià, *Peithò, seduzione amorosa e seduzione politica*

Starting from the fifth century BC there is an important development of the representations of Peithò, the personification of persuasion, in vase painting, where the figure is emblematically accompanied by an inscription which certifies its identity. The complex and multifaceted nature of the personification emerges from a study of literary and iconographic sources, so that we can speak of a double timè of Peithò, which takes place in both the erotic-amorous and in the political spheres. Its eminently civic function, in particular, is testified by the institution of a cult in her honor connected to that of Aphrodite Pandemos in the fifth century BC. The research originates from a recent episode: the transfer from Sicily to Athens of the so-called "Fagan artifact", a marble fragment belonging to the eastern frieze of the Parthenon. It consists of a foot, framed by a drapery, belonging to an uncertain figure, usually identified either with Artemis or with Peithò.

Estetica. Studi e ricerche, 12, 1 (2022)

La verità che avviene. Sulla compagnia tra arte e filosofia

Giampiero Moretti, *Narrare. Tra filosofia e letteratura*

Starting with a reflection on both the linguistic and the semantic relationship between the acts of narrating and that of telling, this paper aims at identifying the historical moment when a new modernity emerged during the romantic period. Such modernity highlights not only the relationship between the two acts but especially the existential passage, as witness, between philosophy and literature.

Eleonora Caramelli, *Literary Diegesis, Fiction and Philosophical Discourse in Hegel's Phenomenology of Spirit. A Case Study*

The article explores the relationship between literature and philosophy through a single case study, namely the famous section of the Phenomenology of the Spirit where the figure of Antigone is the protagonist.

More precisely, the contribution aims at investigating the unprecedented effects that occur when philosophy gives voice to a literary figure. Trying to show how a real internal monologue is produced, whose statute is analysed with the tools of Käte Hamburger's, Dorrit Cohn's and Gérard Genette's narratology, the paper focuses on the way the fictionalisation, taking into account the structural difference between literary diegesis and philosophical discursiveness, gives Antigone back her freedom – freedom thanks to which philosophy can know itself in literature as in its other.

Richard Eldridge, *From Carnap to Hegel. Philosophy, Art, and the Pathos of Freedom*

Philosophers have frequently found themselves caught up in apparently endless and irresolvable disputes between realist and anti-realist construals of values. These disputes typically rest on a shared, abstract conception of a value fact, modeled on but distinct from a physical fact, as something that is simply given, independently of human history and culture. If, however, we abandon this conception, then we can usefully see the philosophy of value as an attempt to articulate and defend normative commitments that emerge and evolve historically and that could converge. So understood, contributions to the philosophy of value display important affinities with works of art, insofar as both are elements of our ongoing practical and reflective efforts to live freely.

Giovanni Gurisatti, *«Sein-lassen». Sull'ontocentrismo dell'arte tra Heidegger e Schopenhauer*

Heidegger has no particular sympathy for Schopenhauer's philosophy, which occupies an infinitely less place in his work than, for example, Nietzsche. This devaluing attitude has aroused the reactions of Schopenhauer-Forschung, according to which a more careful analysis leads to the detection of important convergences between the *Daseinsanalytik* of *Being and Time* and the *Anthropologie des Willens* of *The World as Will and Representation*. However, these studies have mostly remained within a comparison between Schopenhauer and the «existentialist» Heidegger, while they have not deepened the analogies between the concepts of art of the two authors, for which art is understood as a place of knowledge and truth, distinct from scientific knowledge and alternative to them from both a theoretical and practical point of view. The comparison allows us to ascertain both the limits of Schopenhauer's Heideggerian reading, and the hermeneutic relevance of the latter's reflection on art, disproving the idea that his philosophy has undergone, after the first edition of the World, a turning point or drift scientist and materialist, to the detriment of his underlying metaphysical inspiration.

Francesco Cattaneo, *«Sulle più remote montagne». Pensare e poetare in Heidegger*

The aim of this article is to study in depth the relationship between thought and poetry in Heidegger's philosophy. This relationship must be explained in connection to Hölderlin, because it is first and foremost Hölderlin's poetic work that lets Heidegger understand the importance of the dialogue between thought and poetry – a dialogue that is paramount in overcoming metaphysics. As the chiasmus of *dichtendes Denken* and *denkende Dichtung* shows, thought and poetry are very close and deeply interconnected in Heidegger's view, because they are both prominent experiences of the essence of language. At the same time, however, the chiasmus points to a distinction. As a matter of fact, Heidegger never loses sight of the fundamental difference between thought and poetry. On the contrary, he is persuaded that only the acknowledgement of this fundamental difference can provide a fruitful dialogue.

Giuliana Gregorio, *Linguaggio della filosofia e linguaggio della poesia. Gadamer e l'ermeneutica come esecuzione-attuazione della parola poetica*

This paper aims at discussing the question of the «puzzling» relationship between thinking and poetry (i.e., between their respective languages and their respective truth claims), such as it emerges in Gadamer's later production. If, in fact, the poetic word and the philosophical speech are both characterised by the distance from the ordinary language and from the current conception of truth, nevertheless poetry, with its peculiar form of presentiality, appears to be a «text» in an eminent sense, whereas the language of concept is marked by an essential self-overcoming. The puzzle is, as it were, redoubled for what concerns the question of the interpretation of the poetic work, which, according to Gadamer, «is» («stands») properly only in its *Vollzug*, namely in its hermeneutical execution-enactment.

Giacomo Gambaro, *Letteratura e filosofia della praxis nel pensiero di Antonio Gramsci*

The article aims to investigate the relationship between literature and philosophy of praxis in Antonio Gramsci's thought. Rather than recognizing literature as an autonomous domain, Gramsci thematizes the concrete conditions that make aesthetic and literary expression possible in society. Starting from the problem of «popular literature» of the lack in Italy of a connection between writers and popular classes, the research turns to the possibility of developing the potential of literature from the point of view of

political transformation. In this way, literature does not lose its relevance, but is enriched with a different value, that of transforming common sense through language, bringing out the interweaving of relationships at the basis of collective life. On the basis of Gramsci's annotations dedicated to literature, the Author examines a decisive philosophical problem, linked to the possibility of creating a concept of «human nature» alternative to that based on the primacy of individuality.

Martin Mees, *Philosophy and Literature. Epistemological Issues of an Interdisciplinary Crossing*

This article starts from the old question of the relationship or rivalry between philosophy and literature to question the current issues surrounding the crossing of these disciplines. I first summarize the philosophical problems posed by the different contemporary ways of crossing these discourse regimes. It then takes stock of the epistemological principles developed in French-speaking philosophy over the last few decades on this issue, before finally questioning the meaning that a properly «poetic» or «literary» thought could embody. Through these points, it is the form of philosophy itself that is interesting: by what methods can we account for another kind of thought, poetic or literary, and what interest is there in philosophizing «with» literature for philosophy in general?.

Fabio Grigenti, *Alan Turing. Morfogenesi*

The classic theme of biological morphogenesis will be discussed through the pages of Alan Turing's essay *The chemical basis of Morphogenesis* (1952). After a presentation of the theory posed by the English mathematician, we will draw some suggestions about the philosophical notion of form and formation. In particular, the morphogenetic process will be defined in terms of the important concept of guided instability, which represents the focus of Turing's theoretical proposal. In the final part, we will analyze a case of digital art, providing an understanding of it in terms of Turing's theory.

Sandro Gorgone, *Filosofia, arte e tecnica: da Benjamin al post-umano*

The paper aims to analyze the relationship between philosophy, art and technique. The starting point is the classical philosophy of technique of the first half of XX Century (Martin Heidegger and Ernst Jünger); the focus is then Benjamin's thought of art and technical reproducibility of artwork, which uncloses the dimension of aesthetic seriality. The photography and the new forms of representation in our mediatic era reveal the dissolution of artistic aura and produce an increasing virtualization of reality. At the end I will critically discuss Roberto Marchesini's recent proposal of a posthumanistic aesthetics, which is based on the hybridization of man through projective desire and conjugation with the otherness, particularly in the form of a specific posthumanistic sublime.

Marcello Ghilardi, *Paesaggi del pensiero e pluralità degli stili*

The notion of «landscape» can be a useful metaphor to point out a possible relationship between philosophy, in the plurality of its forms, and the expressive languages of the arts. It can be used to build a bridge, as an element that weaves bonds or shows connections under the surface and appearance. Moreover, there are important relationships and links in the basic vocations of these different practices, and they imply stylistic articulations that are not irrelevant: form and content are not completely apart from each other. Through a brief analysis of some fundamental characteristics of Chinese ink painting, and dealing with a sort of case study represented by the calligraphic practice of the Japanese philosopher Nishida Kitarō, the essay tries to show how the resonances between philosophy and artistic languages are symptomatic. The notion of «style» and the necessary multiplicity that characterizes argumentation and the construction of meaning are not secondary elements for the vitality of the philosophical enterprise.

Paolo Stellino, *È possibile fare filosofia attraverso il cinema?*

This paper considers the following question: is it possible to philosophize through film? To this end, the paper is divided into three parts. Firstly, I take into consideration the analogy between film and literature. Secondly, I focus on the philosophical implications hidden behind the question mentioned above. Thirdly and finally, I point out what I believe are the prejudices of contemporary philosophy, or at least, of a certain part of it. Through this analysis, I aim to show some of the reasons for thinking that it is possible to philosophize through film.

Alberto Giacomelli, *Estasi e geometria. Benjamin e le anime del Modernismo tedesco tra Espressionismo e Bauhaus*

The essay intends to shed light on some previously unpublished aspects that characterise the first phase of Weimar's Bauhaus, with the aim of contributing to aesthetic reflection on a particularly complex and fertile phase of twentieth-century art. Firstly, I showed how the initial phase of the Bauhaus (1919-1925)

was characterised by a «polar» soul, in which a conservative-magical expressionist component and a pragmatic technical-industrial component coexisted. These «souls» find expression in the art of the painter Johannes Itten and the photographer László Moholy-Nagy, respectively. By analysing Walter Benjamin's interpretation, I then sought to question this polarity, and showed how it is not possible to understand Moholy-Nagy's artistic language purely in rationalist and functionalist terms. In fact, reading some of Benjamin's fundamental passages reveals how a magical, mystical and utopian dimension should be recognised precisely within art as technical reproducibility. A decisive example is Moholy-Nagy's photography, in which the «destructive» character of technique is translated into a revolutionary and messianic chance.

Simone Aurora, *Elias Canetti e la tradizione filosofica*

Even though Elias Canetti is usually considered as not properly belonging to the philosophical tradition, his writings often reveal a deep conceptual relevancy. Moreover, as the paper intends to show, in his notes Canetti explicitly challenge himself with some of the most important authors of the history of philosophy and reflects on the general meaning of Western philosophy. In the following, I will explore some of Canetti's most significant reflections on philosophical authors, by showing how these have not only a philosophical meaning but also a deep impact on Canetti's aesthetic views and, especially, on his literary practice.

Fata Morgana, 46 (2022)

https://www.fatamorganaunical.it/n-46-biografico/

Biografico

Incidenze

Roberto de Gaetano (a cura di), *Il limite della drammatizzazione. Conversazione con Susanna Nicchiarelli*

There is a very close link between Susanna Nicchiarelli's cinema, a cinema of characters, proper names rather than stories, and the female biography; on the one hand a musician, Nico 1988 (2017), then a public and political figure, Miss Marx (2020), and now a saint, Santa Chiara d'Assisi. These women are defined by the role they play publicly, an image that does not actually correspond to who they really are. They are not what they would like to be. They are driven by a sense of rebellion in order to complete themselves instead of being estranged, affirming their identity.

Focus

Alessio Scarlato, *Proiezioni di una vita. Lenin e il cinema sovietico*

The essay reconstructs the evolution of Lenin's figure through Soviet and Russian cinema, from the avant-garde work of Vertov and Eisenstein to the open propaganda of the Stalinist years, to the silence during the Thaw and the tight confrontation of Sokurov. In comparing these works, it emerges the difficulty in separating the cult (and demythization) of Lenin from that of his heir Stalin.

Nicola Turrini, *Bio-graphica*

According to Thomas Elsaesser, cinema – as an inscription and storage medium – can be understood as "auxiliary memory": a memory that, since it is anchored to an automatic and mechanical device, is consequently "non- human". This paper would like to investigate how the notion of audio-visual biography is reconfigured by the concept of "auxiliary memory". What happens to the notion of biography when its restitution takes place through an impersonal and machinic storage device? What does a "non-human" biographical memory testify to?

Giacomo Tagliani, *La vita e l'azione. Sul carattere moderno del biografico italiano*

Usually, fictional biography – both written or filmed – seems to trace back the distinctive aspect of a certain life only into the sphere of the activity characterizing it. In this sense, the biographical fiction considers an individual life as an exemplary moment to analyze to superimposition between oeuvre and operation, action and production, always linkable to an end. But what happens when the center of the narration is occupied

by the absence of action, of any actions? Through Giorgio Agamben's inter- pretation of Aristotle's categories of oeuvre and action, this paper aims to define a paradigm of inoperosity in Italian biographical cinema to highlight its peculiar modern character and show its specific theoretical relevance for contemporary culture.

Stefania Carpiceci, *Lutto e biografia nel cinema d'autore italiano contemporaneo*

My Mother by Nanni Moretti, Marx Can Wait by Marco Bellocchio and The Hand of God by Paolo Sorrentino are three recent films of contemporary Italian authors that the essay analyzes with a particular focus on the trauma of death in the biographical and authobiographical fiction. The analysis of texts is carried out with a specific attention on the rich filmography of the directors.

Caterina Martino, *Anti-biopic. Il tempo del racconto fotografico di Roland Barthes*

The essay investigates the possibility of biopic narration in photography. Starting from comparing cinematographic biopic and photographic narration, the author refers to the book Roland Barthes by Roland Barthes as a case of study. Examining the Barthesian self-biopic through relevant references in the theory of photography and cinema, the author identifies two aspects that make photographic story farthest from biopic and closer to the so-called anti-biopic.

Fabio Alcantara, *Memorie e biografia di una nazione. Il ciclo di "This is England"*

The This Is England cycle – which comprises a feature film and a mini-series in three seasons – tackles the biographical dimension in a complex perspective, by retracing, between autobiography and collective memory, the broader Story of England, as evoked by the title. In this vein, by moving between cinema and television, stories and History, Meadows's work aims to blur the spatial-temporal boundaries of the narrative, subjecting it to specific processes of abstraction that define a more general and significant biography of a nation.

Simona Busni, *Life discomposed: il genere tra musica(l) e vita*

If recent audiovisual production addresses itself to a reconfiguration of the biographical as proper genre, we can certainly reflect about the way this tendency crosses the most canonical taxonomies, particularly a meta-morphic (and unclassifiable) genre like the musical, which was defined a genre "without matter" (because it has not fixed subjects, places and times of setting). What happens if the story of a life espouses the formal conventions of musical language? The essay aims to explore this specific rhetoric intersection, throughout some of the last works belonging to what is called musical biopic.

Rifrazioni

Roy Menarini, *La storia di vita come evento. Una riflessione sul Biografilm Festival*

The essay takes into consideration the Biografilm Festival. Born in 2005, the Festival was the first at a national level to take the "life story" as a possible horizon for a selection of works, a cultural event, an editorial line and a construction of public discourse. The Biografilm, which over the years has transformed from a festival specialized in biographies to a multicultural event that celebrates lives narrated through the main features of the documentary, is a perfect case study to understand how much – in an era of historiographical crisis and lack of trust in institutions – cinema has changed its status to become (from a place of fiction that it was) a means of guaranteeing the veracity of the stories told (hence the obsession with the "taken from a true story").

Laura Cesaro, *Una vita sotto sorveglianza: "Erasing David" di Bond*

The convergence of audiovisual narrative and the aesthetics of pervasive surveillance control contributes to a new reshaping of the biographical narrative. The paper addresses this issue through the analysis of Erasing David (Bond, 2010), described by the author as a documentary about privacy, surveillance and databases. In experimenting with how and for how long it is possible to hide from the eye of the big surveillance Britain, Bond's aim is to stage the extension of personal data storage. The consequence will be further, and inevitable, self-exposure.

Giuseppe Previtali, *Il corpo dell'eroe e quello della nazione in "American Sniper"*

Clint Eastwood is undoubtedly one of the American directors who more and before others contributed to the fortune of the biographical genre in contemporary cinema. He did so by drawing heavily on the great myths of American culture (the frontier, the head-on us / them, etc.) and tackling the key issues of contemporary American society head on. A particular case in this sense is offered by American Sniper (2014). American Sniper manages to blend the heroic-individual dimension of the story with the collective (and traumatic) dimension of Bush's War on Terror. Against the background of the key role that this conflict has had in the development of contemporary warfare, this essay intends to question the political function

that the bio-graphical cue plays in the Eastwoodian film, a true "a posteriori" mythical narrative of the American military campaign in Iraq.

Roberto Paolo Ormanni, *"Ibi" di Segre: narrazione biografica e found footage film*

Ibi (2017) by Andrea Segre is a found footage film that using home movies filmed by the same protagonist Ibitocho "Ibi" Sehounbiatou, migrant from Benin who became photographer and videomaker. This essay examines the way in which the biographical narration, built through the archival images, turns into the chance to allowed to speak the documentary representation subject. The act of shooting herself and her life, indeed, transforms the home movies into a virtual home, a virtual space where pictures collected mark (and consign) the identity self-determination of a woman living in diaspora.

Irene Calabrò, *"Varda par Agnès": la messa in forma di una vita*

Starting with Varda par Agnès (2019), this paper focuses on the way Agnès Varda narrates and portrays her own life. It aims to clarify that the shaping of life remains an aleatory operation as evidenced by the resonance of her latest documentary with her other autobiographical works. Indeed, a singular life is made by encounters with the others and events, which make it an uncapturable place of contradictions.

Clio Nicastro, *Biografia di un sintomo: "Ecstasy" di Moara Passoni*

Ecstasy by Moara Passoni tells of the anorexia that accompanies the protagonist of the film Clara from childhood to adulthood. The story of Clara – a half autobiographical and half choral character, the result of a series of interviews with women suffering from eating disorders – is intertwined with the political events that shocked Brazil in the 90s. Clara's body and the urban landscape of San Paolo dialogue through what Passoni defines as the 'geometry of hunger'. To avoid exposing the anorexic body, or to protect it by leaving its fragility out of frame, Passoni chooses to show the ecstatic spectacle Clara witnesses: her fantasies and desires, her idiosyncrasies and fears.

Ivelise Perniola, *I film non salvano la vita: "Pugni in faccia" di Fabio Caramaschi*

Nonfiction film manages with admirable effectiveness to combine the closing of the cinematographic text with the opening of human existence, using precisely the rhetorical and structural forms of biography to reinforce the ultimate sense that the film wants to convey through its linguistic devices. In this sense, Fabio Caramaschi's film Dark Corner (Pugni in faccia, 2018) is exemplary, in this documentary the director builds a two-way biographical journey starting from the childhood of the protagonist and following with admirable narrative ability his exemplary parable of self-destruction.

Itinera, 23 (2022)

Colour: Photography, Image, Reality / Aesthetics, Technique and Emotion

Andrea Meccacci, *Daltonico. Il colore tra riscrittura della realtà e cliché sociale*

Inevitably associated with perceptual or image theories, thematized through its psychologization or through a symbolic-anthropological perspective, color has often been taken away from one of its possible stories. The present contribution attempts to investigate this path in which color in modernity has become the pretext for a rewriting, often of rupture, of reality as in the case of the translations from the Greek of Hölderlin and the poetology of Rimbaud up to the Bauhaus aesthetics, but also its opposite: a sort of consolidation of social clichés as Abraham Moles (speaking of "sentimental chromatism") and Jean Baudrillard (interpreting color as a mere semiotic value independent of the taste and perception of the subject) have shown in different but complementary ways.

Alessandra Ronetti, *Colore, sinestesia ed emozione nella cultura visuale tra Otto e Novecento*

The idea that colour can have a psychological impact and in some way influence emotions has specific historical roots in the origins of modern visual culture. Therefore, this essay considers, in an epistemological perspective, the study of colour as a problem within the history of perception. Focusing on some key issues of the late 19th century artistic, cultural and psychophysiological debate on synaesthesia – in relation to the theories on colour and emotion –, this research interrogates in particular the link between image, sound, colour and the developments of chromatic music. The turn of the 20th century is a crucial moment to understand the historical basis of a new interpretation of colour, whose aesthetic effectiveness is

connected to its power of conditioning the spectator's senses. This article argues that the resulting emphasis on the viewer's embodied reaction to colour also leads to rethink the status of still and moving images within the framework of immersive colour experiences based on the relationship between body, medium and senses.

Anita Merlini, *La dimensione cromatica nella riflessione di Gottfried Boehm. La differenza iconica, il colore e un confronto con la filosofia francese*

Our paper aims at analyzing the relationship between the dimension of colour and the concept of iconic difference as it has been developed by the German philosopher Gottfried Boehm. In particular, we show how colours can contribute to the blossoming of iconic meaning in a way that cannot be fully expressed through language, thus giving access to a more authentic ontological truth of the object represented in the image. Moreover, we introduce a comparison between Boehm, Merleau-Ponty and Derrida. More specifically, we argue that Boehm's understanding of the colour and of the concept of difference relies largely on the work of Merleau-Ponty and diverges for this reason with Derrida's approach towards colours. Therefore, we conclude that any comparison between Boehm and Derrida should be undertaken prudently, if our goal is to appreciate the specific material features of images against the reduction of textual analysis.

Alberto Giacomelli, *Morfologia e Modernismo. Riflessioni sull'estetica fotografica di Karl Blossfeldt e László Moholy-Nagy*

The article aims to shed light on the peculiar relationship between Blossfeldt's photographic aesthetics and that of Moholy-Nagy in a novel way. I intended to show, starting with the essay "Short History of Photography" and the review "News about flowers" by Walter Benjamin, the peculiar character of Blossfeldt's photographs collected in his book *Urformen der Kunst* (1928). What emerges from this photo-collection is first and foremost a fundamental ontological difference between photo-graphs and pictorial chrome-graphs, which I have developed through comparison with Gadamer's reflection on the portrait. I then showed the profound affinity of Blossfeldt's photography with Riegl's reflection on ornamentation, Goethean morphology and Klee's painting. Despite the apparent proximity of Blossfeldt's work to traditional photography and the so-called *Neue Sachlichkeit*, I have argued, in the last part of the contribution, the affinity of this work to certain aspects of Moholy-Nagy's *Neue Sehen*. Like Moholy-Nagy, Blossfeldt intends to implement the perceptual possibilities of the human being, giving him access to a new "optical unconscious".

Marcello Sessa, *Fotocolor. Le distorsioni moderniste della pittura fiamminga tra cromatico e fotografico*

In this essay I aim to draw close to an exceptional case study in American modernist art theory: Clement Greenberg's reinterpretation of Flemish and Dutch painting. I will focus on it in connection with the Greenbergian vision of modernism as a whole. Firstly, I will make a genealogy of the "Flemish turn" in the history of aesthetics, by analyzing the key moments (Winckelmann, Hegel, Baudelaire) in which the so-called Northern Primitives have served to frame modern painting, in contrast to Southern classic Renaissance. Then, I will concentrate on Greenberg's use of this heritage, by comparing his linking Flemish colour with photography to Svetlana Alpers' notion of "art of describing". It will emerge that an original interaction between colour and photography is given, that is suitable both to the notion of realism and to its modernist acceptance.

Immacolata De Pascale, *Istantanee della vita moderna: l'impressionismo tra realtà, fotografia e colore*

The essay aims to investigate the ways in which Impressionist art participates in socio- cultural modernity. Emancipation from the academic tradition, the choice of subjects from everyday reality, the influence of photography and the study of color are some of the elements through which the Impressionists investigated the reality of their time.

Giorgio Faccincani, *Colore e fotografia*

Do black-and-white and colour photography really represent two different and complementary expressive languages? Or is one merely a mirror of the other, in that we 'see' colours even where they are apparently not present? Our brain reconstructs them even in their absence: cones and rods in the retina operate simultaneously and not alternately, and visual memories influence the decoding of shades of grey in a chromatic key. Black and white are nothing more than the two (unreachable) extremes of a continuum and are therefore fully part of our coloured world. All the various, unnamable as they are in fact indiscriminate, hues contain the so-called achromatics that delimit, both perceptually and psychologically, the space of colour and our way of relating to it.

Camilla Balbi, *Shifting paradigms Mexico in color: Ellen Auerbach's exile photography*

In 1955, Ellen Auerbach, a Weimarian advertising photographer of the Bauhaus circles, chose to document her trip to Mexico with her colleague Eliot Porter, using color photography for the first time in her career. This article seeks to contextualize, for the first time, Auerbach's decision to use color in her work – and within the history of modernism in general. In a discourse where exile studies interweave closely with art theory, I intend to trace the paths of a modernism that might have been, but that was erased by history and migration, demonstrating how the use of color in a non-Western exile context became a starting point for rethinking the aims and epistemic possibilities of the photographic medium within and beyond the modernist perspective.

Roberto Pisapia, *Colorizzazione. Tanatoprassi e sopravvivenza delle immagini d'archivio*

The anthropological desire to revitalize images runs throughout the history of cinema and is particularly linked to colour and colorization practices. But, as Barthes notes, any attempt to revitalize is nothing more than a cosmetic, the kind used to paint corpses. When we look at a colorized image, we cannot fail to see death beneath the opaque layer of colour. In this article, we highlight and analyse three colorization techniques corresponding to as many attempts to bring images to life (hand painted, rotoscope and AI automatic colour) before proposing colorization as a tactics for the archival image to satisfy algorithmic desire of «survivre».

Anna Chiara Sabatino, *Feed your Self. Sulla colorizzazione del Sé nell'era del digitale*

At the time of Instagramism, social media profiles are characterized by recognizable and homogeneous visual theme. Following the spread of the filter culture which allows greater control over numerous chromo-luministic parameters, users are confronted with a normalization of the notions of editing and color correction before every contents' online publication. The content creators are capable to creatively make what Lev Manovich defines style of existence, using the post-production tools now maneuverable to achieve the desired representation. In a self-representative but social dispositif, the aesthetics of filter triggers chromatic characterizations and compositions such as the color grid. The paper intends to deepen the theoretical and methodological relationship between the social self-representation and the chromatic practice, with particular attention to the ways in which the coloristic connotations led to pleasant and gratifying presentation of the Self on Instagram platform.

Pio Tarantini, *La questione del colore oltre i generi fotografici. Temi e linguaggi trasversali per una fotografia contemporanea*

The issue of color in photography constitutes one of those issues that have characterized and enlivened, especially since the post-war period, the debate around a fundamental aspect of the language of photography. I have limited myself to just hinting at the more dated aspects of this discussion (e.g., whether color photography is to be considered authentic photography in a vision that identifies its chromatic language with pure black and white) while trying to outline a reflection that is more attentive to current issues. In particular – the subtitle of this essay pinpoints this aspect – I have inserted the topic of color in the phase of transformation that photography is undergoing. Specifically, photography is considered and practiced not only in a documentary and mimetic function, but also as a multifaceted tool strongly linked to the experiences of the other visual arts. From this perspective, I have added my personal experience as a photographer to some historicized practices, of which I give a few examples.

Aesthetics, Technique and Emotion

Christopher Norris, *Poetry and Poetics: some critical-creative reflections*

Christopher Norris is Emeritus professor at Cardiff University. Recently, he began to address philosophical questions through poetry. In his paper, he explains why. Rather than expressing definite ideas in an elegant way, poetry can be intended as a process from which new ideas (also philosophical ones) can emerge. The result are a number of poems which cover a variety of issues, ranging from philosophy to politics, arts, history of ideas and science. Itinera has already begun to publish a few of these poems in previous issues and is now presenting three of them on painters (Turner, Matisse, Magritte).

Freddie Rokem, *Two Sabbath Stories in Walter Benjamin's Kafka Essay: Wishing on a Constellation of Three Stars*

This essay examines the two stories about or related to the Sabbath which Walter Benjamin included in his essay commemorating the tenth anniversary of Kafka's death. Both are pastiches of Hasidic stories, apparently written by Benjamin himself. The first is based on a legend about a princess who prepares a festive meal for her fiancé on Friday evening, as the Sabbath begins; and the second is about the Jews in a Hasidic village who have assembled on Saturday evening, as the Sabbath is about to end, telling their wishes to each other. These stories, the essay suggests, are not only important for assessing Benjamin's

reading of Kafka's oeuvre, but must at the same time also be seen as an expression of Benjamin's own, gradually developing understanding of the Messianic dimensions of his own philosophy of history.

Tancredi Gusman, *On Felt, Mice and Moths Change and Permanence in a Work by Joseph Beuys*

In November 1970, Joseph Beuys and Terry Fox performed Isolation Unit in Düsseldorf in the cellar of the Kunstakademie, an hour-long performance in front of an audience of about thirty people. As in many of Beuys's performances, the relation with (live or dead) animals and the use of natural materials played a crucial role. This is evident by the title he later used for the work: Action the dead mouse. During this performance, Beuys wore, for the first time, the felt suit that would later become one of his most iconic art-objects. Felt, like fat, is one of those organic matters recurring in his actions and refers to the warmth of the body, the energy of life. Shortly after the performance, the Felt Suit was (re)produced as a multiple in an edition of 100 copies by the Galerie René Block in Berlin. This essay starts with Isolation Unit and analyzes strategies for dealing with the organic and inorganic transformations of the multiple that originated from it. In doing so, it investigates contemporary approaches to the preservation of 'ephemeral' works and performanceremains and discusses their consequences for the epistemology and ontology of the arts.

Saverio Macrì, *Esperienza estetica interattiva e individuazione Nota su U-DATInos*

Starting from the analysis of U-DATInos, an artistic project realised by Salvatore Iaconesi and Oriana Persico, the article intends to investigate the essential traits and conditions of possibility of the interactive aesthetic experience. In order to understand the phenomenon of interactivity from a philosophical point of view, it may be of some interest to take a closer look at the concept of relation. The topic will be developed by comparing the perspectives of Gilbert Simondon and Alfred N. Whitehead. The primacy of the relation is precisely the phenomenon that both Simondon and Whitehead, independently but not incompatibly, sought to highlight. A relationship rich in consequences is thus formed between art and philosophy. Philosophy is enriched by its contact with artistic practices, reconsidering the categories it has at its disposal or creating new ones; in doing so, it provides art theory with the conceptual tools it needs, without, however, claiming to reduce the meaning of art within the dimension of the concept.

Giulia Rainoldi, *The Carnal Specter: The Virtual Reality User Against Fragmentation*

Since Virtual Reality (VR) is characterised by the absence of the frame, the VR user has the impression of being immersed into the image, thus overcoming the distinction between spectacle and spectator. Therefore, the user becomes herself part of the work of art, exposing the limits of the Cartesian dualisms dominating the Western thought and raising critical questions about traditional aesthetic categories. Hence, my paper aims at pondering on the ontological status of the VR user. In opposition to Simon Penny's argument, which proposes that VR fragments the viewer into a physical body versus a virtual one, my research goal is to clarify that the participant's physical body and virtual body are inseparable and firmly intertwined. In order to do so, I analyse the VR documentary Send me Home (Evanisko, 2019). The point of departure is the acknowledgment that the VR user is invisible both to herself and to the other characters with whom she shares the virtual space. Following Jacques Derrida's Specters of Marx, I argue that this invisibility reveals the ontological status of the VR participant as a specter. However, my goal is to show that the spectrality of the user is not in contradiction with her carnality: on the contrary, even when one tries to bracket the body, the body remains vigilant, interpreting the world through its flesh. To conclude, then, I argue that the body is the condition of possibility for the user to feel immersed into the virtual world, and that, contrary to the fragmentation argument, physical body and virtual body cannot be thought as separate.

Marco Franceschina, *Expressiveness. A methodological approach*

The debate on expressiveness is one of the most relevant in contemporary aesthetics. In fact, the possibility of an emotional linguistic expression referring to artistic objects or natural situations crosses a number of themes of classical and analytical aesthetics. The aim of this essay is therefore to enucleate what the presuppositions of a theory of expressiveness should be, starting from their historical genesis in the «expression theory» elaborated by Dewey. In particular, through the critical examination of two contemporary orientations on this issue – the Wollheim projectivist theory and the profile one by Kivy –, the aim is to bring attention to two indispensable aspects of a theory of expressiveness, which, although in need of revision, were already recognizable in the expression theory: a. a theory of intentionality and b. the dialectical consideration between Leib and Körper. In particular, the direction sketched at the end would suggest that it is this dialectical experience of the body that could be considered as the intentional condition for the existence and recognizability of expressive phenomena.

Héctor G. Gallegos González, Lisa-Maria van Klaveren, Franziska Nori, Ralf F. A. Cox, Barend van Heusden, Gemma Schino, *Measuring Experiences of Art in the Museum: Exploring Methodology for Getting It Right*

Can we measure the experiences of physical and VR art installations? How could that be done? The present research attempts to answer these questions through the use of a multimethod approach to assess every dimension of the experience of art. Wristband and questionnaires have been used as research tools to understand how the experience of art installations in the museum takes place and to study it, through and across two different installations. To examine art experiences in an ecologically valid setting, a pop-up lab was used at the Frankfurter Kunstverein, creating an opportunity to reach the «golden path» for empirical investigation of art experiences and, in the present instance, specific experience of art installations. Two installations have been selected from the exhibition «The Intelligence of Plants» (16.10.2021 – 20.02.2022) as single-cases to explore a suitable methodology for the experience of art installations. Both installations were chosen by the curator Franziska Nori for their shared goal of connecting the observers' bodies with the ones of the giant trees featured in both installations, in order to look for commonalities with other non-human fellow beings. Additionally, both these installations aim at evoking experiences of the sublime in the audience. Sensations, emotions, and thoughts, as well as physiological reactions and movements, partake in these experiences. Data collected with the presented methodology is potentially very rich thanks to the presence of original art installations (rather than their reproductions) over the space and time they are meant to be visited. Data from the questionnaires can be considered ecologically valid, as consisting of accurate subjective reportages of the visitors while actually experiencing the installations in situ. The proper measurement of physical and behavioral patterns is however harder to achieve as it relies on biometrics in a real-world setting. To overcome this issue and have more control over the multiple variables that can affect the measurements, a collaboration among disciplines and professionals from the art sector is at the heart of the matter.

Fabio Tononi, *Worringer, Dewey, Goodman, and the Concept of Aesthetic Experience: A Biological Perspective*

The purpose of this essay is to advocate the ideas of Wilhelm Worringer, John Dewey, and Nelson Goodman on the roles of perception, empathy, emotion, and enjoyment in aesthetic experience. I will attempt to do this by offering a novel interpretation of some of these thinkers' insights from a biological perspective. To this end, I will consider the following questions. What is an aesthetic experience? Does such a thing exist at all? If yes, is there a correlation between the concept of the aesthetic and perception? Is it possible, then, to find a biological basis for aesthetic experience? My argument is that a fresh analysis of the aesthetics of Worringer, Dewey, and Goodman, in light of some of the discoveries and theories of the cognitive neurosciences – such as the biological correlations of emotions, the "as-if-body-loop" theory, the discovery of mirror neurons, and the phenomenon of embodied simulation – may provide a contribution to longstanding philosophical problems relating to the nature of aesthetic experience.

Tomás N. Castro, *The usual suspect: individuation, interpretation, and art*

Some objects and some things that happen are difficult to understand because they escape what one is used to find. When something cannot be explained by custom or the habitual rules of a society, a charitable reaction assumes things nevertheless make sense, but they demand that one finds explanations that may apply to them and therefore explain of the objects under observation. Changes in contexts and places where things are found modify how phenomena are expected to happen; associations, metaphors, and interpretation are some mechanisms of change that displace habits in place. Art ultimately is the suspect when phenomena in our everyday life manifest these changes.

Anna De Martino, *Immaginazione, sublime e apertura del tempo. Deleuze lettore dell'estetica kantiana*

The aim of this essay is to outline the genesis of a plural conception of temporality within Gilles Deleuze's thought, using as a starting point his reflection on the Kantian sublime and showing how this reflection has significant repercussions in place of the pages that Deleuze dedicates to painting. To show the implications of the overcoming that Deleuzian conception tries to make on the ordinal character of Kantian temporality, we will first focus on the role played by imagination within the doctrine of faculties; then, we will focus on the passage from the ordinal temporality disclosed by Kant to the plural one conceived by Deleuze. Finally, we will show how this new temporality manifests itself through Deleuzian aesthetic conceptions in the field of painting, with reference to the notions of "actual" and "virtual" and to the role that the Kantian sublime continues to play in this phase of Deleuzian thought.

Ryan J. Slaby, *An Interdisciplinary Perspective Towards Explaining the Visual Aesthetic Experience: The Case of Emotion*

This paper discusses the empirical findings concerning the visual aesthetic experience in a neurological context. Accordingly, the aim of this paper is to shed light on the common ground across neuroscience, psychology, and philosophy to pave new roads for empirical research. Cognitive models posit that the brain employs neural networks mediating bottom-up and top-down processes, and in effect, engenders emotion and reward throughout the visual aesthetic experience. Likewise, empathy and its corresponding recruitment of bodily processes may facilitate the understanding of a visual artwork's depicted emotion,

which may allow the viewer to engage with the visual artwork from a psychological distance and, consequently, to experience pleasure regardless of the visual artwork's emotional content. In conclusion, empathetic processes may be central to the visual aesthetic experience and should be considered by future empirical research investigating the visual aesthetic experience.

Varia

Graziella Seminara, *Tra ricerca e memoria: "Leggenda" di Alessandro Solbiati*

The article examines Alessandro Solbiati's second theatrical work, Leggenda, which takes inspiration from the tale "The Grand Inquisitor" included in Dostoevsky's novel The Karamazov Brothers. After presenting the meaning of this tale in the novel of the Russian writer, it reconstructs the genesis of the opera and the structure of the libretto. Then it analyses the musical forms, the vocal language and the composer's 'pensée sonorielle' and considers them in the light of his musical dramaturgy. Finally, it outlines Solbiati's aesthetical conception, his relationship with the musical tradition and his personal stance on postmodernism and postwebernian avant-garde.

Stefano Esengrini, *La realtà è l'unico genio. L'America di Wallace Stevens*

The devastation of truth today at work in the Western world forces those who follow the philosophical and poetic word to rethink the meaning of our stay on Earth and to found a new world in which everyone can live within the space and time opened by the relationship between man and the divine. In this perspective, the poetic work of Wallace Stevens lays the foundations for the birth of that new world America set out to be and which does not have its roots in the illusion of abundance that soon resulted in the most alienating consumerism, but in a reality that preserves in its apparent anonymity the trace of a possible new beginning. «The fundamental difficulty in any art – wrote Stevens – is the problem of the normal». The poet's task, in fact, is to grasp «the full flower of the actual, not the California fruit of the ideal».

Sara Matetich, *Produzione emotiva di senso comune. Advertising a matrice estetica*

Aesthetics and Economics, both immanent sciences producing sense, conciliate (find an agreement between) spirit and sense by making themselves privileged regulators of the effectiveness of a peculiar effect, produced by the significant cognitive bond established between them. This original effect that, in its interactive comparison with the subject, usefully covers the object, places the 'product' on a market regulated by economic laws, but on the sole condition that it is not 'consumed' within it, that is to say that it maintains itself poietically operative in the recreational act of the relationship with the consumer. It produces non-objects, sensuous prototypes of sense, able to make themselves attractive products (with the double value of both use and exchange) before which the subject mimics – without distorting it – its own nature, putting it at the service of commerce (that is of its being with the product: cum merx). It is the Halo Effect. It necessarily precedes the formulation of any judgment because it is the regulatory precondition of every emotional production of common sense, which becomes an eminent contemporary device regulating the interaction between subject and object in the pre-vision of a possible knowledge of the world.

Giovanni Ferrario, *La festa Potenza di un'immagine estetica*

The article aims to investigate the relationship between the festive act and the artistic event. What Furio Jesi defines as "peaceful celebration" is likened to the ancient Greek festivities in which the poet shows the unrepeatable repetition of the artistic event, and thus frames it within the community-based realm of friendship. While singing the feast, artists preserve memory and realise an "expropriative" event. This creates an atmosphere in which one dwells in the "unappropriable", i.e., what one can neither buy nor possess. Although art can enter the market economy and bend to the laws of exhibition, within itself it remains a pulsating festive image that is never entirely reducible to mere commodity. The event of art, in this sense, brings about the unveiling of an excess and turns it into potential. As their role is to trigger and share the celebration, poets are holders of madness understood as the matrix of a festive wisdom, which allows a perception of life as in-depth, dancing rhythm, and which makes itself available to the human community as an opportunity for transformation.

Sameh Eltantawy, *L'uso delle immagini artistiche e non nella cultura contemporanea: il pensiero di due filosofi contemporanei (Jean Baudrillard e Mohamed Abed al-Jabri)*

The main purpose of this research is to analyze and understand the use of artistic and non-artistic images between East and West and especially of images accompanied by words written in Arabic. In reality there is a lot of information, images and falsifying words, in fact as stated by the French philosopher Jean Baudrillard: "when the image cancels reality" it is our duty to interpret it and give it the right meaning (Jean Baudrillard, 1988). In this regard We can say with certainty that very often, when the images shown contain writings in Arabic or in other languages that are not well known in the West, the message may not

be fully intelligible or decodable and this prevents the understanding of the images themselves which may mistakenly be deemed untrue. We live in the era of images, and since these dominate the panorama of the contemporary world at the level of science, culture, economy and media, today as never before they are so fundamental in political and social life. To better understand this phenomenon of dependence of individuals on technology, television, social networks and videos, we will use the methodology of interpretation that will allow us to analyze these phenomena and these means which, taken in themselves, have no negative or positive value, which however, they must be considered critically in order to be able to use them correctly and consciously. With this research I aim to establish a link between different cultures, to find a common thought and contribute to the formation of a society, united against violence and terrorism.

Varia

Paulo Barone, *La bellezza nella sparizione*

Giovanni Ferrario, *Il rischio e la tana. Individuo e individualismo nell'epoca del realismo capitalista*

In una società in cui dilaga un'economia realista capitalista di tipo cultuale, indebitante e neoliberista, il principio di mercato è la principale fonte regolatrice dell'attività economica e relazionale umana. In questo orizzonte si produce una cultura dell'omologazione dove ogni attore tende a confermare la propria identità, che deve essere inserita in un sistema codificato per poter essere riconosciuta per ottenere in cambio un'utilità. Se il sistema realista capitalista si basa sul 'culto' individualista, per abbattere tale culto è necessario ricostruire una collettività laica che tenti di ritrovare diversamente e coraggiosamente l'atto festivo col quale l'artista nell'antichità abitava una dimensione comune, partecipata e disinteressata. L'utilitarismo, l'egoismo, la paura, il cinismo venivano sospesi dall'atto di festa per poter contemplare nuovamente la vita in tutta la sua potente fragilità e liberare le prassi umane a lei collegate.

Elia Gonnella, *Le forme della solitudine: isolamento, co-isolamento, noia e sonno*

Man avoids solitude through *divertissement* because he is afraid of what staying alone entails: thinking about himself (Pascal). Furthermore, man seeks isolation in order to gain ambition and reputation (Montaigne). However, solitude is really different from isolation and it is a fundamental emotional condition. Heidegger's analysis of the forms of boredom adapts to and relates to the specific dynamic of solitude, showing that it is a part of human being's structure despite his experience appearing controversial. Even if man lives in modern apartments and one-room apartments, he is in a condition of co-isolation (Sloterdijk) that differs from solitude. There is a space solitude (Foucault) that involves – or can involve – human isolation, but we only experience essential solitude in sleep (Merleau-Ponty, Blanchot, Perec) where man detached himself from himself and he is really alone, from himself and the others. The forms of solitude lead the analysis towards impersonal activity.

Silvia Parigi, *Mostri e mirabilia naturae da Francis Bacon a Athanasius Kircher*

This essay explores the history of the concept of *monstrum* from Francis Bacon's *Novum Organum* to Athanasius Kircher's *Mundus Subterraneaus* (1664), as well as its relationship with the origins of science; as in the early modern age, the term *monstra* is considered as a synonym for *mirabilia naturae*. The introductory part focuses on the difficult definition of "monster", starting from Aristotle's famous sentence in *De generatione animalium*: whoever does not looks like his parents, or whatever happens in a different way from the "generality of cases", is included within the category of the "monstrous". Monster is a being, whose anomaly represents a warning; therefore, monsters may be considered as signs, susceptible of an allegorical, moral and even political interpretation. In another acceptation of the term, monsters may be considered as the privileged witnesses of the richness and fecundity of nature. In the second part, Bacon's theory of monsters is exposed: they are classified as *instantiae deviantes*, within that interpretation of nature, through which the Lord Chancellor lays the epistemological foundations of the modern science. In the third, fourth and fifth parts, a taxonomy of monsters is given: at first, by means of the *cabinets des curiosités*, which flourished in sixteenth and seventeenth century Italy, from Naples to Rome, from Bologna to Milan, with famous collectors such as Ferrante Imperato, Ulisse Aldrovandi, Manfredo Settala, Athanasius Kircher; then, through the "books of secrets", which are at the same time a new, successful literary genre and a way of thinking nature, an aspect of natural history. Among the "professors of secrets", there are

Giovan Battista Della Porta, Ambroise Paré, Leonardo Fioravanti, Jean Fernel, Pierre Borel, Kenelm Digby, and Athanasius Kircher, again, with some disciples of his, such as Kaspar Schott. Secrets of nature and *mirabilia naturae* are finally compared: the classical list of *mirabilia*, from Pliny the Elder to Kircher, completes the taxonomy of monsters. The sixth and last part of this essay offers an explicative theory of monsters and prodigies: the marvels of nature are magnetic phenomena, which seem to imply a mysterious action at a distance. Such magnetic action can be accounted for on the basis of the Renaissance, Ficinian and Neoplatonic concept of spirit – conceived as the universal vehicle of occult sympathies and antipathies - and then through the seventeenth concepts of corpuscular effluvia, introduced by Pierre Gassendi in his *Physica* (1658), and *sphaera activitatis*, produced by the effluvia which each body emits, and surrounding it. This sphere is the place when most of marvelous phenomena happen.

David Del Bianco, *Teoria dell'errore in Kant, tra "Sogni di un visionario" e "Critica della ragion pura"*

I *Sogni di un visionario chiariti con sogni della metafisica* del 1766 sono sempre stati visti come un'opera unica all'interno dell'intera produzione filosofica di Kant. Se tradizionalmente si è visto in questo scritto il momento di massima vicinanza a Hume e quindi di massimo scetticismo antimetafisico da parte di Kant, negli ultimi tre decenni non sono mancate letture che hanno visto in esso non soltanto una continuità con la metafisica kantiana precedente ma anche un interesse vero e genuino da parte di Kant per le teorie del mistico svedese Emanuel Swedenborg (1688-1772). Tuttavia, nessuna di queste letture ha riservato un'attezione adeguata al terzo capitolo della prima parte dei *Sogni*, nel quale Kant prende in esame i "sognatori della ragione" e i "sognatori della sensazione". Si tratta di una sezione del testo particolarmente interessante perché stabilisce quello stesso confronto fra errore metafisico ed errore empirico che Kant stabilisce quindici anni più tardi nella C*ritica della ragion pura*. L'esame del confronto fra questi due luoghi testuali permette dunque di vedere come si è evoluta la concezione kantiana dell'errore dal 1766 al 1781, e permette conseguentemente di capire in cosa la teoria dell'errore presente nella *Critica* si distingua essenzialmente da quella presente nei *Sogni*.

Alessandra Campo, *Desublimare il sublime kantiano? Alcune considerazioni a partire da Lyotard e Deleuze lettori dell'"Analitica del sublime"*

This paper aims to desublimate the Kantian sublime starting with the mitigation of the enthusiasm with which some French philosophers have woven its praise. Contrary to what Lyotard and Deleuze argue in their works, in the *Analytics of the Sublime* Kant does not go beyond himself, nor it is hard to set up a philosophy of the subject after reading these pages. Sublime, for these two clever readers of Kant, is any excessive use of the faculties. But Kant is less interested in excess than in its regulation. Thus, while harmonising with other 80-90s French readings of the Kantian sublime, the faith placed by Lyotard and Deleuze in its potentialities seems unfounded. It is fuelled by a lack of consideration of what happens in the second stage of this complex feeling. Unlike the encounter with the moral law introduced as a 'fact of reason' in the *Critique of Practical Reason*, in the *Analytic of the Sublime* reason makes itself heard not at the expense of the ego but in support of it. And the ego thus elevated is not only an ego 'super'. It is a (Freudian) super-ego.

La Scuola di Milano alle origini della Fondazione Corrente e della Casa della Cultura

Fondazione Corrente

Gianni Cervetti, *Una testimonianza sulla nascita della Fondazione Corrente*

The article is a direct witness of the birth of Fondazione Corrente given by one of his President. It underlines the relations between the historical movement of "Corrente" in 1938 and the new venture in 1978, focusing on the political engagement.

Fulvio Papi, *Per Ernesto Treccani*

Fulvio Papi reflects on the work of Ernesto Treccani, founder of Corrente, by the point of view of a philosopher.

Antonello Negri, *Tenere un cielo per cinque anni*

The article is dedicated to the great work of Ernesto Treccani for the house in via Porta in Milan, headquarters of Fondazione Corrente, conceived in the form of a sculpted and painted ceramic wall, consisting of over two thousand tiles, all different from each other. In this monumental work, Treccani shows a language that updates the line of post-impressionist Lombard tonalism according to the ways of a painting of matter and gesture.

Deianira Amico, *Eredità di Antonio Banfi nel pensiero di Raffaele De Grada sulla storia e critica d'arte: dagli anni della formazione all'attività della Fondazione Corrente*

The article analyzes Raffaele De Grada's thinking about art history and criticism, underlying the influence of Antonio Banfi's teaching from his education to Fondazione Corrente's debates in the 80'ies. By studying unpublished and little-known archival sources, it emerges how De Grada's writings were focused on a thought opened to different points of view, such as historical context and artwork's tecnique, to avoid an idealistic aesthetic. Moreover, De Grada conceived both art history and criticism as a political action, inspired by the ethical value of the person and of the creative human vision against any aestheticism or alienation.

Giorgio Seveso, *Per una storia delle mostre della Fondazione Corrente*

Through an overview leaded on the Archive of the Events preserved in Fondazione Corrente, this article traces the Institution's cultural choices following the point of view of the exhibitions' history since 1978. It emerges a continuity between the proposal of shows dedicated to artists who were part of Corrente movement together with the desire to find in the youngest generation the fruits of those seeds of commitment in art sown before the war. At the center there is a focus on the topic of the image as an "icon", a medium that gives the most effective and immediate communication between the sensitivity of the authors and that of the public.

Edoardo Esposito, *Vittorio Sereni e "Corrente"*

After a short story of the journal «Corrente», founded in 1938 by Ernesto Treccani, the article remembers the role played in it by Vittorio Sereni, who studied at Milan's University with Antonio Banfi, and looks at his first poetry book, Frontiera, in which ermetic manner coexists with something that can be said realistic. Sereni took also part in 1978 in the establishment of, and participated in its initiatives.

Graziella Bernabò, *Antonia Pozzi a "Corrente": il saggio su Aldous Huxley*

An important contribution by Antonia Pozzi to the journal "Vita Giovanile" (the future "Corrente") is examined here: an essay on Aldous Huxley, centred mainly on Eyeless in Gaza but also referring to the other works of the English writer. Pozzi was particularly attracted by the idea that such a writer with scientific approach like Huxley developed a style closely linked to life. Life understood not only as reason but also as body, emotion, empathy towards others and towards the world. This was in fact the way Pozzi herself conceived life and writing.

Jacopo Muzio, *Dal Moderno al genius loci. Sul concetto della città-territorio a "Corrente"*

The article offers an excursus on with some debates related to the world of architecture and urban planning. The traces of a "school of Milan" are manifested in a thought that understands the city not as a place of economic speculation but as a territory for human expression, as the words of Ernesto Treccani recall.

Casa della Cultura

Ferruccio Capelli, *L'impronta della "scuola di Milano" sulla Casa della Cultura*

The philosophical cenacle gathered around Antonio Banfi was the undisputed protagonist of the first decades of Casa della Cultura in Milan. But even in subsequent seasons, until today, traces of a cultural heritage that has proved particularly fruitful can be easily grasped.

Fabio Minazzi, *La filosofia alla Casa della Cultura*

Davide Assael, *Martinetti e Banfi tra teoria e prassi*

The Martinetti-Banfi relationship was investigated by critics, who identified the point of origin of the Milan School in the Banfi work. Yet, if the texts are analyzed, it is not difficult to find a continuity between teacher and pupil. If this seems evident in the first Banfi writings, the more markedly theoretical ones, even the more mature Banfi production seems indebted to Martinetti's origins. Both in the confrontation with phenomenology and with Marxism, Banfi insists on Martinetti's attempt to reconcile the dualisms characteristic of the metaphysical tradition. In this continuity, elements of discontinuity also emerge, starting with a growing materialism absent in Martinetti's spiritualism.

Roberto Diodato, *Banfi e Bontadini, tracce di un rapporto tra due scuole di pensiero*

Marzio Zanantoni, *L'educazione alla libertà Dal Fronte della Cultura alla Casa della Cultura: Banfi, Vittorini e la costruzione di una "cultura per tutti" dopo la Liberazione*

The essay presents the debate between national PCI and Milan's PCI about the building of a new popular culture after the fall of fascism. The philosopher Antonio Banfi and the writer Elio Vittorini were the protagonists of this period. Banfi had already analysed this issue in the "Fronte della cultura" and in the programmes of the "Casa della Cultura" of Milan, while Vittorini had intervened with some articles published in the Florentine periodical «Il Bargello» then recalled in «Il Politecnico». Their point of view would have been questioned by national PCI in which prevailed the cultural approach inspired by Gramsci's «Quaderni del carcere» that came out in the same years.

Gianni Trimarchi, *Un aspetto internazionale della scuola di Milano. L'interesse della scuola di Enzo Paci per il pensiero di Ricoeur*

The philosophical school of Milan has always paid a great attention to the international relationships. We examine here the case of the publication of Ricoeur's *De l'interprétation*. This text was the object of great controversies in France, but was uphold in Italy by Enzo Paci and his school. They were able to highlight some innovative aspects of the discourse and in particular the connection between phenomenology and psychoanalysis, connection linked to the intersubjective dimension.

Nicola Vitale, *Casa della Cultura e Fondazione Corrente: confronto aperto e crescita*

The author recounts his experience of collaboration with the Casa della Cultura and later with Fondazione Corrente, combining the autobiographical aspect with a critical analysis. It was an opportunity for comparison between practical knowledge of art and theoretical visions expressed in the academic field. Starting from specific experiences in various fields of artistic expression, the Author reports the controversy on the centrality of beauty, in the different perceptions and conceptions of art, touching on issues that are generally rarely addressed.

Fogli sparsi di Fulvio Papi

Fulvio Papi, *Fogli sparsi di Fulvio Papi*

Fulvio Papi, *Abitudine all'incertezza*

Fulvio Papi, *Sancta simplicitas*

Fulvio Papi, *Tra paura e realtà*

Contributi speciali

Fulvio Papi, *In ricordo di Egle Becchi*

Anna Bondioli, *Egle Becchi: il bambino e la sua pedagogia*

Monica Ferrari, *L'estetica e il gusto della pedagogia in ottica diacronica negli studi di Egle Becchi*

This essay discusses some traits of the research path of Egle Becchi starting from the essential questions and heuristic constructs that have characterised it over the years, not least the development of a reflection on the concept of connoisseurship as a perspective for the analysis of pedagogical phenomena. Re-reading some aspects of this path where the theme of taste, the ability to choose and discriminate, the aesthetic quality of proposals and research in pedagogy, together with a specific process of acculturation, plays here a central role, the essay also discusses subjects, figures and places of education from a contextual and diachronic perspective, in both theory and practice.

Gabriele Civello, *Le categorie aristoteliche nel prisma del diritto penale. Dialogo con Enrico Berti, per una teoria realistica del reato*

In September 2016, Enrico Berti gave an interview to the Paduan jurist Gabriele Civello on the relationship between Aristotelian philosophy and the general theory of Criminal Law. In particular, the interview concerns the connections between the Categories of Aristotle and the notion of Crime. The text is published here for the first time, in honor and memory of prof. Berti.

Luciano Malusa, *Ricordo di Enrico Berti*

Vincenzo Milanesi, *Ricordo di Enrico Berti*

Gregorio Piaia, *Ultimo saluto a Enrico Berti*

Gabriele Scaramuzza, *Lettere di Enrico Berti*

Gianmario Borio, *La fantasia come motore del pensiero: ricordo di Antonio Rostagno*

In this short article I recall some significant episodes of my intellectual relationship to Antonio Rostagno. The double meaning of the word "phantasy" allows me to refer both to a discontinuous and paratactic musical form, deeply connected with the Romantic experience, and to Rostagno's capacity of opening unexpected perspectives on known facts. I comment upon passages of his writings, talks and letters. I conclude with a reflection on the convergent elements of Hölderlin and Schumann, a topic which belongs to our common research fields.

Michela Garda, *Maestro r(R)aro: nel segno di Schumann. Un ricordo di Antonio Rostagno*

The article is devoted to the memory of the late Antonio Rostagno (1962-2021). It focuses on Rostagno's commitment to musical aesthetics and attempts to highlight his original way of addressing the space between music and philosophy, following Rostagno's interest in Adorno and Schumann from a historical and theoretical perspective.

Markus Ophälders, *"E sia tua ogni cosa che mai non appartenne!". Ein Nachruf auf Antonio Rostagno*

Silvana Borutti, *Uno sconosciuto molto familiare (per Guido)*

Fulvio Papi, *Ricordo di Renato Solmi*

Silvio Ramat, *Tre poesie (più una) per Vittorio Sereni*

Zahra Yaghoubi, *The requirement for the interaction of religion and aesthetics in the modernity of the art world*

Art is a necessary aspect of existence, as Nietzsche puts it so beautifully: "Art makes life conceivable and worthy of living." (F. Nietzsche, The Birth of Tragedy, trad. W. Kaufmann, New York, 1967). Otherwise, it leads to a crisis known as "disability," which includes the incapacity to comprehend, perform, and present. As Nietzsche compares the artist to Hamlet in his book, the artist is shown to be capable of achieving nothing, and his incapacity stems from the fact that there is no longer any link between knowledge and action, and therefore even Dionysus happiness, It makes no difference in the world. The root of this incompetence is a critical issue that must be addressed in order to solve art-related issues.

Chiara Gatti, Cesare Facchetti, *Tra Brera e Corrente: Dady Orsi e lo spirito del suo tempo*

Focus article

Antonino Pennisi, *Psychopathology of Language, DMN and Embodied Neuroscience: A Unifying Perspective*

The Psychopathology of Language as an academic discipline was born in 1987, the year in which the first course with this title was activated at the University of Messina, and has continued uninterruptedly to this day. Before then there had been an interest in this topic both in the literature of the 18th and 19th centuries and in important pioneering studies such as those of Kraepelin (1899) on schizophasia, Tanzi (1889-90; Tanzi-Lugaro 1914) and, before the end of the 20th century, Piro (1967) on the semantics of schizophrenics and Rieber-Vetter (1995) on the linguistics of mental disorders (a detailed history of these studies in Pennisi 1998; Jaccad 2019; Dema 2022). The psychopathology of language approach to psychiatry was intended to introduce the systematic study of the alterations of language and cognition in mental disorders for theoretical, semiotic-diagnostic and therapeutic purposes. In the field of contemporary neurosciences, meanwhile, many research funds have been invested worldwide in the application of brain imaging technologies to natural or induced neurodegenerative pathologies (as in the case of alcohol or drug abuse) involving, among other comorbidities, the partial loss of some linguistic and cognitive faculties (dementias, and, above all, Alzheimer's disease). In these areas, the diagnostic capabilities (which led to the definition of reliable predictive biomarkers) and pharmacological or neurosurgical therapies, have demonstrated good

efficacy, opening up promising prospects in the clinical field. Much less positive results, both in theory and in application, have been obtained in neuroscientific research on mood and anxiety disorders, bipolar disorder, autistic spectrum and, above all, major psychoses (schizophrenia and paranoia). In this area of studies, those on the Deficit Mode Network (DMN) have emerged in recent years. These are researches that have identified with fMRI techniques a series of brain regions that show highly correlated activities, distinct from those of other brain networks, and distributed in a complementary way when observed during the execution of external tasks or during states of rest. The problem of what happens to the areas that are activated at rest has given rise to a series of innovative hypotheses, which are still much discussed today. Among these, the one that hypothesizes the production of «embodied abstractions» that are integrated in a peculiar way in the process of understanding language (Binder-Desai 2011) seemed to be able to provide a series of decisive answers for the psychopathology of contemporary language. In fact, many studies have identified several significant alterations of the DMN in subjects with mental disorders and, in particular, in schizophrenic subjects. The last part of the article analyzes these researches on DMN in schizophrenic subjects which seem to support the thesis of the classical psychopathology of language on the linguistic-cognitive nature of schizophrenia. It is therefore hoped that a new integrated approach between the embodied neurosciences and the psychopathology of language could open up interesting perspectives in the contemporary cognitive sciences and philosophy of mind.

Sed / Contra

Fabio Frisone, *Psychopathology of Delusion. An Attempt to Clarify the Overlap Between Conspiracy Theories and Delusions*

As Bortolotti et al. (2021) highlighted, the understanding of conspiracy theories and delusions has not been entirely clear. The aim of this study is to examine the characteristics of the different types of delusions seen in mental disorders. After the psychopathology of delusion is clarified, the characteristics of conspiracy theories are examined. This study takes up some ideas that emerged from the combination that Bortolotti et al. (2021) proposed between conspiracy theories and delusions. The result of the research makes it clear that conspiracy theories and delusions follow a similar path, at least up to a point, for this reason these phenomena should not always be interpreted as not being comparable.

The challenge of mental disorder: psychopathology and cognitive sciences (part two)

Chiara Cappelletto, *Brain Image Making and Cyborg Visuality*

Brain images are looked at as neuronal portraits. Analyzing current brain imaging techniques, I question the figurative nature of brain pictures and propose that the present onlooker should focus less on the widely discussed power of images and more on the performativity of visualization strategies. Brain imagers visibilize cerebral matter in the very sense that they make its performance visible thanks to the collaboration of humans' and machines' agencies. I take an enactive approach to describing a new scopic regime that I term "cyborg", based on which we can start to provide a fresh understanding of visual cognitive agency.

Bruno Bara, Marta Sconci, *Didactic Psychotherapy: Joys and Sorrows*

Our paper is dedicated to show how personal therapy can improve psychotherapists' skills, especially by providing a deeper understanding and an increased ability to manage their blind spots. However, personal therapy can also generate some dangers that must be foreseen and, hopefully, managed: as with all correctly performed psychotherapy, ethical violations must be avoided, especially given the multiplier effect these could have once trainees are fully licensed as therapists. Finally, the evaluation of competency should be avoided during personal therapy, so that trainees are treated with non-judgemental care, and may learn how to do the same with their future patients.

Mario Bottone, *Le allucinazioni verbali in Séglas e al di là*

This paper highlights that in the theory's development of Jules Séglas the auditory verbal hallucination phenomenon derives from verbal-psychomotor hallucinations. Comparing this psychiatric theory with Jakobson's linguistic thesis, Lacan identifies two types of hallucination in Schreber: code phenomena and message phenomena.

Antonino Bucca, *Poetry and Schizophrenia. Domain of Pragmatic Abilities and Delusional-Hallucinatory Context*

The pragmatic deficits of schizophrenic speech are explained considering their meaning (the sense) in their cognitive and linguistic context, along with the roles of the Executive Functions (EF), Theory of Mind (ToM), and/or domain of pragmatic abilities. Of course, communication failures refer to context of communication:

even the pragmatic deficits of schizophrenic subjects depend on the choice of the communicative context to which the patients intend to refer their utterances. In this paper, the domain of pragmatic abilities will be examined, and together with some poems written by the subjects, we will try to demonstrate that the schizophrenic communicative context can refer to the delusional and hallucinatory experiences of the patients. Indeed, it is probable that the pragmatic deficits may also depend on the choice of the delusional-hallucinatory context to which the patients intend to refer. So, it may be necessary to also consider the studies of pragmatic deficits of the delusion and hallucinations schizophrenic context.

Chiara Rizzotto, Margherita Dahò, Michele Raso, Alessandra Falzone, Amelia Gangemi, *Could the Phenomenon of Inner Speech Explain Verbal Auditory Hallucinations? A Critical Analysis Based on Neuronal Correlates and Empirical Evidence*

The «inner speech» experience refers typically to an internal silent dialogue. A wide number of studies showed that it influences several cognitive and behavioral functions, such as memory, thinking and reasoning and self-awareness (e.g. Uttl et al. 2011). Furthermore, clinical observations and many empirical studies found that it is related to Verbal Auditory Hallucinations (AVHs) (e.g. McCarthy-Jones, Fernyhough 2011). After having deepened the relationship between inner and open speech and their respective neural correlations, the paper examines the critical role of inner speech in the AVH phenomenon, with specific reference to the psychiatric condition of schizophrenia. AVHs are generally considered a typical symptom of people with psychosis, however hearing voices is something that can occur even in "normalμ or healthy people (eg., Cardella, Gangemi 2019). Therefore, what is the real relationship between the two phenomena according to the most recent literature? To clarify this point, we examined both the studies that explored the brain areas activated during both phenomena and the empirical studies. However, since the relationship is not yet fully understood, further neuroimaging studies are needed, In particular, future studies should elucidate better the cognitive dynamics and neural mechanisms underlying this relationship.

Joel Osea Baldo Gentile, *A Sensory Information Protocol for a Computational Embodiment*

In this paper, a computational version of the embodied paradigm will be presented, in order to formulate a compatibilist position based on three theoretical assumptions: 1) Information theory can still be used to describe cognition, even that defined as «embodied», and this has repercussions for the philosophy of mind; 2) Implementation of bodily constraints in computational models is possible; 3) Integration of low-level sensory information is a necessary condition for hight-level cognition. Then, the classical paradigm of computation will be analysed and compared with the new computational paradigms today, unraveling some of the misunderstandings that cognitive science has encountered in recent years. Next, a computation based on body constraints will be defined, the consequence of which will be identified in a multimodal sensory computation. A sensory information protocol will be the tool for deciphering the rules by which cognitive information integrates to create coherent representations of itself and the world.

Giuseppe Gennaro, *The Adversity of Lucid Dreams*

This article presents the phenomenon of lucid dreaming concerning the criteria that define it and highlights the different areas of brain activation compared to a non-lucid dream. The phenomenon is then discussed in this opinion paper as potentially attractive for scientific research related to the theme of consciousness, which deems the phenomenon to be the third state of consciousness, halfway between wakefulness and sleep. The article proceeds with a critique of some induction techniques, exploring their hypothetical benefits and the side effects, which often involve a modification of the typical architecture of the sleep cycle and the loss of balanced sleep hygiene. To be discussed is also the evolutionary question concerning the possibility that the phenomenon of lucid dreams may represent an evolutionary advantage for the species. In conclusion, the article detects the tendency of the scientific community to promote the induction of lucid dreams on a large scale and the direction of scientific literature to give more visibility to studies that do not sufficiently warn against the contraindications that lucid dreams can entail compared to those that do.

Off Topics

Gaetano Licata, *Emozioni, sensazioni, intelletto. Riflessioni sulla problematica opposizione razionale/irrazionale*

The opposition between a rational and an irrational behavior or thought poses difficulties in understanding: what do we really mean by "irrational"? A behavior or a thought that adheres to emotions and does not arise from slow reflection can be considered irrational; on the other hand, can we state that emotional reactions and intuitions are "irrational"? I draw from Aristotle's De Anima the idea of bringing emotions, sensations and intellect back to a unitary movement and placing them in a certain distinction with respect to dianoetic reason; Aristotelian's bestowal of cognitive value on emotions was then lost, in Western gnoseology, in parallel with the devaluation of the prerogatives of the intellect. An analysis of the

psychological literature on emotions and a summary of the history of the relationship between intellect and reason allows us to propose a new point of view on these issues.

Patrizia Torricelli, *Dialogue. Short Linguistic Gleanings about a Word's Meaning*

The linguistic analysis of dialogue reveals that the true meaning of the word, etymologically well founded, and historically proved, is: the communion of thoughts achieved through the words. Being by their nature arbitrary, the words don't have sense without a culture, which confirms the imaginary value of their linguistic meaning. Every dialogue that would like to be a true dialogue must, therefore, be a culturally implemented exchange of words: that is, respectful of the images of the world delivered to them by the culture of every person with whom one is talking to.

Rivista di estetica, 80 (2022)

http://www.rosenbergesellier.it/ita/scheda-libro?aaref=1548

Rethinking Through Art: East and West

Ai Xin, *Kandinsky's Composition and Zheng Xie's Bamboo: An Aesthetic Dialogue Between Western And Eastern Abstractionism*

Rudi Capra, *Suna No Bi 砂の美. A Critical Appreciation of Sand In Japanese Karesansui 枯山水 Gardens*

David E. Cooper, *Music, Nature and Transcendence*

Massimiliano Lacertosa, *Ripensare l'esperienza estetica attraverso lo Zhuangzi*

Peng Feng, *Danto's Indiscernibility: An Intercultural Interpretation*

Pier Alberto, *Porceddu Cilione, Singing Trees. Note Su Tōru Takemitsu*

Varia

Giulia Lasagni, *Two Interpretations of Gilbert's Plural-Subject Account*

Germana Pareti, *Bordi. Un confronto tra arte, filosofia e psicologia*

Valeria Martino, *Sono una di voi. Il soggetto delle azioni transgenerazionali*

Fausto Corvino, Alberto Pirni, *L'etica del cambiamento climatico alla prova dell'inefficacia causale individuale: discutendo la libertà collettiva di emissione di gas serra rispetto all'obiettivo di 1.5°C*

Scenari, 16 (2022)

https://mimesisjournals.com/ojs/index.php/scenari/index

Wittgenstein e la cultura austriaca

Emma Lavinia Bon, *Das erlösende Wort. Tra Wittgenstein e Broch*

Guillaume Decauwert, *Du positivisme logique à une poétique de l'ineffable. Situation de quelques textes d'Ingeborg Bachmann dans l'histoire des lectures du Tractatus logico-philosophicus*

Luigi Perissinotto, *Ludwig Wittgenstein e Ferdinand Ebner. Due pensatori austriaci*

Marcello Barison, *Ilonoesi. Il soggetto è parte o limite del mondo?*

Emanuele Arielli, *Ripetizione, identità e ritmica in Wittgenstein*

Studi di estetica, 23 (2022)

https://journals.mimesisedizioni.it/index.php/studi-di-estetica/issue/view/104

Sensibilia 15 Emergence / Emergency

Germana Alberti, *The world and knowledge as emergences. Expressive emergence and originary co-emergence in the work of Mikel Dufrenne*

One key aspect of Phenomenology, i.e. the relationship between consciousness and phenomena, has been described, with regard to when this relationship be-gins to arise, as a co-emergence of the subject and the world. The aim of this article is to demonstrate how the theme of emergence may also be found in the philosophy of Mikel Dufrenne. First of all, strictly speaking, what emerges is what manifests itself and exerts influence due to the merging of some proper-ties, although what emerges cannot be reduced to these properties. This dynamic may be clearly seen in aesthetics, where affective or expressive qualities manifest themselves. Secondly, and more broadly, what emerges is that which begins to take shape from an indistinct, latent background. Hence, the plane of "presence" – a cognitive prereflective dimension of symbiosis with the world – may be understood as a place of originary co-emergence.

Brunella Antomarini, *The Xenobots as Thought-Experiment. Teleology Within the Paradigm of Natural Selection*

The first organic robots built by Tuft and Vermont University researchers pose questions to philosophy and give it a new task. The xenobots embody what philosophers had attempted to define as teleology. This paper addresses the way telos can be redefined, once liberated from the suspicion of vitalism. While Darwinism, through a theory of evolution based on the environment, has contributed to the elimination of telos, here a new view of biology is described, which shows how evolution can be fully explained through the notion of feedback, or inner resistance in a system, as preliminary condition for natural selection to work.

Alessandro Bertinetto, *Improvvisazione ed emergenza. Risonanza espressiva e making sense dell'imprevisto*

The concepts of "improvisation" and "emergency" share interesting semantic traits. Both have a neutral meaning, according to which "improvisation" means an action developed as it is done, and "emergency" means the "surfacing" of something. However, in a negative sense, "improvised" means "poorly done or executed" and "emergency" is an "accident," a "problem" to be solved. In this contribution, I offer some ideas for elaborating this connection between improvisation and emergency in relation to the aesthetic realm of art.

Mariano Croce, Andrea Salvatore, *L'emergenza di un ordine. Carl Schmitt tra normalità e relativa eccezione*

Emergency and exception are central concepts in Schmitt's theory of decisionism. The present article explores the distinction between the two by focusing on their emergence, i.e. the process by which in times of crisis a potentially alternative or-der comes into existence and becomes visible. The primary aim of the comparison is to provide a more detailed and less conventional account of Schmitt's exceptionalist decisionism. In order to achieve this aim, three relevant questions must be raised: How does the sovereign succeed in gaining acceptance, by exploiting what situation, and by convincing whom? Based on the different answers provided by Schmitt over the years, it is possible to distinguish three different phases of his thought: the sovereign decisionism of the early 1920s, the concrete-order thinking of the 1930s, and the jurisprudential institutionalism advanced from 1950s onwards.

Riccardo Finocchi, *Emergenza. Esplosione, veridizione, normalizzazione*

Emergency has two areas of meaning the one derived from the Anglism emergency, the other that includes all meanings connectable to what emerges. COVID19 emergency is exemplary of both areas. A semiotics of emergence observes the process of explosion, veridification and normalization of phenomena that burst into cultural systems. The analysis of social discourses on the pandemic has provided elements to identify semantic oppositions, through which we have outlined a system of meaning relations.

Gianni Francesetti, Michela Gecele, Jan Roubal, *"Become yourself the prey". Field perspective and emerging self in psychopathology and psychotherapy*

Therapist's and client's experience in the session are emerging from the field forces in play; these forces are the intrinsic tensions of the emerging field. We propose an understanding of the therapeutic process as a field phenomenon: the process of change is made by the forces already active in the field and the therapist has just to let them move on without interfering, or sometimes to support them. Psychopathology is then the emerging absence, and therapy becomes the art of presence.

Tonino Griffero, *Corporeal Suspicion. Defining an Atmosphere of Protracted Emergency (such as Covid-19)*

The paper investigates the kind of collective feeling – or, better, atmosphere – that is generated by the situation of protracted emergency. After asking whether ours is in general an age marked by (media) emergency, what are the structural characteristics distinguishing short-term emergency from protracted emergency and to what extent we can speak of an effectively shared collective feeling of "emergency", the analysis focuses on the atmospheric properties of this collective affective situation and shows what are the possible resources to escape from it (at least in part). Irreducible to the classic phenomenological intentionality, the atmosphere of protracted emergency (whose case study here is that of the COVID 19 pandemic, which is also related to the "terror from the air" theorised by Sloterdijk) proves to be a chaotic situation that establishes with those who experience it a very particular felt-bodily communication, based essentially on narrow-ness and hypochondria. It is an invisible atmosphere of which it is fairly easy to identify the markers on the phenomenal level, whereas it is largely impossible to anticipate the long-term (affective, social, cognitive) effects.

Serena Massimo, *"Let the motion happen". The emergence of dance from the felt-bodily relationship with the world*

Following Erika Fischer-Lichte's notion of emergence as an unexpected phenomenon that questions the notion of agency, our aim is to investigate how dance emerges through movements that are spontaneous and yet learnt while not being reducible to a motor expertise. Through Hermann Schmitz' theory of the felt body, and notions such as "kinaesthetic attention", grace and "pure" presence, we will show how dance movements emerge from the mutual "affective" influence be-tween dancers and the surroundings thanks to dancers' "pathic" state between awareness and unconsciousness, laîcher prise and restraint.

Andrea Miconi, *Note sociologiche sull'eccezione. Legalità e illegittimità nella gestione italiana del Covid-19*

The essay analyzes the Italian regulation related to the Covid-19 pandemic, with a focus on the state of emergency and derogations to the rule of law. The most relevant aspects to be considered are: the instability due to the excess of norms, to their obscurity and to the continuous change of procedures; the adoption of soft law; the separation between the law itself and the "force of law", as laid out by Giorgio Agamben. In order to explain the institutionalization of the emergency as a new form of sovereignty, Schmitt's concept of exception will be called to action.

Erica Onnis, *Emergenza, poteri causali ed efficacia causal-determinativa*

Emergent phenomena can be weak or strong. The former reflect epistemic limits and are ontologically innocent. The latter instantiate properties and powers not had by their components, and they are genuine, novel entities of the world. In this paper, I first show that this view rests upon two metaphysical assumptions: the Eleatic principle, and a power-based view of causation. Then, I suggest that these assumptions should be discussed, rather than passively accepted, and this for three reasons at least: British Emergentism did not require them; they pave the way to relevant objections against the autonomy of emergent phenomena; they provide a too narrow metaphysical frame for emergence.

Alessandro Ricci, *Stato di eccezione, spazi di eccezione. "Emergenzialismo" e mutamenti geografici*

What have been the geographical consequences of the restrictive policies due to the Covid-19 pandemic? Has there been a transformation of ordinary spaces into spaces of exception, by virtue of a sanitary emergency and the policies adopted to contrast it? These topics have been only partially debated: the object of analysis that this article intends to focus on is precisely the link that seems to connect the emergency condition deriving from the Covid-19 pandemic and the creation of spaces of emergency or exception deriving from "social distancing" policies, from generalized closures, from restrictive policies, from State control that has poured into a control of everyday places and a redefinition of individual and collective borders and geographies. Starting from the philosophical-political reflections proposed by Carl Schmitt, Clinton L. Rossiter and Giorgio Agamben about the "state of exception" – which according to some authors would define the current reality, while according to others it would not coincide with what has been experienced in recent years –, in this contribution a consequentiality between the political and geographical plan is proposed, trying to catch a glimpse the signs of the Italian political reality in the pandemic period in the light of the theories on the state of exception and the related geographical consequences, linking the theoretical and practical dimensions, experienced and perceived.

Andrea Zhok, *Ragioni dell'emergentismo*

Emergentist theories have never represented a "school" with an identifiable orthodoxy, however it is possible to isolate four basic traits, that characterize most emergent property theories. A property can be said to be "emergent" in the first place, if it is a natural property (and not a "supernatural" one), then if it supervenes on subvenient properties, if it is irreducible (i.e. it cannot be deduced from the mere knowledge of the subvenient properties), and if it displays downward causation (i.e. it is capable of producing effects on the level from which it emerges). A theoretical interpretation of these four principles shows that there is never any basis for assuming that the behavior of the parts exhausts the potentialities of the wholes, those parts refer to. The "emergent" character of a property stands out as expression of the fundamentally "holistic" character of entities, which express their properties in forms essentially dependent on their relations. The relational essence of the properties coincides with their intrinsically emergent character.

RIVISTE STRANIERE

Appareil, 24 (2022)

https://journals.openedition.org/appareil/4218

Émilie Bonnard, *Le lettré chinois: designer ignoré des traductions*

Le regard de l'Occident sur la Chine ne cesse de se modifier, en fonction des échanges entre les deux pays, et des émotions qui étreignent les protagonistes. Dans un premier temps, l'augmentation des échanges a

surtout favorisé la traduction des textes occidentaux en mandarin. Ensuite, l'attrait croissant pour la culture chinoise a conduit à l'augmentation du nombre de sinologues et à une diversification des traductions des textes chinois en Occident. La traduction des récits consacrés à la création, avant 1911 et l'avènement de la République, a révélé la personnalité complexe du lettré qui ne se limitait probablement pas à sa position de fonctionnaire administratif. Il apparaît comme un artiste et intellectuel, un savant ingénieux, parfois jardinier (Ji Chen) ou botaniste (Chen Haozi), ou encore inventeur (Li Yu). Les récits, marginaux, selon les sinologues francophones, de ces hommes créatifs et inventifs, à la croisée des disciplines, résonnent avec les discours des designers contemporains. La traduction francophone des récits de lettrés que nous avons étudiés, relate le développement d'un art de vivre avec le parfum particulièrement raffiné. Les lettrés concevaient des ustensiles, des usages, des circonstances, pour vivre harmonieusement dans une ambiance parfumée. Aujourd'hui, dans ces traductions, doit-on qualifier ce personnage de « lettré », de « designer », ou encore plus précisément de « designer olfactif»? Un dialogue entre sinologues et designers semble s'imposer.

Yann Aucompte, Stéphane Darricau, *Quelques effets sur la pratique de la traduction d'un concept : le déconstructivisme graphique depuis les années 1980*

Cet article se propose d'étudier les problèmes que soulève la traduction d'un concept philosophique lorsque celui-ci est appliqué aux activités de design graphique. Le terrain d'étude est le courant du « graphisme déconstructionniste » américain des années 1980-1990. En effet, ce dernier pose d'emblée des questions de traduction, tant du point de vue littéraire de la traduction aux États-Unis des concepts importés de la French Theory, que de la traduction pratique des discours, au sens de la sociologie de la traduction. Le concept de déconstruction, forgé par Jacques Derrida, connaît un engouement important dans les années 1980 et touche de nombreux milieux de la société (université, syndicats, culture, politique). La notion se traduit dans un courant de graphisme et trouve alors à s'incarner dans des choix formels. Aussi, traduire la déconstruction dans les pratiques implique-t-il de prendre en compte son inscription et sa trajectoire culturelle. La dimension politique de la pratique du graphisme « déconstructionniste » se révèle alors plus évidente et moins cosmétique qu'on ne pourrait le croire de prime abord.

Catherine Geel, *« L'attention littéraire » dans les textes d'Alessandro Mendini (1931-2019): une traduction permanente vers le projet*

Alessandro Mendini appartient à une tradition classique et repérée chez les designers et architectes italiens, où l'écriture est une activité reconnue et importante, souvent du côté de la théorie. Il est l'auteur de plus de 500 textes, dont 120 furent traduits vers le français entre 2009 et 2014. C'est ainsi l'acte de traduction qui permet d'éclairer, chez Alessandro Mendini, la construction d'une œuvre écrite et projectuelle où « l'attention au littéraire » est remarquable. L'écriture du designer, complexe et « finalement » très organisée, ne se contente pas d'expliquer l'homme ou l'œuvre, elle est la matière même de son travail de design : le texte va au-delà du dévoilement de ses principaux concepts théoriques de « robot sentimental », d'« homme cynique », d'« homme décoratif », et de « corps objet naturel ». Sans s'attarder sur ces concepts qui ont fait l'objet d'introductions aux textes d'Alessandro Mendini. Écrits. Architecture, design et projet (2014), on décryptera dans cet article cinq moyens par lesquels le designer rattache sa pratique textuelle, au-delà des réflexions personnelles, à une tradition littéraire et artistique : origine, fondement ou liaison du projet à travers la particularité des objets qu'il choisit. Avec le fragment, la place de l'archive, l'écriture comme art de vivre, la question des signes et celle du style, c'est une consistance littéraire qui permet la formulation d'un « objet » célèbre que son auteur définit comme théorique : le Fauteuil de Proust. Ici la traduction, au-delà de l'activité nécessaire à la compréhension de l'œuvre projectuelle, revêt deux autres intérêts : elle oblige à l'archéologie intellectuelle et personnelle du designer, elle est recherche documentée et « topographique » et permet de saisir comment Alessandro Mendini théorise en design les effets perceptifs à partir d'observations liées au littéraire. Texte et « traduction » sont pour lui une matière centrale, un geste, une origine et un process de projet.

Nolwenn Maudet, *Zu, ou les possibles d'une pensée japonaise du design*

Si la traduction des classiques anglais du design en français reste lacunaire, les pensées du design développées en dehors de l'anglais sont presque invisibles en France. En s'appuyant sur un exemple d'une pensée du design japonaise, cet article développe une réflexion sur quelques-unes des possibilités et des limites d'une pensée du design en dehors de l'anglais. Le texte présenté dans cet article, écrit en 1981 par le designer Tadanori Nagasawa lors de ses recherches au Royal College of Art, introduit la notion de zu 図 , un terme japonais a priori intraduisible qui permet de décrire « presque toutes les formes de représentations graphiques en deux dimensions, autres que les images picturales et la simple prose ». Après un premier travail réflexif de traduction et d'acculturation en français de cette notion qui permet de

penser le design de manière décloisonnée à travers ses outils de représentation graphique, on interroge la possibilité même d'une pensée non anglo-centrée du design. Car, la pensée de Nagasawa, plus qu'une pensée du design japonaise, est une pensée bilingue, se construisant sous le regard de l'anglais dans un mémoire écrit avant tout pour des lecteurs anglophones. Or, une seconde analyse du texte de Nagasawa révèle comment le développement de sa théorie du zu s'appuie sur les particularités du système d'écriture de la langue japonaise.

Gwenaëlle Bertrand, Maxime Favard, *« Typen », maître-mot du design industriel*

Dans l'un de ses textes majeurs, intitulé Principes de la production au Bauhaus (Grundsätze der Bauhausproduktion), Walter Gropius énonçait le rôle des ateliers de conception, faisant état de la nécessité sociale de produire avec les outils avant-gardistes de l'industrie. De l'ustensile à la maison, c'est à une modernité totale qu'il aspirait. Les ateliers-laboratoires (Laboratoriumswerkstätten) devenaient alors le lieu d'une mise en relation entre la technique, l'économie et l'invention. L'incarnation de cette modernité prenait la forme d'une recherche des « Typen » – « types » en français, mais traduit systématiquement par « standards », nous privant ainsi de son enjeu disciplinaire. Dès lors, ces méprises de traduction de l'allemand vers le français ont entraîné une dévaluation de la valeur épistémologique du terme que nous souhaitons aujourd'hui rétablir dans ce travail de réappropriation des « Typen », ce maître-mot qui marque l'origine du design industriel.

Caroline Bougourd, *La cité d'expériences à l'épreuve d'une traduction par le design*

Chantier expérimental créé à la sortie de la seconde guerre mondiale, la cité d'expériences de Noisy-le-Sec a constitué une pièce maîtresse de la politique d'industrialisation du bâtiment menée par le ministère de la Reconstruction et de l'Urbanisme. Le programme était de concevoir un quartier de maisons préfabriquées présentant des innovations urbaines, architecturales et sociales. Aujourd'hui, le site est inscrit à l'inventaire supplémentaire des Monuments historiques. Substituer à la notion de transmission d'un patrimoine l'idée de traduction d'une mémoire amène à réinterroger les hypothèses soutenables quant à l'avenir du quartier étudié. Le concept de traduction envisage la langue comme son milieu et consiste en une médiation d'un original à des propositions sans cesse renouvelées car toujours imparfaitement adhérentes. Penser la cité sous l'angle de la traduction permet d'envisager une voie alternative au débat entre préservation, conservation et restauration. Nous étudierons diverses formes de traductions de la mémoire : la traduction historique ainsi que la traduction patrimoniale déjà à l'œuvre. En parallèle, nous avons cherché à proposer une alternative par le design. Celle-ci prend pour point de départ l'idée que la traduction de la cité d'expériences devait être à la fois pédagogique et nourrie par des témoignages contradictoires, afin de mettre en évidence le caractère polémique de ce terrain. C'est ainsi que nous présenterons le projet d'un récit numérique interactif interrogeant cette controverse patrimoniale (http://unebaladeaumerlan.fr/). Nous considérons ce projet comme une forme de traduction didactique de son histoire par le design. L'objectif de cet article est de s'appuyer sur un cas concret pour mettre en lumière ce qu'une pensée de la traduction peut modifier dans nos conduites de projet concernant notre environnement. Qu'est-ce qui change lorsque le designer se fait traducteur?

Vivien Philizot, *Traduire « design graphique »*

À certains égards, « design graphique » est une notion incompréhensible, recouvrant un ensemble diffus de pratiques, de situations, et d'objets hétérogènes, qui semblent dissuader toute tentative d'en circonscrire les contours sans cesse changeants. Pour saisir au mieux la forme problématique que découpe cette expression à la surface du monde, cet article se propose de suivre au plus près ses multiples traductions. Depuis quels paradigmes et sous quels autres noms, ce que nous nous entendons pour appeler « design graphique » a-t-il été construit, envisagé, théorisé, dans l'histoire récente ? À l'heure où l'on cherche partout sans les trouver les modèles scientifiques de la recherche en design et en design graphique, il est bien utile de remarquer que les objets qui entrent communément dans ces catégories sont appréhendés depuis des années par des champs du savoir voisins. En abordant trois traductions de « design graphique », cet article vise d'une part à donner un peu de netteté à cet ensemble de choses aux contours si diffus, d'autre part à déterminer avec un peu plus de précision les perspectives scientifiques par lesquelles une recherche en design graphique est aujourd'hui envisageable.

Claire Azéma, *Les outils-transducteurs dans les traductions du designer*

Notre parti pris est d'envisager la traduction en design, comme traduction première dans les langages des choses, telle que Walter Benjamin l'a définie dans Sur le langage. À la lumière de l'anthropologie de Tim Ingold et des philosophies de Gilbert Simondon et John Dewey, nous proposons de définir plus précisément cette traduction comme une transduction qui permet le transfert d'un signal d'un médium à l'autre et qui assure, tout au long de la correspondance entre le fabricant et la matière, un gain pour l'individu et le

milieu. Notre réflexion s'appuie sur le projet d'aménagement du musée lapidaire de l'Abbaye de la Sauve Majeur, en Gironde, réalisé par les étudiants de la licence design pour exemplifier notre argumentation. Nous développons enfin une réflexion sur la place des outils comme transducteurs de la traduction pour aboutir à l'idée que le designer a en charge la traduction de l'activité humaine dans la matière, dans le processus de transduction propre au design.

Annie Gentes, Avner Perez, *Le « traduire » comme paradigme de la pratique du design*

Cet article aborde la question du traduire à partir de recherches en design et en ethnopsychiatrie. En comparant les méthodologies, on constate qu'elles mettent en œuvre des confrontations entre humains et non-humains hétérogènes afin de créer de nouvelles propositions, représentations, significations. Cette mise en dynamique d'hétérogènes donne lieu à des solutions non prédéterminées par les univers des participants au processus psychanalytique ou de design. Les solutions sont rendues possibles par l'agencement d'un « dispositif » dont nous analysons les propriétés et les effets à partir de l'observation de la pratique de design des personas et de l'expérience de la Clinique de la multiplicité. Nous proposons de définir le traduire en particulier comme la mise en œuvre d'une situation de médiation qui s'emploie à défaire les conjonctions, c'est-à-dire à disjoindre les éléments fortement liés dans des situations, des discours, des objets. Les participants aux situations de design comme ceux de la Clinique de la multiplicité ne font pas qu'accueillir l'altérité ; ils sont occupés aussi bien à altérer la situation convoquée au sein du dispositif ou appareil qu'à se laisser altérer par elle dans un va-et-vient constant entre démarche empirique et conceptualisation. Le dispositif du traduire permet d'accueillir une montée en puissance des hétérogènes qui peuvent être recomposés entre eux grâce à un « principe organisateur » qui aura surgi des interactions et donne lieu à des solutions. Ainsi, traduire s'entend ici comme ce processus qui, par-delà l'altérité du déjà donné d'un texte, se définit comme l'actualisation de ce qui se trouve en puissance d'exister à partir de multiples matériaux qui viendront s'organiser autrement. Produit de ces altérations successives, le traduire est donc indissociable d'un processus créatif.

Catherine Chomarat-Ruiz, *Traductologie et théories du design: des « arts exacts »?*

Dans quelle mesure traductologie et théories du design peuvent-elles être scientifiques ? C'est en partant des métaphores utilisées dans le domaine de la traductologie et de leur éventuelle transposition au design et à ses théories que cette question émerge. Cet article éclaire les fondements de cette transposition et, ce faisant, met au jour les faiblesses épistémologiques que ces deux disciplines partagent au point que la première pourrait être considérée comme paradigmatique pour la seconde. Sans clore le débat, il encourage son lecteur à se demander s'il ne vaudrait pas mieux renoncer à toute scientificité pour penser ces deux disciplines comme des « arts exacts ».

Airton Cattani, *Le dessin de design en tant qu'œuvre en soi*

Les processus de conception dans le champ du design nécessitent toujours l'utilisation du dessin comme outil de représentation en vue de la production de n'importe quel objet. Ainsi, le dessin de conception peut aussi être vu comme une sorte de traduction dans un langage sans mots du travail du designer, ayant, en principe, un décodage universel. Cependant, loin d'une interpretation unique et innée, le dessin de conception du design est également soumis aux différents niveaux de clarté du designer/expéditeur et de connaissance/compréhension du récepteur/lecteur, variant selon l'époque et la société où ce décodage se produit. Comme les textes, l'interprétation du dessin de design doit être vue à la lumière d'une « grammaire des images », qui tiendra compte des particularités de son époque. Indispensable dans tous les domaines du design, le dessin, sous ses différentes modalités, verrait ses fonctions apparemment épuisées à la fin du processus de production. Il existe cependant des dessins de conception qui s'écartent des questions purement opérationnelles de la production industrielle. Dans ces cas, le dessin est conçu comme une œuvre ayant sa valeur en soi, comme l'œuvre d'art. Ce n'est pas d'aujourd'hui que les dessins et maquettes d'architecture et de design présentent ce caractère de ne pas être uniquement liés au processus de production, mais aussi à des enjeux de l'ordre du commerce des biens culturels et muséaux. Ils se retrouvent ainsi exposés dans des musées et vendus dans des galeries d'art et des maisons de vente aux enchères, notamment dans les pays ayant une longue tradition dans ce type de marché culturel, comme aux États-Unis, en Europe et dans certains pays asiatiques. Cet article examinera les caractéristiques de ces dessins de conception et les particularités de leur parcours social, considérant qu'ils peuvent faire l'objet d'une traduction non textuelle spécifique, non seulement en tant que document technique, mais aussi en tant qu'œuvre indépendante et unique, en portant une attention particulière aux différents contextes qui font de ce type de dessins, en fin de compte, une œuvre ayant sa valeur en soi.

Gabriele Čepulytė, *Le design graphique et la traduction au prisme de la transcréation*

L'hypothèse développée dans cet article est celle d'un renversement de la relation hiérarchique entre forme et contenu dans le design graphique, à travers le concept de transcréation du poète et traducteur brésilien Haroldo de Campos. Partant du postulat que la traduction et le design graphique, pratiques de la forme, partagent un même rapport de subordination au contenu par le fait qu'ils manipulent des messages textuels, l'auteur met en relation les pratiques « verbivocovisuelles » de la poésie concrète brésilienne avec le basculement vers l'unification sémantique opéré par le designer Karl Gerstner. Posant des problèmes de traduction complexes dans l'intrication du message et de sa forme, la poésie est alors l'exemple même de l'intraduisible, justifiant la pratique de transcréation de Haroldo de Campos. Celui-ci en déduit une traduction comme re-projet de la visée d'un texte, à travers la remise en jeu du dispositif d'engendrement textuel dans la langue d'arrivée. La transposition du concept de transcréation au design graphique se fait alors au niveau de son propre processus de création, incluant la variation comme possibilité ouverte d'application à des objets diversifiés. À travers la théorie de l'information esthétique de Max Bense, sous-tendant la transcréation poétique, le design graphique se voit alors défini par la création continuelle de possibles s'émancipant du contenu sémantique, devenu inessentiel par sa répétition au sein d'un système de formes en variation. Le design graphique se développe alors par la nécessaire association à un champ, qui s'avère être un milieu médiatique : cette mise en évidence ouvre le propos vers une interrogation de ce que serait une transcréation liée aux supports techniques et médiatiques.

Laurent Mertz, Justine Peneau, Dorian Reunkrilerk, *Traductibilité et design: explorer les paramètres génératifs du brief*

Cet article propose d'explorer ce que la traductologie peut éclairer de la pratique du design. Au même titre que la traduction repose sur une activité interprétative d'un texte d'origine, le design traduit un besoin souvent exprimé par un tiers au travers de différents médias, et notamment le document de brief du projet. Les designers doivent alors entrer, comme les traducteurs, dans une forme de négociation avec différents acteurs et situations. Comme le montre Walter Benjamin (1968), en traductologie, cette négociation peut reposer sur deux approches opposées : l'une relevant du traduisible et l'autre du traductible. La première fige les langues et leur nature malléable, au contraire de la deuxième qui crée de nouvelles potentialités de langage. Dans le cas du design, l'activité interprétative débute généralement par la traduction d'un brief. Celui-ci est le matériau source à partir duquel le projet va prendre forme. Nous faisons ainsi l'hypothèse de penser le brief comme pouvant porter en lui des paramètres menant les designers à adopter l'une ou l'autre de ces deux approches (traductible ou traduisible). Notre analyse de cinq briefs, issus d'entreprises différentes, nous permet ainsi de mettre en lumière certains de ces paramètres fondamentaux comme : l'influence de la circulation des versions d'un brief sur les stratégies de conception, la projection mutuelle de postures entre les acteurs, ou encore l'écart ou l'alignement des horizons d'attentes de chacune des parties prenantes. Ces paramètres nous amènent ainsi à considérer le brief comme un appareil génératif, invitant à explorer des possibles, en opposition à un dispositif inhibant le travail créatif.

Éric Tortochot, Véronique Rey, Christina Romain, *Images et textes opératifs en design: énoncer, traduire les concepts, en et hors context*

Les images et textes qui constituent les formes d'énonciation du designer sont des instruments opératifs propices à traduire les concepts émergeant au sein d'un projet de design. La traduction des concepts est mise à l'épreuve d'une suite de passages au fur et à mesure de l'évolution des besoins du client. Ces gestes qui conduisent à des représentations et à des formes d'énonciation d'états désirés d'un artefact, à savoir un objet fabriqué par l'homme, sont adressés à plusieurs interlocuteurs, spécialistes ou non de la conception. Les documents sont des informations sur l'artefact, de natures verbales et non verbales, de type technique, conceptuel, esthétique, professionnel. Leurs « traductions » constituent une assistance ou un obstacle à la compréhension des modèles produits par les designers. Afin d'illustrer les contraintes en jeu dans une activité de conception, cette étude s'appuie sur un cas concret qui implique des allers-retours énonciatifs (reformulation, transmutation et transposition). Il s'agit d'une commande de design graphique pour des fiches d'information aboutissant à un échec, une rupture de mandat. Les entretiens courriel, un entretien audio et les productions graphiques constituent le corpus d'analyse. L'approche est pluridisciplinaire (sciences cognitives et sciences du langage). Elle permet d'objectiver l'absence de représentation partagée, c'est-à-dire de « traduction énonciative ». Cette traduction énonciative n'a pas lieu car les interactions langagières ne tiennent compte ni des informations techniques ni du corpus terminologique propre à l'entreprise. « L'écart de traduction énonciative » entre le mandat réalisé et la réponse graphique est trop important pour permettre au système d'intercompréhension de fonctionner. L'adaptation de l'écriture graphique au service du client n'est pas réalisée. L'échec du mandat s'explique

donc par une absence d'élaboration d'une représentation partagée (via les concepts du design) et illustre ainsi la nécessité de cette traduction énonciative entre les interlocuteurs.

Sophie Fétro, *Opérations traductives dans les processus créatif et de conception en design*

Des micro-phénomènes de traduction sont présents dans le travail de conception en design, qui participent du travail créatif du designer, allant à l'encontre de l'idée d'une conception unilatérale, linéaire et concentrée dans le temps. En réalité, des phénomènes de traduction sont présents à une multitude de moments, à travers différents médias, lors de la fabrication, à travers le travail collaboratif. L'informatique est venue ajouter des espaces possibles d'interprétation notamment du fait du codage informatique et des changements de formats, mais aussi des procédures automatisées qui peuvent aussi avoir pour corollaire de réduire les moments d'intervention, de choix, d'interprétation du concepteur.trice. L'article propose ainsi de distinguer trois types de situations traductives et d'interroger ce que les méthodes de traduction mises en place, inventées ou déduites des techniques engagées, peuvent permettre sur le plan créatif, conduisant à penser que c'est l'ensemble des opérations traductives qui se trouve être constitutif du travail créatif des designers. C'est en distinguant trois types de traduction que cet article envisagera la notion et l'acte de traduction dans le champ de la conception et du design : 1/ traductions figurale et tridimensionnelle ; 2/ traductions matricielle et sous forme de graphes ; 3/ traductions logicielle et appareillée. Le processus traductif sous forme de matrices et de graphes que met en place Anthony Fröshaug, enseignant à la HfG d'Ulm, sera central et permettra d'articuler des modes plus classiques de traduction en design (dessins et maquettes) avec des processus de traduction informatique.

Grégory Marion, *Des réductions en art aux traductions incidentes : le décentrement d'un design tactique*

Nourri des travaux de Michel de Certeau soutenant la capacité de la « culture ordinaire » à faire incidence sur l'ordre de la production industrielle (cf. le travail de l'auteur sur les « manières de faire » et les « pratiques quotidiennes » dans *L'Invention du quotidien*, 1980), cet article propose de frotter de façon spécifique – dans le champ des arts, des techniques et du design – textes, objets ou pratiques, afin de dégager des lignes de discernement et ménager des ouvertures. Tenant à l'attention certalienne à l'égard des procédures « tactiques », il s'agit, pour soutenir l'hypothèse de *traductions en design*, de mettre en discussion le paradigme de « la réduction en art », c'est-à-dire l'emprise de doctrines qui confisquent des « arts de faire » afin de les reformuler en discours. Tel renversement critique, dégageant les multiples usages qui traduisent quotidiennement les produits de consommation courante en tournures et phrasés, ne manque pas d'interroger la tâche du designer.

Kim Sacks, *De la logique à l'algorithme : la traduction dans le design de programmes*

Qu'est-ce qui fait que les logiques machiniques résistent à l'utilisateur ? Il semble que l'on prête aux machines un potentiel utopique d'unification de toutes les formes de logiques vers un seul et unique modèle binaire. Pourtant, la transparence, postulée par cette utopie unificatrice, s'oppose à la situation technique effective des machines, révélant la tension existante entre l'opacité de la matérialité du hardware et l'idéal utopique du software. En réduisant l'information au strict minimum, les machines se doteraient d'un pouvoir computationnel infini. Héritière de la machine universelle théorique de Turing, cette machine utopique serait capable de tout et de rien. Si tout est traitable par la computation, alors la machine devient véritablement universelle en rendant possible un langage unifié dans des circuits de logiques électroniques. Le design des programmes se situe à l'intermédiaire entre la logique machinique et la production de programmes fonctionnels. Ce texte explore les modalités techniques de la traduction de la logique au sein des machines dans le cadre du design de programmes. Nous émettons l'hypothèse que la stratification des couches successives de logiciels, entre le designer et l'électronique, impliquent de multiples traductions. Cet empilement permet à la machine d'exécuter le programme tout en rendant la compréhension des logiques machiniques difficile pour l'utilisateur, une traduction bruitée vers un langage inintelligible. Les logiques de substitution d'une chaîne de caractères par une autre chaîne de caractères partagent des traits communs avec l'analyse du cryptage de l'information, avec la cryptanalyse. Si les modèles analytiques sont proches, les objectifs linguistiques diffèrent : du point de vue de la machine, la traduction, automatisée, s'attache à la syntaxe, et du point de vue de l'humain, elle s'attache particulièrement à la sémantique. Cette distinction fondamentale contribue au sentiment d'opacification des logiques et à la résistance des machines face à l'entendement. Or, ces procédés imposent une non-réversibilité de la traduction : interdépendance entre les strates, compilation, obfuscation, enjeux économiques, constituent autant d'instances qui semblent ériger la dissimulation des logiques en dogme technique, au profit d'une idéologie fonctionnelle restreignant paradoxalement l'intelligibilité des machines computationnelles.

María del Carmen Molina Barea, *De la novela visual a la novela gráfica. El debate entre texto e imagen en la ontología de las narratividades híbridas*

Este artículo desarrolla un recorrido teórico-crítico por la ontología oscilante de dos medios híbridos: la "novela visual" y la "novela gráfica". El propósito es dilucidar en qué medida ambas producciones comparten una situación de her-manamiento con otras manifestaciones como la literatura y el cine. Así pues, tomando como caso de estudio estos dos géneros de videojuego y cómic, res-pectivamente, el presente trabajo aborda las implicaciones derivadas de su am-bigüedad definitoria y la dificultad de delinear para ellos parcelas clasificatorias estables. En este contexto es relevante la tensión, presente ya en sus propias no-menclaturas, entre la tendencia hacia el elemento literario-textual y la inclina-ción hacia el componente de imagen, polaridad alimentada por el debate entre narratividad e interactividad hasta desembocar en el "ensayo gráfico filosófico".

Sergio González Araneda, *Estética comparada, patuidad y existencia virtual en Étienne Souriau*

Nos proponemos como objetivo general de investigación exponer los funda-mentos teóricos y prácticos para el desarrollo de una *filosofía de la patuidad* en Étienne Souriau. Para esto, recorreremos tres objetivos específicos: i) exa-minaremos los lineamientos generales del proyecto de una estética compa-rada en la filosofía del francés a partir de una perspectiva genética respecto del fenómeno artístico, ii) con esto, evaluaremos el alcance ontológico del proyecto de una estética comparada, recurriendo a los conceptos de "instauración" y "patuidad", iii) finalmente, y como síntesis de lo anterior, propondremos un análisis respecto de lo que Souriau llamará *existencia virtual*, comprendiéndola como motor del proceso instaurativo de lo real.

Alicia Bernal Molina, Miguel Molina Alarcón, *Teatro posdramático y artes vivas*

En el ámbito específico de la crítica de las prácticas escénicas en España, el término "artes vivas" ha comenzado a utilizarse ampliamente en los últimos años para referir una serie de prácticas comprendidas hasta entonces bajo la denominación de "tea-tro posdramático". En este contexto, el presente escrito tiene el propósito de analizar el debate teórico en torno a dicho desplazamiento terminológico, de gran pregnan-cia tanto desde un punto de vista académico como desde la perspectiva de la creación artística misma. Con miras a tal fin, el argumento aquí expuesto parte de la definición de "teatro" ofrecida por Hans-Tier Lehman en *Postdramatisches Theater* para luego discriminar sus puntos de contacto y divergencia con las prácticas com-prendidas tradicionalmente bajo el término *Live Arts*, en un recorrido orientado a reubicar y defender la legitimidad de la expresión "teatro posdramático".

Krzysztof Guczalski, *Emotions in Music: Hanslick and His False Follower*

Nick Zangwill (2004, 2007) appears to be acquiring the status of repudiator-in-chief of emotion in music. He is invoked in this role by such authors as Kraut (2007, p. 67), Bonds (2014, p. 5), Robinson (2014), Young (2014, pp. vii, 1, 3–4, 151), Davies (2017) and Kania (2017). His 'manifesto' paper (2004) was recently reprinted in Lamarque and Olsen (2018, pp. 574–582). This development is unfortunate, because Zangwill, for all his radical-sounding theses, actually argues against views that hardly anyone holds. What is more, some of his arguments in favour of the obvious seem confused and defective. But as for his really radical thesis that 'Music, in itself, has nothing to do with emotion', he provides hardly any justification. What is more, contrary to what Zangwill believes, such justification is not to be found in Hanslick, who in fact sees emotional content as a relatively important element of music.

Maurizio Peleggi, *The Power of the Copy: Rethinking Replication Through the Cult Image*

The employment of digital technology in recent instances of artwork replication raises important questions about the perceptual and ontological distinction between original and copy, for the latter is purported to be even more authentic than an original that has undergone alterations. Such instances challenge not only Benjamin's claim about the loss of aura but also Goodman's distinction between autographic and allographic arts. The article proposes to rethink the original/copy dualism from the perspective of the cult image. In the devotional traditions of Graeco-Roman polytheism as well as Christianity and Buddhism, cult images are approached not as representations, but as animated entities endowed with thaumaturgic powers that can be ritually transferred onto copies. From this perspective, replication is not about reproducing more or less faithfully the original, but engendering a double as effective as the original. Finally, the bearing of this perspective on contemporary works of art is considered.

Luca Marchetti, *Depicting Motion in a Static Image: Philosophy, Psychology and the Perception of Pictures*

This paper focuses on whether static images can depict motion. It is natural to say that pictures depicting objects caught in the middle of a dynamic action—such as Henri Cartier-Bresson's (1932) *Behind the Gare St. Lazare*—are pictures of movement, but, given that pictures themselves do not move, can we make sense of such an idea? Drawing on results from experimental psychology and cognitive sciences, I show that we can. Psychological studies on implicit motion and representational momentum indicate that motion is really perceived in some static images: our visual system is built in order to detect motion, even where it is only implied, and to anticipate the probable outcomes of others' actions—even when the 'others' are only the subject matters of pictures'. I argue that, consequently, a range of popular depiction theories—perceptualist theories of depiction—can accommodate depicted motion.

Katia Davisson, *Improvisation as a Method of Composition: Reconciling the Dichotomy*

This article builds upon existing scholarship concerning the relationship between improvisation and composition. Sections 1 to 3 comprise an exploration into and analysis of both the traditional understanding of improvisation and composition as opposing categories, as well as the more modern, nuanced view of their interpenetrating natures. I conclude that the former view should be replaced by the latter. Sections 4 and 5 present and subsequently negate two potential failings of my argument. First, I confront the problem posed by Goehr's work-concept, whose essence is opposed to the spirit of improvisation, but argue that recording allows for the solidification of these improvisations into works. Secondly, I undermine the view that composition is creation ex nihilo whilst improvisation is the mere reworking of old material. I uncover the originality of improvisation and formulae of composition to restore their compatibility and reinforce improvisation's status as a method of broad- and narrow-sense composition.

Alison Stone, *The Aesthetic Theory of Frances Power Cobbe*

This article contributes to recognizing and recovering women's voices in the history of aesthetics by examining the aesthetic theory put forward in the 1860s by the Anglo-Irish philosopher and feminist Frances Power Cobbe. Cobbe addressed aesthetics and gender, maintaining that there are female geniuses. She addressed art and morality, arguing that art should always aim to express moral truth, and that artworks that express morally good thoughts poorly are artistically better than works that express morally bad thoughts well. She then modified her stance to argue that beauty contains but does not reduce to goodness. Cobbe also developed a comprehensive account of the arts, their relative merits, and the criteria for evaluating them. Her account had problems; nonetheless, it was ambitious, original, and interesting, and Cobbe deserves to be recognized as a woman who made significant interventions in the history of aesthetics.

Pat McConville, *Asteroids, Holoblack and Clearance Futurism*

In this paper, I argue that the video game *Asteroids*' enduring appeal turns on its ability to be read as futurist text. I connect *Asteroids*' black and white aesthetic to the phenomenologist Vivian Sobchack's notion of postfuturism. Central to postfuturism is a change from representations of space as deep to representations of space as surface, incapable of concealment. I consider materials designed to absorb almost all visible light—which I call holoblacks—as pushing past representations of space as surface into a paradigm of non-representation of space or space as non-representation. I argue that this non-representation is what is meant by Martin Heidegger in the concept of a thing. I therefore offer an interpretation of Heidegger's *Lichtung*, or clearing, in which holoblacks act as a vehicle for the gathering, disclosure and nearing of world which I call 'clearance futurism'. I conclude by reading *Asteroids* as a clearance futurist text.

David Atkinson, *Folk Song as Hybrid Art Form*

A number of philosophers of music have proved resistant to the idea that song should be considered as a hybrid art that combines language and music. Separately, Levinson in his influential account of hybrid art forms does not admit folk song, even though he does allow nineteenth-century lieder into the hybrid category. Folk songs are sometimes treated as if they are anterior to and therefore ontologically distinct from the more complex songs of Western art music, or even of modern popular culture. In contrast, this article argues that in a historical perspective English-language folk songs constitute a category of considerable complexity, and that the combination of the two distinct media of language and music is fundamental to any consideration of such songs in an ontological perspective.

Mattias Solli, *Musical Affordances and the Transformation Into Structure: How Gadamer can Complement Enactivist Perspectives on Music*

This paper investigates the phenomenological status of musical *affordances* through a Gadamerian focus on *human communication*. With an extra emphasis on Reybrouck's much-cited affordance-driven theory, I locate fundamental premises in the affordance concept. By initiating a dialogue with Gadamer's perspective, I suggest a slight yet important shift of perspective that allows us to see an autonomous, transformative, and intrinsically active 'ideality' potentially emerging in music. In the final section, I try to demonstrate how Gadamer's perspective is supported by recent empirical studies on communicative musicality and child development, and allows us to see how protoversions of the transformative 'ideality' are already present at the beginning of human life.

Erlend Lavik, *Towards a Pragmatist Aesthetics*

In this paper, I make the case that the tradition of pragmatism may usefully inform aesthetic criticism. To that end, I contrast the anti-essentialist outlook and the ethico-political concerns of neo-pragmatist philosopher Richard Rorty with the epistemological underpinnings of analytic aesthetics. The aim is to outline an alternative meta-theoretical perspective that 'overwrites' long-standing concerns with exactitude and objectivity. Drawing on examples from my own area of expertise, film, and television studies, I seek to explicitly set up aesthetic criticism, especially evaluation, as a means of social progress and human flourishing within the framework of liberal democracy.

Claire Anscomb, *Look a Little (Chuck) Closer: Aesthetic Attention and the Contact Phenomenon*

There is a sustained phenomenological tradition of describing the character of photographic pictorial experience to consist in part of a feeling of contact with the subject of the photograph. Philosophers disagree, however, about the exact cause of the 'contact phenomenon' and whether there is a difference in the phenomenal character between the pictorial experiences of photographs and handmade pictures so that, if a viewer mistakes the type that a token image belongs to, their sense of contact can alter. I argue that the contact phenomenon is contingent upon, and triggered by, the viewer's perceptual experience of the image, which may be subject to change depending upon how a viewer attends to an image. I develop a hybrid account to resolve how the perceptual and cognitive aspects of a viewer's experience interact and produce the complex phenomenology, including conflicting mental states, that a viewer can undergo during the described experiences.

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Ranjodh Singh Dhaliwal, *On Addressability, or What Even Is Computation?*

This article argues against the conflation of digital and computational that ails contemporary critical discourse. Searching for a common logic among the three modes of computing (namely analog, digital, and quantum), it ends up finding an answer in the individuating backbone that runs through histories of postal, civic, and technological addresses. Borrowing the concept of addressability from computer science and adapting it to explain procedures of identificatory mapping at large, the article theorizes addressability as a cultural technique that can be traced back to the origins of the modern disciplinary state. In doing so, it not only posits addressability as one of the core operational logics for all computation and an alternative analytic to the digital but also suggests a longer arc of computation that considers the ubiquitous digitality

as a mere subset of modern state apparatuses and their urban infrastructures. The article concludes by reflecting on this computational addressability and its relationship with ideological interpellation, proposing computation as a multiscalar assemblage of political *techniken*.

Rachel Galvin, *Transcreation and Self-Translation in Contemporary Latinx Poetry*

This article argues that a recent wave of creative self-translations by Latinx poets marks a significant turn in Latinx literary history. In contrast to the conventional view of translation as a derivative, subsidiary craft, these self-translations serve as a creative practice (for composing innovative literature), a trope (for cultural and linguistic multiplicity and self-decolonization), and a theoretical framing (attuned to colonial relationships and power differentials between languages and cultures). What does this reconceptualization of self-translation mean for Latinx poetry and for translation studies? What are its contexts and antecedents, its aesthetic forms and modes of inventiveness, its social and theoretical implications? I consider these questions in relation to the work of two Puerto Rican poets, Urayoán Noel and Raquel Salas Rivera, arguing that their practices are illuminated by the decolonial theory of "transcreation," or creative translation, developed by Haroldo de Campos. Their poetry is related to but distinct from the tradition of Spanglish and code-switching in Latinx poetry, for English and Spanish coexist in their self-translations in novel ways that do not necessarily correspond to ordinary speech patterns. At the same time, traditional values in translation are supplanted by an emphasis on creativity, criticality, and the translator's discernable presence. I contend that transcreative self-translation reflects, critiques, and queers the process of transculturation ongoing in the US and its colonies on linguistic, cultural, and social levels.

Alan Mikhail, *What the World Says: The Ottoman Empire, Interspecies Rape, and Climate in the Little Ice Age*

During the Little Ice Age of the early modern centuries, close to a third of the globe's population perished. Because this period serves as the most recent example of the global impacts of climate change, historians and others interested in developing conceptual and methodological tools for understanding contemporary climate change regularly look to the historiography of the Little Ice Age for direction and inspiration. This article adds to this toolkit by arguing for the place of gender and sexuality in analyses of climate change, something environmental historians have seldom done. It does so through the discussion of a seemingly fantastical account of a young woman who gave birth to an elephant in the Ottoman Empire in the 1640s. Focusing on the experience of one woman, her rape by an elephant from India, the sad fate of her child, and her community's social and economic hardships shows how individuals both experienced and interpreted the environmental calamities of the Little Ice Age as a species crisis. Her story furthermore analogizes the political fortunes of the Ottoman Empire in a moment of weakness. By connecting the literatures of environmental and natural history, women's history and histories of sexuality, empire and science, this article centers the roles of women as prime agents of population, history, and culture.

Shaoling Ma, *Big Earths of China: Remotely Sensing Xinjiang along the Belt and Road*

Undergirding China's Belt and Road Initiative's lofty promise of global connectivity are existing connections between the PRC's implementation of planetary-scale observation systems for environmental sustainability and the recognizably nefarious policies of localized, colonial surveillance of Turkic minorities in the Xinjiang Uyghur Autonomous Region (XUAR). My article examines how the recently alleged genocide in XUAR becomes the afflicted topos where both the rhetoric and practices of monitoring differently complex systems come together. Such complex connections require a recursive analysis, one which further distinguishes between recursion as an actual technique used in remote sensing and algorithmic processes and recursion as a heuristic in discourses about these computational processes and their effects on controlled populations and territories. This article, following recent interest in the intersections of geopolitics, computational design, digital capitalism and colonialism, argues that the Chinese government's multipronged investments in environmental sciences-related sensing and imaging technologies do not simply help track its own citizens and foreign populations but also how these groups are increasingly monitored by them. I examine how the Digital Belt and Road's *Science Plan* frames the environment, including sovereign territories, peoples, and natural resources as data assets. The rest of my discussion turns away from state-sponsored Earth sciences to examine Anglophone media and human rights groups' use of satellite imageries and databases to evidence the state's construction of internment facilities and other surveillance mechanisms in XUAR. Alleged algorithms of oppression enclose the XUAR as a black box of the police state, but digital infographic interfaces like the Xinjiang Data Project, which attempts to expose the PRC's relegation of Uyghurs to biometric and surveillance data, only furthers a recursive datafication of XUAR.

Peter Schwenger, *Fabienne Verdier and the Force between Words*

The fiftieth anniversary edition of the Petit Robert dictionary has an unusual feature: color inserts of paintings that attempt to depict the force fields shared by twenty-two pairs of words. This interposition is the result of a two-year collaboration between the dictionary's editor, Alain Rey, and the artist Fabienne Verdier. Together, they are perversely resisting the usual project of dictionaries: to separate words from each other through precise definitions. Verdier's work combines the practices of Eastern calligraphy, which she studied for ten years in China, with large-scale Western abstraction. Each of the Petit Robert paintings emerges from a long process of research, pondering, and drafting. The final painting, though, is made in an instant. In that moment, Verdier, with the full force of her body, swiftly moves a giant brush over a carefully prepared canvas. If the result does not capture the power she seeks, the canvas is discarded. There are no second thoughts or touch-ups. In a way, then, she is painting blind. Jacques Derrida's ideas in *Memoirs of the Blind* apply both to painting and to writing: what comes to pass in both arts does so in the moment by means of forces that are never wholly under control or predictable. In contrast to the limiting act of a definition, the force field between words is generative, even while it must necessarily elude our understanding.

Cressida J. Heyes, *Reading Advice to Parents about Children's Sleep: The Political Psychology of a Self-Help Genre*

The genre of advice to parents about children's sleep proliferated between the mid-1980s and the beginning of the twenty-first century. This article reads that genre against itself, as symptomatic of larger political trends—the end of the privilege of the normative mid-century nuclear family and the advent of neoliberal ideology and political economy. Specifically, it argues that this wave of advice reflects an ambivalence about the autonomous individual within neoliberalism versus the need for attachment and the dependence of kinship. Returning to Jessica Benjamin's object-relations feminism, it shows how the oscillation between methods of sleep training that stress independent sleeping against those that align with attachment parenting reveal the same subject-object relations of power (with concomitant gender roles) that Benjamin outlined as central to domination. By embedding this analysis in its contemporary material conditions of class, race, and gender, the article argues that sleep practices try—and must necessarily fail—to create workers and family members who are both entirely autonomous and mutually supportive. It combines examination of the psychodynamics of family relationships as mutually informed by neoliberal rationality and an established critique of the politics of intensive mothering, with recognition of a post-2008 anxiety distinctive of millennial parenting, to show how children's sleep has become a part of (gendered) work—a technology of the self—that carries the burden of forming the future citizen worker.

Steven Swarbrick, *The Weather in Sedgwick*

This article examines the psychoanalytic foundations of Eve Kosofsky Sedgwick's late essay "The Weather in Proust" and draws out the contradictions in its aesthetic claims. These claims are based on the object-relations theory of Melanie Klein, D. W. Winnicott, and others whom Sedgwick turns to in her departure from Freudian psychoanalysis. The latter, Sedgwick argues, is a closed system compared to the freedom afforded by a theory of weather. From this vantage point, Sedgwickian weather is exemplary of a broader turn away from psychoanalysis, especially Freudian and Lacanian psychoanalysis, in the environmental humanities. I examine the limits to this turn and show why the version of eco-psychoanalysis on display in "The Weather in Proust" contradicts Sedgwick's stated intentions. Though Sedgwick posits the weather as a source of freedom and creativity, her version of atmospheric criticism exacerbates the very conditions of anxiety that Sedgwick tries to ameliorate. This contradiction in reading points to a greater problem in the environmental humanities. I address this problem by returning to Sedgwick's rejection of Sigmund Freud.

Zhao Ng, *Trans Romance: Queer Intimacy and the Problem of Inexistence in the Modern Novel*

This article introduces the problem of inexistence to studies in genre and gender, providing a hermeneutic point of reference for literary history and trans theory. It seeks to negotiate the affinities and disaffinities between queer and trans by foregrounding the latter's struggle for existence against the former's mobilization of a rhetoric of negative relationality, while at the same time preserving the bonds of intimacy across and beyond the coalition of LGBTQIA+. Such queer intimacy is read in relation to a haptic technology

of queer close reading, enabling differentially sexed bodies to imaginatively inhabit each other. I begin by considering how Djuna Barnes's close, haptic readings of Henry James and Marcel Proust enact a reversal of sex, but I consider how the affective evidence of these trans moments do not amount to trans existence but raise the ethical necessity of holding open the difference between the ephemeral trans experiences within cis existence and the real struggle for trans existence of trans subjects today. Such a divide, however, is simultaneously held against the moments of intimacy that are capable of being produced across cis and trans subjects through such close reading and cross-inhabitation of bodies. To read trans literary history before trans, I thus propose the notion of trans inexistence through an interpretation of Jacques Maritain's figure of the "angel" and Hegel's "beautiful soul." By situating Barnes's and Jean Genet's own characterizations of their transfeminine characters in terms of the angel in a post-Romantic, Catholic context, I interpret the trans angel as a figure of inexistence, tied to a minimal transcendence from the terms of history and materiality, including the sexed body. Finally, I consider how Genet's phenomenology of proprioception draws together the problems of queer intimacy, haptic reading, and trans inexistence. In analyzing how Genet and his characters cross-inhabit each other's bodies via proprioceptive mimicry, I unfold both the vast potential and the limits of the intimacies constructed across cis male and transfeminine lives and the accompanying role played by the literary mode of romance.

Kate Rennebohm, *Race, Get Out, and the Advent of (Enforced) Skepticism*

This article draws on the thought of Sylvia Wynter to argue that the development of frameworks of race in the early modern period played an essential, if as yet unconsidered, role in the development of modern skepticism. In formulating this history—and taking Stanley Cavell's conceptualization of skepticism as an important point of reference—this article positions skepticism as both a historical and ongoing nexus for practices and experiences of racialization. Responding to this, I propose a variant of skepticism that I term *enforced skepticism*, explored here through a reading of *Get Out* (dir. Jordan Peele, 2017). This is a form of skeptical experience that is born not from epistemological doubt but from the violent foreclosures of access to self-expression and a livable world.

Jennifer Fay, *Thinking on Film with Arendt and Cavell*

This article connects the theory of Hannah Arendt and the philosophy of Stanley Cavell to the questions of what thinking is and how it appears on film. It focuses on two theatrical trials: Adolph Eichmann's trial (1961) and the ending sequence in Frank Capra's *Mr. Deeds Goes to Town* (1936) in which the questions of thought and thoughtlessness are at stake. Whereas Arendt considers the ways that thinking poses challenges to representation (there is, she writes, a "scarcity of documentary evidence"), Cavell turns to cinema and the camera's "knowledge of the metaphysical restlessness" that becomes manifest when the mind thinks and the body fidgets. He goes so far as to argue that cinema may even "prove thinking." Though they arrive at opposite conclusions, Cavell and Arendt share a critique of modern subjectivity that these trials bring to light: reason has replaced thinking and skepticism of the world has replaced consciousness in it. But film, as read through Cavell, may reveal a crisis of altogether different order. It is not that thinking cannot be represented, as Arendt argues; in the age of cinema, thinking cannot be concealed. If anything, thoughtlessness defies representation.

Pang Laikwan, *Facing Up to the Sovereign: Pak Sheung Cheun's Nightmare Wallpaper and Hong Kong's Despair*

This article analyzes the current political predicament of Hong Kong by examining Nightmare Wallpaper, an art project composed of a series of automatic drawings made by local artist Pak Sheung Cheun. He made them while attending the court cases of political activists on trial, and the article further explores his subsequent efforts to transform this work into wallpaper prints, a series of installations, and a book. This political work, which is also very private, vividly and honestly demonstrates the artist's intense struggles, along with the despair felt by many in the city. The earnest self-reflection shown in the art does not give his audience a way out of the blind alley of the present but invites us to express ourselves and to connect with others. It is both a work of abjection and intersubjectivity, with no naïve expectation to reconcile the tensions between them. It shows, rather, a determination to participate in an uncertain future, combining the artist's and the city's capacity of meaning production and imagination. The Nightmare Wallpaper project also reveals how this artist, as part of a protest community, struggles to overcome binary thinking through an affirmation of becoming.

Porter la mode

Christina H. Moon, Gabrielle Smith, *Histoire d'armoires*

Corinne Legoy, *Vestiaire et vertiges*

Gabrielle Smith, *Qu'est-ce qu'un mannequin?*

Marco Pecorari, *Mode exposée, mode performée*

Sophie Kurkdjian, *Théories et affects de la marche*

Bertrand Prévost, *Théorie du port*

Marjorie Meiss, *Vider son sac*

Isabelle Cambourakis, *L'une porte un pantalón, l'autre pas*

Marie Schiele, *Des étoffes au drapé porté*

Ida Soulard, *La mode ordinaire: entre capitalisme et identités*

Adrian Kammarti, *La double occultation*

Gil Bartholeyns, *Le blue-jean: temps de l'artifice et artifice du temps*

Ariane Fennetaux, *Recyclage et vie sociale des vêtements de seconde main*

Vous avez dit Nature?

Thierry Hoquet, *Diea-Nature-Humain*

Pedro Cordoba, *Sive Deus. La Naturphilosophie de Whitehead, suivie d'une théologie infâme*

Élie During, *Bruno Latour et les «Extraterrestres»*

Françoise Balibar, *L'histoire naturelle (à propos de)*

Olivier Schefer, *Usages contemporains du romantisme: variations paysagères*

Christian Milovanoff, *Le film-catastrophe d'Artavazd Pelechian*

Catherine Larrère, *Pour ne pas en finir avec la nature. Merleau-Ponty et l'écologie*

Anne Lafont, *À qui profite le paysage? Pour une écologie critique des parcs nationaux*

Rémi Beau, *Champs et friches: réflexions sur l'ordinaire de la nature*

Joëlle Zask, *La nature et ses gardiens*

Jeanne Etelain, Patrice Maniglier, *Ramener la critique sur Terre: le tournant planétaire de Dipesh Chakrabarty*

Dostoïevski: ses démons sont parmi nous

Nicolas Aude, *Soudain le temps Georges Nivat, Dostoïeski dans le tanaills*

Elena Galtsova, *Les présages*

Entretien

André Markowicz, *« Dostoïevski n'est pas du tout du côté de l'élégance, ça c'est sûr »*

Pierre Vinclair, *La formule du poème*

Pierre-Mong Lim, *La «diaspora chinoise»: chronique d'une malédiction*

Jean-Frédéric Schaubd, *La plus secrète mémoire des hommes : retour sur un mémorable Goncourt*

Contre-enquêtes: faits divers et fiction

Blanche Cerquiglini, *Le fait divers ou la monstruosité ordinaire*

Thierry Hoquet, *Le fait divers en roman*

Pierre Judet de La Combe, *Coupable, forcément coupable*

Entretien

Pierre Bayard, *Sophocle s'est trompé*

Bruno Karsenti, *Islam: l'ambivalence politique comme inquiétante étrangeté*

Benjamin Joinau, *Corée-miroir, Corée-refuge: la Hallyu et nous*

Aliocha Wald Lasowski, *Soixante ans de James Bond au cinéma*

Simon Høffding, Carlos Vara Sánchez, Tone Roald, *Being Moved by Art: A Phenomenological and Pragmatist Dialogue*

This article integrates John Dewey's *Art as Experience*, Mikel Dufrenne's *Phenomenology of Aesthetic Experience*, and phenomenological interviews with museum visitors to answer what it means to be 'moved by art'. The interviews point to intense affective and existential experiences, in which encounters with art can be genuinely transformative. We focus on Dufrenne's notion of 'adherent reflection' and Dewey's

notions of 'doing and undergoing' to understand the intentional structure and dynamics of such experiences, concluding that being moved contains two merged forms of intentionality: one overt aspect of perceptual intentionality directed at the work, and a covert affective intentionality directed back at oneself in one's situated existence. These are operational simultaneously but can work in loops, one leading to an intensification of the other and vice versa. As such, these analyses emphasize the value of phenomenological interviews and advance the integration of phenomenological and pragmatist thinking in the context of aesthetic experience.

Alessandro Nannini, *Somaesthetics in Baumgarten? The Founding of Aesthetics and the Body*

In the presentation of his project about 'somaesthetics', Richard Shusterman claimed that the recurring neglect of the body in aesthetics was disastrously introduced by Alexander Gottlieb Baumgarten (1714–1762) in his first formulation of aesthetics as a discipline in the mid-eighteenth century. In the present essay I aim to call this thesis into question, investigating for the first time the role of the body in Baumgarten's thought and focusing on its significance for the founding of aesthetics. First, I consider Baumgarten's doctrine of the body in general and of the human body in particular, in its relationship with the soul. I then turn to discuss Baumgarten's resumption of the scholastic discipline of 'somatology' as a philosophical investigation of the body in both its theoretical and practical – namely, dietetical, side. On these bases, I deal with two examples of dietetic embellishment of the body, one presented by Baumgarten himself (cosmetics) and the other put forward by his pupil and co-founder of disciplinary aesthetics Georg Friedrich Meier (physical exercise and somatic fine arts). Subsequently, I explore the ways in which Meier and Baumgarten use dietetics to foster beautiful thinking. Finally, I conclude that nascent aesthetics is concerned with the aesthetic care of the body both insofar as the body can be a stage of aesthetic value and insofar as the body is a necessary presupposition for beautiful thinking.

Raphael van Riel, *Two Originals, One Artwork: On the Ontology of Originals and Improvisations*

There is disagreement as to the ontological status of works associated with an original. Some hold that works like paintings are identical to the concrete particular the artist worked on while creating the artwork. Others suggest that works of this sort cannot be instantiated more than once. In this paper, it is argued that, even if artworks like paintings cannot be instantiated in reproductions, they are nevertheless possibly instantiated more than once. Moreover, it is tentatively suggested that the same holds for improvisations in music. Therefore, even the best candidates on offer do not allow for an identification of the work with a particular or for an identification of the work with a type that is instantiated maximally once. The argument rests on thought experiments, and an inference to the 'best' explanation. This inference is, of course, defeasible. Four alternatives, three of which are potentially fruitful, will be identified, and it will be argued that, on balance, these alternatives should be dismissed.

Nemesio G. C. Puy, *Interpretive Authenticity: Performances, Versions, and Ontology*

Julian Dodd defends the view that, in musical work-performance practice, interpretive authenticity is a more fundamental value than score compliance authenticity. According to him, compliance with a work's score can be sacrificed in cases where it conflicts with interpretative authenticity. Stephen Davies and Andrew Kania reject this view, arguing that, if a performer intentionally departs from a work's score, she is not properly instantiating that work and hence not producing an authentic performance of it. I argue that this objection fails. A detailed analysis of work-performance practice reveals, first, that the normative scope of interpretive authenticity encompasses the practice of composing musical versions and that, second, when performers sacrifice score compliance to maximize interpretive authenticity, they are performing the target work by means of performing a version of it. By means of the nested types theory, I then show how performances produced in this way can be properly formed instances, and hence authentic performances, of their target work.

Témoignage et intermédialité

Johanne Villeneuve, *De la matérialité du témoignage au témoignage comme matériau. De Zalmen Gradowski à Emil Weiss*

This article proposes methodological avenues for the analysis of testimoniesfrom an intermedial approach. It focuses more particularly on a case study, that of a documentary film directed by Emil Weiss which relates the testimonies of the men of the Sonderkommando of Auschwitz. The article suggests two main orientations, one that examines the mediation of the witness's experience, and the other that is interested in the transmission of the testimony, in this case through the technical gestures of cinema. As an act of transmission, Weiss's film acts as a relay for the voices, the writing and the photographic archives of the men of the Sonderkommando. While filming at the scene of the extermination, Weiss seeks to capture the darkness of an inner world, the world of which the authors of the scrolls of Auschwitz were the bearers.

Mathias Meert, *Experiencing Palestine. Multisensorial Testimony in Felix Salten's* Neue Menschen auf alter Erde

Felix Salten's travel book *Neue Menschen auf alter Erde*, published in 1925, depicts the author's journey to Mandatory Palestine. Against the historical background of the Zionist immigration of Jews to the land of Israel, Salten's travel book both describes the ongoing transformation of the country while also triggering an autobiographical reflection on his own Jewish identity. In this contribution, Salten's hybrid travel narrative is considered as an ideal genre to study the intricate nexus between writing, testimony, memory and travel. The following analysis contextualizes Salten's position toward Zionism and investigates his depiction of Palestine as an intertextual memory landscape. In particular, this contribution asks how Salten's narrative depicts the travel experience as an affective constellation that engages various sensorial modes of the traveling subject.

Emilia Héry, *Renato Guttuso et Emilio Vedova face à la guerre : les méandres du témoignage pictural*

In the post-war period, the relation to reality is a fundamental question that shakes up Western painting as it tries to reunite its forces to serve as a cultural foundation for rebuilding communities. In Italy, it crystallized within the *Fronte nuovo delle arti*, an artistic movement born at the end of the war to unite artists in the fight for freedom. From this group two figures carried out particularly interesting work on the way in which painting could reorganize images and sensations and transform them into a historical word beyond the intimacy of experience: Renato Guttuso and Emilio Vedova. This article aims first of all to show that, despite the plastic differences and the ideological struggles that opposed the two artists and that we will detail, the pictorial narrative of both artists draws its energy from the accumulation of singular sensations and images during Fascism and the war. It also intends to show how the crossing of the arts allows the artists to go beyond the personal elaboration of the historical trauma and to make the work a precious testimony entrusted to the other.

Rosanna Gangemi, *Participation e(s)t pessimisme : George Grosz, témoin sans monde*

The "robust and unsentimental Pomeranian" George Grosz (1893-1959), painter and draftsman, and the philosopher of the end of man Günther Anders (1902-1992) shared a common fate as Nazi Germany exiled with an inclination to revolt. They also had in common a change of name, the intellectual lust for ironic provocation, the method of exaggeration, a skepticism towards humanity as well as an idea of art as an intransigent denunciation of the present and an acute perception of the future. Anders, who saw in Grosz the incarnation of his moral conception of the Artist, will dedicate him two short and dense essays, still rather unknown, analyzing his art practice according to four main phases, and by detecting an unprecedented coherence and radicality.

Johanna Carvajal González, *Columpio de vuelo. Une oeuvre transmédia de Carlota Llano sur la mémoire et la mort en Colombie*

Columpio de vuelo (2009), written and performed by Carlota Llano, is a transdisciplinary piece, between a show and a performance, involving different languages: performing arts, music and video. This space-time event offers the spectator 55 minutes of travel through the memory of Carlota Llano, guided by Nina, a little girl who embodies her own childhood. The work has a double genesis. To begin with, Llano stumbled across family cine films dating from the 1960s, which she decided to use, manipulate and edit. Then this medium was linked to her intimate need to mourn the disappearance of her brother, Alberto, who was killed by Colombian guerrillas in the Valle del Cauca region, in the south-west of the country. The old-fashioned grain of the Super 8 images tells of another era, that of the time of the living, of childhood, of simple happiness, but also of a country that was not yet living in fear. This show becomes a ritual of reconciliation with the disappearance of Alberto, but also a confrontation with Death in general. This intimacy echoes that of families in Colombia, where violent death has often taken place in secret, with impunity,in silence. It is therefore a testimony recreated from the symbolic, which finds its own voice some

years after the events. Today, several artists and writers make their mourning public, in order to share it with other victims who have no place to express it. We will take a look at the process of creating this piece, and we will examine how individual memory becomes collective in present-day Colombia, where it is not certain whether the peace process or the war will continue.

Various Articles

Eryk Hajndrych, *Multimodal Metaphor in the Novel-to-Stage Adaptation of Pai Hsien-Yung's* Crystal Boys

Pai Hsien-Yung's *Crystal Boys*, first published in 1983, is regarded as the first LGBTQ literature in Taiwan. It depicts a story of a group of young boys in the gay hangout of Taipei's New Park during the 1970s. Based on data from a stage play adapted from this novel, this study analyzes and discusses how the literary narrative is visualized and audibilized on stage, in particular how multimodal metaphor is used to specify gay men's sexual roles and queer space. The findings suggest that while the novel vividly depicts gay male desire and ordeals in politically unstable Taiwan, the literary narrative is presented multimodally in the stage play adaptation of the novel. More specifically, the literary narrative is visually and audibly presented through the actors' dancing, combined with stage music and lighting, focusing on A-Qing's transformation, the gay hangout in Taipei's New Park and Cozy Nest, Little Jade's 'femininity,' the fateful meeting between the Dragon Prince and the Phoenix Boy, and the four protagonists' portraying themselves as 'fairies.' In brief, the multimodal metaphor helps to embody the abstract literary concept within the novel.

Greice Schneider, Renata Benia, *Picturing a suspended time: the dramaturgy of the non-event in pandemic contemplative photographs*

This article examines the impacts of the COVID-19 pandemic on the dramatic representation matrices of photojournalism; in particular, on how the period of confinement and social isolation affects the visual configuration of events. To this end, we will mobilize the concepts of eventfulness in narrative theory to examine three dimensions, namely: the tension between invisibility and visibility; the tension between the episodic seriality of the pandemic and the sensation of suspension of time; and the spatial division between the disturbing emptiness of ghost cities and the exodus to domestic daily life. Through the analysis of selected photos, we examine how these aspects affect the dramaturgy of the pandemic, marked by states of absorption and by the slowing down of the gaze.

Experiences

Christa-Maria Lerm Hayes, *Art History Rooms, Decoloniality, and Liberature: Practicing Art History in the Herenlogement at the Turfdraagsterpad, Amsterdam*

Clara Wouters, *Calais. Témoigner de la 'jungle': an attempt to break the neutral museum perspective?*

« Habiter en Poète » à travers le monde : configurations poétiques de l'espace intime (XIXe-XXIe siècles)

Clara Tuite, *Byron Lived Here: The Palazzo Guiccioli*

This essay explores the Museo Byron a Palazzo Guiccioli, for a time the dwelling of George Gordon, Lord Byron (1788-1824), the self-identified cosmopolite, citizen of the world, and transnational exile. From February 1820 until October 1821, Byron lived here in this seventeenth-century residence in the heart of Ravenna in northern Italy. In late 2011, the rundown Palazzo was taken over by the Fondazione Cassa di Risparmio di Ravenna, keen to give the building a new life as a hub of cultural tourism. At the time of writing, the transformed Palazzo Guiccioli is scheduled to open its doors in Spring 2023 as a literary house

museum—the Museo Byron a Palazzo Guiccioli. Byron's time at the Palazzo marked an astonishingly productive creative period and saw his participation in the Carbonari, an informal network of secret revolutionary societies. The Museo inspires a re-evaluation of the significance of politics for Byron's poetry, I suggest, by illuminating how Byron's writing intersects with his involvement in the Carbonari campaign. Celebrating Byron's Anglo-Italian cultural identity, and highlighting the keenly transnational focus of Byron's work and life, the Museo Byron also illuminates Byron's dialectical engagement with England in the heat of his engagement with Italian politics. Finally, my essay considers how the Museo Byron embodies changing house-museum practices by connecting the Palazzo to a dynamic circuit of literary tourism—then and now.

Léa Saint-Raymond, *(Dé)construire pour s'élever contre le modèle paternel : stratégie littéraire et immobilière d'Alexandre Dumas fils*

The poetics and critical interpretation of Alexandre Dumas father and son works, as well as their respective biographies are given an original light if we consider their intimate spaces and literary production, especially between 1847 and 1852, the years during which their trajectories crossed. After being at the height of his fame, Alexandre Dumas, covered in debts, saw his "architectural folly" of Monte Cristo mortgaged in less than a year, and his Théâtre Historique closed to the public. Alexandre Dumas fils, for his part, seized the sale of his former mistress after her death to create his novel *La Dame aux camélias*. Based on a dismemberment, that of Marie Duplessis' interior space sold at auction and reconfigured for better dramatic effects, Alexandre Dumas fils made a name for himself among the great writers and playwrights of his time. His famous Parisian flat at 98, avenue de Villiers constitutes a genuine countermodel from his father's spaces, abandoning the model of the historicist and bohemian "artist's interior" for a bourgeois, consensual and comfortable interior design. This paper aims at understanding Alexandre Dumas fils' literary and real estate strategies to consolidate his writer position and image.

Cyril Barde, *Des murs à la page. L'Art Nouveau et les intérieurs d'écrivains dans la fiction autour de 1900*

Can writers work in an Art Nouveau house? The coherence and unity of style of these interiors designed down to the smallest detail by all-powerful architects seem to dispossess the writer/artist of his interior, and perhaps of his interiority. This article aims to study some fictional texts which, around 1900, show aesthetes and authors in Art Nouveau interiors – often evoked under the malefic and grimacing figure of the "modern style" – which prevent creation but also arouse satirical texts against and thanks to these fashionable walls.

Elizabeth Emery, *The "Poetry of Old Roofs": Edith Wharton and the Art of Architecture*

Known internationally for novels such as the *The House of Mirth* (1905) and *The Age of Innocence* (1921), New York-born Edith Wharton (1862-1937) began her writing career as a poet in 1878 with a self-published volume of Verses. She equated the work of architects and garden designers to that of poets in travel essays from the 1890s and early 1900s, many of which were collected and republished under the titles *Italian Villas and their Gardens* (1904), *Italian Backgrounds* (1905), and *A Motor-Flight Through France* (1908). The present article explores the aesthetics of writing, architecture, and home design in the earliest part of Wharton's career in order to better understand her poetic vision.

Elizabeth McLean, *"What Creativeness in This?": Maintenance and Generation in the Housework of Charmian Clift*

In her 1959 memoir, *Peel Me a Lotus*, the expatriate Australian novelist and journalist Charmian Clift details her efforts to create and maintain a writers' home on the Greek Island of Hydra. This involved the transformation of a pre-established structure that had fallen into a state of disrepair, into a space that was to be part-writer's studio (for herself and her husband, George Johnston), and part-sanctuary for her family and their many visitors. While this dual functionality could be practically organized within the large structure of the Hydra house, the integral paradox of artistic production occurring in tandem with household maintenance instantiated a challenge for Clift, as she was expected to work simultaneously as writer, nurturer and housekeeper. In this essay I observe how Clift's memoirs resultingly conjure a poetics of everyday life that minutely and honestly details and aestheticises the work of maintenance. Clift's vision, which she describes as "my own bit of creation," was one "of cleanliness and order and warmth and comfort." Duly, housework—in both the abstract sense, of building and restoration, as well as in the more traditional sense, of housekeeping—receives sustained attention in Clift's larger body of work. Clift's memoirs are often absorbed in the details of domestic work performed both by her and by the local women living around her; these descriptions are devoted and artistic, in a way that shows women's work to be

too. Inspired by Mierle Laderman Ukeles's *Manifesto for Maintenance Art 1969!*, this article discusses the relationship between maintenance and creativity that Clift problematises in the two memoirs she produced during the family's period of living in Greece.

Jan Baetens, *La ville, non la maison*

Avertissement : Les poèmes et les quelques mots de commentaire qui en donnent le cadre ont été écrits avant la réouverture récente de la Casa Pessoa, dont la nouvelle scénographie offre un bel aperçu de la biographie de l'auteur, nombreux documents authentiques à l'appui.

Various Articles

Ruben Coomans, Pieter Boulogne, *Becoming the President of Ukraine: from screen to reality. Zelenskyi's acting performance in the TV show* Servant of the People *as a self-fulfilling prophecy*

When the current President of Ukraine, Volodymyr Zelenskyi, ran for election, the electorate only knew him as an actor. In the widely acclaimed satirical TV series *Servant of the People*, he played an inspiring but clumsy teacher who, out of indignation at the corrupt state of Ukrainian politics, successfully makes a bid for the presidency and aims to reform his country. This TV series has been accused of being political marketing, but a systematic analysis of its marketing potential has not yet been made. This article wants to fill this gap by performing a screen character analysis. As it turns out, as a fictional being, the lead character bears a striking physical resemblance to Zelenskyi. His most striking trait is modesty. He is driven by a high sense of responsibility, guarantying his moral integrity. As an artifact, the lead character is portrayed as a part of the common people. As a symbol, he equals servitude to people, but also the historical person who plays him. It is concluded that the confusion between Zelenskyi and the lead character allows for labelling the TV series *Servant of the People* as a unique example of political marketing with the potential of a self-fulfilling prophecy.

Experiences

Corentin Lahouste, *« Écrire les tribus des images ». Entretien avec Adrien Genoudet*

Jeffery Klaehn, *"Kicking against conformity": talking image, narrative, and art-making with Bishakh Som*

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https://onlinelibrary.wiley.com/journal/15406245

Hans Maes, *Existential Aesthetics*

The aim of what I propose to call "existential aesthetics" is to investigate the various ways in which art and certain kinds of aesthetic practice or aesthetic experience can be of existential importance to people. Section I provides a definition of existential aesthetics, while Section II delineates this emerging field from cognate areas of research. Sections III and IV explore various subcategories and examples of existential aesthetics. Section V seeks to identify important avenues for future research and Section VI presents some concluding thoughts about the potential of existential aesthetics and why philosophers should be encouraged to fulfill this potential.

Angela Sun, *Counterfactual Reasoning in Art Criticism*

When we evaluate artworks, we often point to what an artist could have done or what a work could have been in order to say something about the work as it actually is. Call this counterfactual reasoning in art criticism. On my account, counterfactual claims about artworks involve comparative aesthetic judgments between actual artworks and hypothetical variations of those works. The practice of imagining what an artwork could have been is critically useful because it can help us understand how artworks achieve specific aesthetic effects. I conclude by responding to an objection to my account on the basis that it violates the

widely accepted acquaintance principle in aesthetics, on which aesthetic judgments must be based on firsthand perceptual encounters with their objects.

Jeanette Bicknell, *Street Art, the Discontinuity Thesis, and the Artworld*

The topic of this article is the relationship of street art to both the street (or "the street") and the artworld. I take it as significant that philosophers have turned their attention to "street art" and not, say, "urban outdoor art" or "site-specific art in urban settings." The "street" in street art seems to imply more than a location or geographic modifier. I consider the further significance of the "street" in street art, and the view, argued or assumed, of the street when philosophers discuss street art. My second target in this article is what I have called the "discontinuity thesis." This is the idea, defended or assumed in some of the most important philosophical writing about street art, that street art represents a radical break with the artworld and is "antithetical" to it. I argue that the discontinuity thesis is mistaken, and that to understand the larger institutional context of street art we must examine the sociology of artworlds. Street art has followed a familiar process and pioneering street artists are best seen as "mavericks" in Howard Becker's sense. I argue that seeing street artists in this way can help better understand and appreciate their work.

Nemesio García-Carril Puy, *Musical works, types and modal flexibility reconsidered*

Guy Rohrbaugh and Allan Hazlett have provided two arguments against the thesis that musical works are types. In short, they assume that, according to our modal talk and intuitions, musical works are modally flexible entities; since types are modally inflexible entities, musical works are not types. I argue that Rohrbaugh's and Hazlett's arguments fail and that the type/token theorist can preserve the truth of our modal claims and intuitions even if types are modally inflexible entities. First, I consider two alternatives for the type/token theorist proposed in recent literature about the topic: the created types' solution and the created abstract objects' solution. I argue that none of them is attractive for the type/token theorist because they do not preserve the theoretical advantages of type/token theories to explain musical works' repeatable nature. Then, I focus on the arguments' common premise that musical works are modally flexible entities. A deeper analysis of musical practice will show that this premise is not true: our modal claims do not imply that musical works could have had different intrinsic but, instead, extrinsic properties. Finally, I show how the nested types theory may offer a satisfactory explanation of this fact and how it captures the truth of our modal talk about musical works.

Lasse Hodne, *The Primacy of Form over Color: On the Discussion of Primary and Secondary Qualities in Herder's* Pygmalion

A key question in the art debate in the eighteenth and nineteenth centuries was whether color should be used for sculpture. Recent archaeological research had shown that the sculpture in ancient Greece was polychrome, but skepticism about applying paint to one's own work was widespread among modern sculptors. Some scholars explain this reluctance as a consequence of racial prejudice: the Greek athlete was an image of white Europeans. This article will try to show that a re-reading of Johann Gottfried Herder's book on sculpture can give us a different and more probable explanation. Herder shared Roger de Piles's view that the essence of sculpture was form, while color was most characteristic of painting. What set Herder apart from his predecessor, however, was his attempt to give the theory a scientific rationale. He found this in contemporary accounts of visually impaired persons' relationship to the sensory world and not least in empiricist philosophy's distinction between primary and secondary sensory properties.

Jussi A Saarinen, Joel Krueger, *Making Space for Creativity: Niche Construction and the Artist's Studio*

It is increasingly acknowledged that creativity cannot be fully understood without considering the setting where it takes place. Building on this premise, we use the concepts of niche construction, scaffolding, coupling, and functional integration to expound on the environmentally situated nature of painters' studio work. Our analysis shows studios to be multi-resource niches that are customized by artists to support various capacities, states, and actions crucial to painting. When at work in these personalized spaces, painters do not need to rely solely on their "inner" powers of imagination, memory, decision making, and technique to execute their paintings. Instead, with the help of carefully selected resources, they can offload elements of creative mentation and action onto the studio niche and enact different forms of a creative agency. To put more flesh on these ideas, we examine how painters use (1) existing artworks, (2) memory aids, and (3) music to scaffold the creative process. Overall, our analysis illuminates underexamined aspects of environmentally situated creativity and demonstrates the broader utility of the applied concepts for future creativity research.

Peter Alward, *The Fictional Road Not Taken: A Weak Anti-realist Theory of Fiction*

Nathan Salmon has defended what might be called "weak modal anti-realism"—the view that possible-object names can refer to possible objects that neither exist nor are otherwise real. But rather than adopting a similar view in the fictional case, he instead defends fictional creationism—the view that fictional characters are existent but abstract entities created by authors of fiction. In this paper, I first argue that if weak modal antirealism is defensible then weak fictional antirealism is defensible as well. Second, I argue that there is no reason to prefer fictional creationism over weak fictional antirealism but there is very good reason to prefer the latter over the former. And third, I defend weak fictional antirealism against the charge that it cannot provide a satisfactory account of statements that prima facie involve reference to or quantification over fictional characters.

Evan Malone, *Two Concepts of Groove: Musical Nuances, Rhythm, and Genre*

Groove, as a musical quality, is an important part of jazz and pop music appreciative practices. Groove talk is widespread among musicians and audiences, and considerable importance is placed on generating and appreciating grooves in music. However, musicians, musicologists, and audiences use groove attributions in a variety of ways that do not track one consistent underlying concept. I argue that there at least two distinct concepts of groove. On one account, the groove is "the feel of the music" and, on the other, the groove is the psychological feeling (induced by music) of wanting to move one's body. Further, I argue that recent work in music psychology shows that these two concepts do not converge on a unified set of musical features. Finally, I also argue that these two concepts play different functional roles in the appreciative practices of jazz and popular music. This should cause us to further consider the mediating role genre plays for aesthetic concepts and provides us with a reason for adopting a more communitarian approach to aesthetics that is attentive to the ways in which aesthetic discourse serves the practices of different audiences.

Symposium: Korean Aesthetics

Hannah H Kim, *Introduction to the Symposium on Korean Aesthetics: The Beginning is Half*

So-Jeong Park, *Korean Aesthetic Ideals: "Jayeon"*

Dobin Choi, *Artistic Motives in Korean Art Traditions: Self-Cultivation, Self-Enjoyment, and Self-Forgetting*

Hannah H Kim, *Metaphors in Neo-Confucian Korean philosophy*

Sohyeon Park, *The Fable and the Novel: Rethinking History of Korean Fiction from the Perspective of Narrative Aesthetics*

Youenhee Kho, *Figurative Shaping of Peaks and Rocks on Geumgang Mountain: The Korean Temperament and Vision*

Daisy Dixon, *Artistic (Counter) Speech*

Some visual artworks constitute hate speech because they can perform oppressive illocutionary acts. This illocution-based analysis of art reveals how responsive curation and artmaking undermines and manages problematic art. Drawing on the notion of counterspeech as an alternative tool to censorship to handle art-based hate speech, this article proposes aesthetic blocking and aesthetic spotlighting. I then show that under certain conditions, this can lead to eventual metaphysical destruction of the artwork; a way to destroy harmful art without physically destroying it.

María José Alcaraz León, *On the Aesthetic Appreciation of Damaged Environments*

As aesthetic appreciators of the environment, we often encounter cases where our environmental commitments and our aesthetic responses do not seem to match. Some highly altered or contaminated environments may occasion powerful and insightful aesthetic experiences. In this article, I discuss some arguments that have been offered in favor of the view that this mismatch is not possible when we appreciate a particular environment with full awareness of its damaged or altered condition. I show that these arguments are not conclusive and that there is room for valuable experiences of damaged or highly altered environments. Our knowledge of the damaged condition of an environment, while perceptually significant, does not necessarily make the resulting aesthetic experience to be negative. Finally, I show that these cases do not necessarily diminish the role that aesthetics can play in shaping our environmental sensibility and commitments.

Ting Cho Lau, *Rethinking Low, Middle, and High Art*

What distinguishes middle, low, and high art? In this article, I give an ameliorative analysis of these concepts. On what I call the Capacity View, the distinction between low, middle, and high art depends on the relation between an artwork's perceiver (specifically her aesthetic responsive capacities) and the perceived artwork. Though the Capacity View may not align perfectly with folk usage, the view is worth our attention due to three attractive upshots. First, it explains how an artwork's status level can be elevated or lowered over time and why biases can lead to mistaken judgments about such statuses. Second, it sheds light on the idea of cultural inheritance and why certain forms of aesthetic deference may be justified. Finally, it explains how high, middle, and low art each make distinctive contributions to the good life.

David Friedell, Shen-yi Liao, *How Statues Speak*

We apply a familiar distinction from philosophy of language to a class of material artifacts that are sometimes said to "speak": statues. By distinguishing how statues speak at the locutionary level versus at the illocutionary level, or what they say versus what they do, we obtain the resource for addressing two topics. First, we can explain what makes statues distinct from street art. Second, we can explain why it is mistaken to criticize—or to defend—the continuing presence of statues based only on what they represent. Both explanations are driven by the same core idea: the significance of statues arises primarily from what they do and not what they say.

Tomas Koblizek, *Ethical Flaws in Artworks: An Argument for Contextual Conjunctivism*

According to Ted Nannicelli, ethical disputes about art today often concern not the controversial attitudes expressed by the works but the ways in which they have been created, that is, as well as interpretation-oriented ethical criticism of art, we find production-oriented ethical criticism. The main question that I explore in this article is: are the interpretation- and production-oriented approaches to ethical art criticism essentially disconnected or can there be a connection between them? I argue that in the disjunctivist view, the two approaches are disconnected, for ethical flaws in the production of artworks are never conditioned by ethical flaws in the attitudes expressed by those works and vice versa. I show that disjunctivism is mistaken and defend what I call contextual conjunctivism. In this view, the two approaches can be connected since attitudinal ethical flaws in artworks can indeed cause ethical flaws in their production and vice versa depending on context. I support this view using several examples of controversies about contemporary art.

Bradford Skow, *When (Imagined) Evidence Explains Fictionality*

Sometimes, a proposition is fictional in a story in virtue of the fact that other fictional truths are good evidence for it. Cases are presented in which this evidential rule, and not some rule that invokes counterfactuals or intentions, is what explains what is fictional. Applications are made to the question of interpretive pluralism and the problem of imaginative resistance. In the background is pluralism about fictionality: the evidential rule is one of a variety of rules that are needed to account for what is fictional in a story.

Philip Letts, *Musical Exdurantism*

Recently, Caterina Moruzzi has appealed to Ted Sider's case for continuant exdurantism and the availability of a "parallel move" in musical ontology to promote a specific version of musical work exdurantism. In this article, I argue that her version of musical exdurantism undermines the prospects for making the parallel move, but I go on to sketch two alternatives that do not. In Section I, I outline apparent persistence-parallels between ordinary material objects and musical works. In Section II, I sketch a transposable case for accepting continuant exdurantism. In Section III, I introduce Moruzzi's exdurantism. In Section IV, I introduce her selected rivals—the type-token theory of Julian Dodd and an austere musical perdurantism

due to Ben Caplan and Carl Matheson. In Section V, I argue that several of Moruzzi's commitments undermine her motivation from the "parallel move." In sections VI and VII, I sketch alternative versions of musical exdurantism that are better positioned to adopt the parallel move.

Frédéric Wecker, *Iconological Dualism Re-Thought: A New Variation on Two Old Theories*

This article aims at defending the old theory of iconological dualism that opposes 'handmade' pictures to photographic pictures. I defend a new version of that theory, according to which photographs always enable viewers to have singular thoughts on the things photographed, while handmade pictures by themselves never enable viewers to have singular thoughts but only enable them to have what I call 'thoughts by depiction'. To this end, I defend the old theory according to which singular thoughts require a special relation—called 'acquaintance'—between the thinker and the object thought about. I put this traditional view forward thanks to a new version of the classic spy argument for the acquaintance constraint on singular thoughts.

Translating Warhol

Reva Wolf, *Translating Warhol:* turbamento*, transmutation, transference*

Jean-Claude Lebensztejn, *Warhol in French*

Nina Schleif, Schnecken*,* Schlitzmonger*, and* Poltergeist*: Andy Warhol in German translations and cultural context*

Francesco Guzzetti, *La Filosofia di Andy Warhol* and the turmoil of art in Italy, 1983

Annika Öhrner, *Warhol in translation, Stockholm 1968: "many works and few motifs"*

Elaine Rusinko, *Andy and Julia in Rusyn: Warhol's translation of his mother in film and video*

Jean Wainwright, *Translating Warhol for television:* Andy Warhol's America

Deven M. Patel, *Translating texts, translating readers: could Andy Warhol's writings be translated into Indian languages?*

Studies on the Cicognara Library (Part 1 of a series)

Barbara Steindl, *The early years of Leopoldo Cicognara's book collection*

Barbara Steindl, *Collecting art books: the library of Leopoldo Cicognara and his bibliographic system*

The Print in the Codex

Sarah C. Schaefer, *Bibles unbound: the material semantics of nineteenth-century scriptural illustration*

The Influence of the Vienna School of Art History II: The 100th Anniversary of Max Dvořák's Death (Part 2)

Katja Mahnič, *Max Dvořák and the founding of the "Ljubljana School of Art History"*

Gaia Schlegel, *Competing images: illustrated volumes by Max Dvořák and his contemporaries shaping national Art History*

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https://arthistoriography.wordpress.com/

Journal of Somaesthetics, 7, 2 (2021)

Artifacts, Bodies, and Aesthetics

By thinking on my personal (som)aesthetic experience as a would-be jazz saxophonist, I will argue that the relationship between musician and instrument can exemplify the "extended self" thesis in the artistic/aesthetic realm. As can happen with a human partner, a special affective relationship may arise between human being and instrument and, through repeated practice, the instrument can become an indispensable element of the aesthetic habits by virtue of which we interact with the environment, thus becoming part of the (extended) self. As I will suggest, this special bodily and affective relationship is due to the affordances offered by the instrumental partner and to the expressive experiences that this encounter makes possible. This affective relationship is one of the reasons behind the regret we feel for the destruction or loss of artifacts. Thanks to the assiduity of a somaesthetic relationship, it happens that these objects become extensions not only of the body but also of the mind or "soul."

Chloe Cassidy, *Healing, Reverie and Somaesthetic Anchors Designing objects of soft fascination to move from fight and flight, to flow and flourish*

My emerging awareness of a void that lingers with mind-body dualism brought me to this research. I live with the impacts of complex post-traumatic stress disorder, marked by a tendency to ebb between perpetual states of fight and flight, or freeze. Examining my lived experiences in relation to two trauma-informed care principles (safety and empowerment), I present the potential for cultivating an aesthetic appreciation in nature, and improved body consciousness. I hope to empower others to reach a sense of safety by sharing my experiences as I reanimate my creativity to move from fight and flight, to flow and flourish

Christian Sivertsen, Anders Sundnes Løvlie, *Handling digital reproductions of artworks*

The senses are finding their way back into the art museum, but the way paintings are displayed is still constrained by their fragility. We explore whether it would be helpful to use the capabilities of digital technologies to create meaningful somaesthetic experiences with digital reproductions. We conducted an experiment with 19 participants, letting them handle physical paintings and 2D and 3D digital reproductions, while ranking them according to their personal preference. To discover which cultural qualities participants ascribe to artworks in light of their somaesthetic experience, we interviewed participants regarding their experience of ranking three setups. We found that participants regarded the 3D reproductions as having certain material qualities. We argue that by designing the somaesthetic experience of digital reproductions, it might be possible to bring back dimensions of the art experience that were lost with the development of the modern museum.

Monika Favara-Kurkowski, Adam Andrzejewski, *Object and Soma: Remarks on Aesthetic Appreciation of Design*

In this paper, we examine the object of aesthetic appreciation in discourses on design. While this object is usually considered an external one, somaesthetics focuses on the body of the person doing the appreciating. Based on this duality, we propose a general account of appreciation of the design object through an evaluation of the subject's soma. We provide reasons and examples to explain why our thesis on somatic encounters with embodied designs is, to a high degree, intuitively based on the relational nature of such objects. We conclude by showing how our findings can inform both design theory and practice and potential implications for the latter.

Reparation and Visual Culture

Ariella Aïsha Azoulay, *Lately, I have been talking with our ancestors*

This 'letter to my children' is part of the author's book in proagress *Algerian Letters: The Jewelers of the Ummah*. Through her engagement with different addressees (her ancestors and children, scholars, political theorists and law-makers active in Algeria, France, and Palestine) and reflecting on the history of her paternal family life in Algeria, she questions the seemingly irreversible nature of the process through which, in less than a century, an offspring of an indigenous Algerian Jew could no longer find it possible to say 'I'm Algerian.' Her assumption is that the French colonization of Algeria in 1830, and forcing the Jews who lived there to become French citizens in 1870, marked the destruction of their world. Is this process reversible? What would such a reversal require? More than just a personal reckoning, family history, or an implied return, this inquiry interrogates the structures of colonial dispossession, charting processes of

world-loss and asking what kind of repair – that is increasingly called 'decolonization' – is possible. Beyond the physical and emotional world loss of the Arab–Berber–Jews of North Africa, this series of letters prompted her inquiry into the role of both the colonizing powers in North Africa and the colonial (Israel) and post-colonial (France) nation-states and into how citizenship operates in preparing groups of people to detach themselves from objects to which they are attached and in which they are invested, and to be ready for migration and assimilation in a foreign, supposedly superior, culture and emancipation project.

Nishant Shahani, *Views from above and below: bridging scenes of difference*

This article focuses on the vertical visioning of the bridge as a visual icon of the global city in urban planning, specifically the Bandra-Worli sea link in Mumbai. The author contends that the sea link, launched in 2019 as a way to connect the southern part of the city with its western suburbs, participates in aerial visual significations in which views from above partake in framing of the urban metropolis as an essential aspect of the nation-state's global modernity aspirations. By analyzing the recurrence of the sea link through a variety of visual illustrations, he suggests that views of the sea link through omniscient perspectives tether urban experiments of modernity to forms of aspirational city planning that are deemed both axiomatic and necessary for urban dreams of development. He contends that 'reparative' work in visual culture assumes a task beyond the exposure of 'unequal scenes' if it is to grapple with the material contexts of urban repair and redistribution of resources. Rather than views from above or looking from below, the article theorizes a notion of reparation through the ontology of the edge – one that offers speculations of hope beyond the neoliberal logics of infrastructural futurity.

Kimberly Juanita Brown, *You and eye in the afterlife of images*

This article examines the fraught photographic afterlife of the Rwandan genocide as the notion of repair looms large in the imagination. The continuing work of mourning, within the boundary of the nation and beyond it, is negotiated through the terrain of the visual. Portraits do the heavy lifting of representation and narrative propulsion, but to what end? The author explores the difficult work of recovery in a photographic landscape.

Dylan Robinson, *Reparative interpellation: public art's Indigenous and non-human publics*

This article considers the multiple ways in which public art interpellates viewers as settlers, Indigenous and non-human subjects. It could be argued that much public artwork in the late 20th and early 21st century has a 'reparative' function through its socially-engaged, community-specific and consciousness-raising aspects. To do so, however, would be to conflate the reparative with the recognition of injustice rather than understand it as the action of repair. The author asserts that for public art to engage in reparative work necessitates interrupting the normative forms and materialities of public art that interpellate the 'public' as settler subjects. How, he asks, might the reparative potential of public art be re-envisioned through a consideration of Indigenous and non-human publics?

Tanya Lukin Linklater, '*We wear one another*'

'We wear one another' is a performance for violin and dance by Tanya Lukin Linklater created in response to an Inuvialuit rain gut parka in 2019. The Inuvialuit rain gut parka, a cultural belonging, is conceptualized by the artist as a score for the performance, 'We wear one another'.

Jacqueline Hoàng Nguyễn, *Re-processing archival images: artists as darkroom technicians*

This article argues for the need to reflect on how contemporary artists use archival documents as a form of visual reparation. Artists Deanna Bowen, Krista Belle Stewart and Jacqueline Hoàng Nguyễn developed strategies for critically casting the past into the present in their own video work by relying on state-sanctioned archival images, specifically documents produced by and kept by the Canadian Broadcasting Company (CBC), once intended for a white audience. The author argues that these artists rely on their corporeal knowledge as, in photographic terminology, developer baths for re-processing latent historical images. The nexus of production labour and artistic research by self-identified BIPOC (Black, Indigenous, and People(s) of Colour) artists becomes a site for creative reparations and for a future world-making.

Nataleah Hunter-Young, *Transgressive frames*

This article revisits the lynching photograph to consider the rhetorical and cultural practices that instructed the unseeing of white mobs for what it reveals about dematerializing representations of the state in social media imagery documenting anti-Black police brutality. To do this, the author draws on creative, curatorial, and architectural examples that bring the eye into confrontation with the state's hidden hand – the rig that naturalizes the public's first-person (shooter) perspective, the body-worn or (para)surveillance camera footage, obscuring contemporary lynching's stately face from public view. The author reflects on the staging and circulation of lynching photography as well as the exhibition of representative artistic renderings; an example of transgressive spatial engagement at the recently opened National Memorial for Peace and Justice in Montgomery, Alabama; and then turning to Canada, the author offers a case study that considers

the outer-national visual implications, concluding with example works by visual artists, Anique Jordan and Jalani Morgan, whose transgressive creative practices demonstrate disinvestments in repair.

Jade Nixon, Sefanit Habtom, Eve Tuck, *Rupture, not injury: reframing repair for Black and Indigenous youth experiencing school pushout*

In this article, the authors describe their multi-year youth participatory action research project, Making Sense of Movements (MSOM), with Black and Indigenous high school students in Toronto. Youth co-researchers in MSOM designed a study on school pushout that reveals the pervasiveness of racism in schools and the inadequacy of responses to racist incidents by school personnel. School staff and teachers often treat racist incidents as isolated events that can be easily resolved. However, the authors situate Black and Indigenous students' experiences of racism in their high schools within the ongoing legacies of settlement and slavery. Learning from Black and Indigenous feminist theories of rupture and refusal – see Hartman's *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (1997); Simpson's *Mohawk Interruptus: Political Life across the Borders of Settler States* (2014); and Tuck and Yang's 'Decolonization is not a metaphor' (2012) – the authors invite readers to reframe the assumed ease and completeness of repair. They theorize racism and antiblackness as a rupture rather than an injury, which has important implications for school policy and how schools address racism. By moving beyond reparative frameworks, the authors engage rupture as a more meaningful starting place.

Peter Morin, *This is where my eyes rest, 2021*

For the reader, english words do a good job hiding Indigenous Knowledge. For the eyes that spill over these words, and drawings, know that this is an attempt to acknowledge how a Tahltan body comes to these anthropologist renderings of our Tahltan epistemological traditions. These english words were written down by Anthropologist James Teit in 1911/1912/1915. I come to these words knowing that he attempted to capture (acknowledge) the sophistication of Tahltan knowledge. Tahltan knowledge holders spoke/performed Tahltan knowledge while Teit took notes. Keep in mind, it is hard to listen when you are taking notes. The goal of these notes is to eventually typed out, edited, probably edited again, and then published by the Journal of American Folk-lore in 1919. Also keep in mind, that the Teit visits happen not soon after the 1870 Cassiar Gold Rush. You never see the gold again after its been removed from the territory. In 2020, COVID 19, Global Pandemic, Stay at Home orders, I was thinking about Tahltan Territory, home, and about how to help parents who were now working from home while supporting their kids. I decided to perform a series of 'Facebook lives' and perform these Teit versions of old Tahltan stories. In the performing I was looking towards the Tahltan knowledge that is covered up by english words on the page. I was hoping that my voice, and my breath, would naturally synchronize with the voices and breath of those original Tahltan voices. The entire performance took 7 hours. At some point, it occurred to me that a Tahltan Voice might have not spoken these words out loud for 102 years. At some point, I started to read the spaces for Tahltan knowledge. At some point, I started to experience the silences as articulations of Tahltan meaning embedded within a matrix for Tahltan knowledge/practice/production. At some point, I realized that the silences were as important as the sounds to our comprehension of historic Indigenous knowledge(s).

Karen Strassler, *The art of repair: naming violence in the work of FX Harsono*

Since the end of authoritarian rule in Indonesia in 1998 and the anti-Chinese violence that attended it, the artist FX Harsono has created a series of works addressing the name as a site of racialized state violence, cultural identity, erasure, recovery, and repair. Through an examination of Harsono's works, this article asks: How can art put forward a reparative vision in a context of impunity, forgetting, and ongoing discrimination? How do the sonic and visual qualities of ethnic Chinese names register affective claims of resilience and survival against a backdrop of violence and loss? Rather than focus on exposing past harms or demanding redress, Harsono's artworks render visible the quiet, partial, and persistent repair-work undertaken within the ethnic Chinese community in the aftermath of violence, and use these practices as an idiom for an art of repair addressed to the broader Indonesian community.

Susan Best, *Repair in Australian Indigenous art*

This article examines artworks by three emerging Australian Indigenous artists who are revitalizing Indigenous cultural traditions. The author argues that their work is reparative in the manner described by queer theorist Eve Kosofsky Sedgwick; that is, their art addresses the damage of traumatic colonial histories while being open to pleasure, beauty and surprise. The artists are all based in Brisbane and completed a degree in Contemporary Australian Indigenous Art at Queensland College of Art – the only degree of this nature in Australia. The artists are Carol McGregor, Dale Harding and Robert Andrew. McGregor's work draws on possum skin cloak making, Harding has incorporated the stencil technique of rock art into his practice and Andrew uses a traditional pigment ochre and Yawuru language.

Maya Wilson-Sanchez, *Performing reparative history in the Andes: Travesti methods and Ch'ixi subjectivities*

This article explores the Travesti Museum of Peru, a portable and conceptual artwork created by Giuseppe Campuzano that presents Peruvian history through queer, trans, and Indigenous perspectives. It argues that this project is reparative by way of bringing Andean genders and sexualities back into history as a form of anti-colonial and queer politics. This research uses Andean modes of analysis to describe the Travesti Museum as a trans-temporal archive and practice of *travestismo* in both its form and content. In this text, travesti performance is defined as a mnemonic strategy while situating the Travesti Museum within the contexts of Andean performance repertoires, discussions of class and race, as well as within the history of colonial refusal – arguing that Campuzano's methods interrupt Western assumptions about the archive. It brings together the ideas of Campuzano and Bolivian sociologist Silvia Rivera Cusicanqui in an effort to highlight critical concepts from the Andes that are informed though embodied methods of thinking through history and resistance, resulting in a reading of radical Andean intimacy. The article concludes that the Travesti Museum can be used to analyze how the body relates to ideas of history, and as a tool to learn how we could write history starting with an embodiment of collective memory.

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Suspendre le temps, continuer l'espace. La division lessingienne à l'épreuve des arts

Le temps des images

Jan Blanc, Stilleven*, ou le temps des choses dans la peinture néerlandaise du XVIIe siècle*

Étienne Jollet, *Le fond comme suspens : le cas de Tiepolo*

Ralph Dekoninck, *Le coup de la Grâce. Temps et martyre au premier âge moderne*

L'espace des mots

Hérica Valladares, *Comment peindre une* ekphrasis *?* L'offrande à Vénus *de Titien et les limites de la description*

Ludivine Le Chêne, *Le suspense en suspens dans les romans de Gomberville*

Nathalie Kremer, *La toile de Pénélope. Procédés littéraires d'espacement du récit dans l'*Odyssée

Parcours de l'œil

Maud Pérez-Simon, *Spatialisation des mots et des images sur les plafonds peints du Moyen Âge*

Laurent Paya, *Scénographier l'espace et le temps dans les jardins de la Renaissance : perspectives chronotopiques*

Émilie Chedeville, *Accéder à l'éternité : la chapelle de la Communion à Saint-Merry*

Le temps de lire

Marta Battisti, *Narrer le temps dans les représentations de l'Écriture. Évangélistes, Prophètes et Sibylles dans trois décors à fresque de Fra Angelico, Filippino Lippi et Cristoforo Roncalli (XVe - XVIIe siècles)*

Nicolas-Xavier Ferrand, *Monet et la juxtaposition : vers une nouvelle perception spatio-temporelle de la réalité ?*

Agnès Guiderdoni, *Le temps stratifié et le temps densifié de l'image : de l'emblème à la représentation peinte (XVIe - XVIIe siècles)*

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Yuna Mathieu-Chovet, *Pour une abstraction purement approximative*

Barbara Geraci, *ARCHIVER LES SILENCES*

Varia

Jérôme Duwa, *« Qui pouvait me guider ? » Hypothèses sur cinq photographies de Cy Twombly*

Judith Delfiner, *Jay DeFeo – Circularités*

Chakè Matossian, *Jurgis Baltrušaitis et l'entrelacs. Logique de la distorsion*

Giovanna Bartucci, *Marie Madeleine et le complexe d'Œdipe. Faut-il de nouveaux récits dans la psychanalyse contemporaine ?*

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Actualités et débats

Giovanni Lista, *La Vénus de Willendorf*

Nina Spartà, *Folles Années Vingt… Paris !*

Annie Le Brun, *Toyen, l'écart absolu (interview de Laurence Debecque-Michel)*

Giovanni Lista, *L'Architecture entre futurisme et classicisme sous le fascisme en Italie*

Enseigner l'art

Ramzi Turki, *L'Enseignement de l'art*

Dominique Château, *Enseigner les arts, comme pratique et comme théorie*

Christian Gattinoni, *L'École Nationale Supérieure de la Photographie*

Jérôme Glicenstein, *Enseigner l'art : un difficile pas de côté*

Joseph Lakab, *La Didactisation des genres artistiques, le cas de la caricature*

Laurianne Perzo, *Éducation et médiation culturelle et artistique au théâtre*

Polina Dubchinkaya, *L'Enseignement alternatif en Russie de 2000 à 2022*

Sonia Fournier, *Le Développement de la compétence de médiatrices ou de médiateurs culturels*

Ezra Nahmad, *Autodidacte (invention biographique)*

Arts en marge

Études

Thomas Morisset, *Le heurt dans le catch ou le plaisir pris aux limites de la fiction*

In this article, my aim is to reflect upon the features of professional wrestling as a marginal art form. Against the views held by Roland Barthes in a famous article, I argue that the appreciation of pro wrestling is, in part, sadistic, but is not to be understood as the mere search for extreme sensations, but rather as an appreciation that deepens our relation to the sensible world. More precisely, this appreciation has its own specific object, the blow, i.e., the apparition of actual pain amid a fictional framework, thus prompting a pleasure-inducing play between fact and fiction, which is possible thanks to the permeable fictional structure of pro wrestling. Three kinds of blow are distinguished: the fall, the bruise, and blood.

Christophe Genin, *Le* street art *: le débordement autonome*

Street art has long had a reputation for marginality, linked to the bad places of dissenting spirits. Art criticism, both scholarly and media, abounds in this sense, perpetuating an image of rebellious and unconventional practice. However, this marginality seems doubtful to us given the history of this movement, the economic and artistic evolution of certain street practices, and the recognition of street art by the art market or private and public cultural institutions. Examining the status of a margin and of street art from strictly artistic and aesthetic parameters, our discussion will focus on the notion of *overflow*.

Cyril Lepot, *Le* stop motion *: singularité cinématographique et alternative aux simulations en image de synthèse*

Eisenstein's theory and practice introduced how cinema as a medium, even if it is live-action, can nonetheless present a way to hijack a fragment of the filmed content to estrange it from its original context so that it can better serve another purpose or sense. With stop motion, the animation is based on a frame-by-frame "editing," allowing not only a whole reanimation of the world shot but also a transfiguration of the objects and, in fact, of their materiality itself. The way the spectator relates to the world screened is based not only on the general content and narratives (such as the location or the temporality), but also on the very materiality of objects, now rendered through the animating process itself.

Antoine Quilici, *L'esthétique des produits dérivés*

From Disney stores to museum shops, licensed merchandise is nowadys unavoidable. Reusing an extremely varied range of shapes and forms, this marketing phenomenon seems to be the sign of a specific cultural situation, where a comic character and an old master painting can equally be printed on a mug or a notebook. Despite their motley tastes, these items seem to show us a particular know-how, apparently only motivated by commercial purposes. What's their story and how can we describe them? By examining the work of the designers of licensed products and by replacing them in their proper selling contexts, we can tell that reproduction is not the only reason for their success. A decorative motivation is another part of their nature. This side of licensed merchandise, which belongs more to the field of aesthetics than that of economics, offers us some information about the place of the applied arts in our society and their translation by contemporary capitalism.

Hélène Sirven, *Les poteries modelées de Sejnane, figures d'une esthétique de la terre peinte*

The Berber potters of Sejnane (Tunisia) have always produced domestic objects that are also art objects, collectors' items, and not just craft objects. Their know-how has been included on UNESCO's list of intangible cultural heritage, and contemporary artists and institutions are sensitive to this ancestral practice. In this article, we examine how the art of the potters of Sejnane embodies a poetics, a poietics, an aesthetics that combines signs and representations and questions the boundaries of art, the notion of the margin.

Pratiques expérimentales

Charlène Dray, Paul Warnery, *Le cirque au-delà du répertoire : explorations équestres et acrobatiques en bord de piste*

Based on their research-creation practices in equestrian art and aerial acrobatics, the two authors propose a cross-reflection on the circus. From training to performance, this article looks at the notion of technical repertoire that sometimes causes suffering and weariness for those who practice. On the other hand, it observes the extent to which the demonstration of this repertoire tends to standardize the gestures and attitudes of human or animal bodies on stage. By summoning transdisciplinary notions and going beyond the circus, certain creative processes generate forms that remove them from any classification. This approach allows us to glimpse a renewal of aesthetics and modes of thinking about the body on stage.

Yoshiko Suto, Frédéric Weigel, *En marge de la « marge » japonaise*

Our article proposes to link to the field of aesthetics our experience as an organizer of exhibitions presenting international artists in an independent art center in Japan. Based on a theory of the reception of works, we will propose a reading of the usual understandings of the current modalities in Japan by referring to Nishida's thoughts on the artistic act. From there, two notions of marginality intersect. The first one refers to the opposition between analytical philosophy and existential philosophy, while the second one consists in undermining art forms that do not refer to the good of the community.

Varia

Maud Pouradier, *Le conflit des normes à l'opéra*

Opera was born under the aegis of two competing ideals: the ideal of Greek music and the ideal of Greek tragedy. This initial ambiguity leads to frequent normative conflicts on the theoretical, artistic, and aesthetic levels. Staging a work of fictional and theatrical art is not the same thing as staging an analogical storytelling based on a work of music. Evaluative criteria about a good vocal interpretation are also in conflict: Do we have to prioritize musical criteria, or are some musical flaws acceptable in the name of theatrical interpretation? The aesthetic experience of an opera is often in a fragile position within the hierarchy of the sensorial registers, particularly between the visual and sonic registers. On a more theoretical level, there is the problem of the status of singing in opera: Is it just a part of the musical medium, or does it have a fictional function?

Quentin Gailhac, *Vivre avec l'architecture.* Miterleben*, corps propre et historicité des formes chez le premier Wölfflin*

The classic analogy between the proportions of the human body and those of the spatial forms of architecture receives a particular inflection in the early writings of Wölfflin, which this article attempts to consider based on the bodily dimension of the concept of *Miterleben*, insofar as the body, instead of being thought of as a simple structure of proportions, is considered in its vital, subjective, and historical dimensions. The lived body (*Leib*) thus becomes not only what makes the expressiveness of forms possible, but also the element from which their historicity must be made explicit, that which imprints, in the forms themselves, the representations that the people of a certain period make of their bodily well-being and the conditions of their vital development.

Arianna B. Fabbricatore, *Deux concepts pour penser l'expérience de l'art : la fruition et l'actuation*

What does artistic experience tell us about art? This is the question posed by this paper, whose aim is to lay the basis for rethinking this experience in the current context. Indeed, contemporary art has completely upset the role of the spectator, their relationship with the artwork, as well as the idea of art itself. What is a work of art today? Can we still speak of a spectator? Can we conceive of the experience of art beyond the conflict between the ancient ideal of "contemplation" and today's "performative hyperactivity"? Using two new conceptual tools, this article proposes to explore some of the prejudices of the philosophical tradition in order to formulate some initial hypotheses for rethinking the theory of art.

Céline Leclaire, *Saint Antoine exposé. Représenter la tentation : questionnements et enjeux. Lecture de représentations iconographiques de la tentation de saint Antoine aux XVe et XVIe siècles*

The study of these works raises several issues: the human condition, the relationship to evil and to the body, and, above all, the power of art, as if a painting were able to challenge its very self. Where do the images come from? Who tempts whom?

Olena Zyga, Zorana Ivcevic, Jessica Hoffmann, Raquel Palomera, *Developmental trends in creative ability: A cross-sectional examination of figural and verbal domains across the school-age years*

Studies of creative ability across ages and grade levels show inconsistent results. Further, past studies have rarely used tasks from multiple creativity domains. The current study examined the differences in creative ability across grade levels (Grades 1 through 10), task domains (verbal and figural), and performance criteria (creativity, novelty/originality, elaboration, emotion use). Results showed that (a) within task domain, ratings of creativity tended to steadily increase with grade level, whereas other performance criteria showed slumps and jumps; (b) more jumps and slumps were evident in the verbal task than in the figural task; and (c) correlations between different performance criteria on the figural and verbal tasks are similar across grade levels and speak to domain specificity of creative abilities. Taken together, these results point to a complex relationship between grade level, task domain, and creativity-related performance criteria, and the need for more research across these areas.

Sarah L. Asquith, Xu Wang, Daniel S. Quintana, Anna Abraham, *Predictors of creativity in young people: Using frequentist and Bayesian approaches in estimating the importance of individual and contextual factors*

The development of creativity in young children has been studied extensively, but relatively few studies have examined the period of adolescence and emerging adulthood in relation to creative potential. The present study uses a combination of frequentist and Bayesian analyses to evaluate the impact of individual factors (e.g., IQ) and contextual factors (e.g., pursuit of creative hobbies) on creative ideation in three cohorts of young people aged 14–20 years. Measures of divergent thinking, specifically the Alternate Uses Task (AUT) and the Overcoming Knowledge Constraints Task, were used to this end. Openness to aesthetic and imaginative experience was the strongest predictor of creative potential for the 3 AUT measures. Moreover, Bayesian hypothesis testing revealed that the best predictive model for AUT ideational fluency and AUT overall originality was one that included only Openness, whereas the best predictive model for AUT peak originality, or the propensity to generate highly original responses, included Openness, as well as IQ and Engagement in Creative Hobbies. No group differences in creative potential were found between the three age cohorts (aged 14–15, 16–17, and 18–20). The study not only confirms the importance of openness to aesthetic and imaginative experience as a predictor of creative potential in adolescents and young adults, but also indicates the necessity to consider the combined and differentiated impact of individual and contextual factors in different facets of creative ideation.

Claire Brechet, Lucie D'Audigier, Lee Audras-Torrent, *The use of drawing as an emotion regulation technique with children*

The present study was designed to assess the effectiveness of drawing as an emotion regulation technique with children aged 7 (N = 66) and 10 (N = 72) and to compare 3 drawing conditions, a vent condition and 2 distract conditions (free and happy drawing), as a function of age and emotional comprehension. We also examined whether the effectiveness of drawing could be influenced by other individual factors (drawing appreciation, perceived competence, graphic skills, drawing duration). First, children's mood was measured before the mood induction. Participants were then induced in a negative mood and their mood was measured a second time. Then, they were asked to draw and their mood was measured a third time. Then, they were asked to assess their appreciation of drawing, their perceived competence; they also made two additional drawings and completed the Test of Emotion Comprehension. The results indicate that drawing can be used as a reliable emotion regulation technique with children. We found a larger mood improvement in the distraction conditions compared to the venting one, especially for children with a medium emotional comprehension (mental stage). Finally, the effectiveness of drawing was only influenced by children's perceived competence. These results are discussed in terms of their implications in clinical and educational settings.

Maciej Karwowski, Dorota M. Jankowska, Izabela Lebuda, Marta Czerwonka, *Do parents and children perceive creativity similarly? A dyadic study of creative mindsets*

This study examines the relationship between parents' and their adolescent children's creative mindsets. In a large sample of parent–child dyads (N > 1,100 dyads), we found that perceiving creativity as possible

to be developed (growth mindset) versus stable (fixed mindset) shows significant similarity. There was a moderately strong latent correlation between parents' and children's fixed mindset (r = .31) and a small-to-moderate association between their growth mindsets (r = .21). A person-centered approach (latent profile analysis) explored the different configurations of fixed and growth mindsets within parent and children groups. The results are discussed in light of potential mechanisms that explain the possible within-family transmission of creative mindsets.

Hannah N. M. De Mulder, Frank Hakemulder, Fayette Klaassen, Caroline M. M. Junge, Herbert Hoijtink, Jos J. A. van Berkum, *Figuring out what they feel: Exposure to eudaimonic narrative fiction is related to mentalizing ability*

Being exposed to narrative fiction may provide us with practice in dealing with social interactions and thereby enhance our ability to engage in mentalizing (understanding other people's mental states). The current study uses a confirmatory Bayesian approach to assess the relationship between mentalizing and both the self-reported frequency of exposure to narrative fiction across media (books, films, and TV series) and the particular types of fiction that are consumed (eudaimonic vs. hedonic). This study focuses on this relationship in children and adolescents, because they are still developing their social abilities. Exposure to narrative fiction may thus be particularly important in providing input on how to interpret other people's mental states for this age group. In our study, we find no evidence for a simple relationship between overall frequency of narrative fiction exposure and mentalizing ability in this age group. However, exposure to eudaimonic narrative fiction is consistently positively related to mentalizing and, for some media types and aspects of mentalizing, more strongly so than exposure to hedonic narrative fiction. No evidence was obtained to suggest that there are any differential effects related to the medium of the narrative fiction exposure (written vs. visual).

Chiara Ruini, Elisa Albieri, Fedra Ottolini, Francesca Vescovelli, *Once upon a time: A school positive narrative intervention for promoting well-being and creativity in elementary school children*

Recent research highlighted the importance of incorporating programs for promoting well-being and creativity in schools. However, eudaimonic well-being received only limited attention and only few interventions aimed at its promotion in the school setting. This research aimed to compare the efficacy of an intervention based on storytelling and narrative techniques versus a control condition for the promotion of well-being and creativity in elementary schoolchildren. A total of 165 students (78 girls, 87 boys; M_{age}= 9.3 years; SD = 0.5) were randomized to a School Positive Narrative Intervention or to a controlled condition. Children were assessed before and after intervention and at 3-month follow-up with self-reports of well-being, anxiety, depression and somatization. A storytelling task was implemented, and specific creativity storytelling scores were calculated for the stories produced by children during the intervention. At post intervention, children assigned to the narrative intervention reported increased levels of well-being and decreased depression, anxiety, and somatization, compared to controls. These improvements were maintained at 3-month follow-up. Higher scores on creativity emerged in stories focused on fear, sadness, and happiness. The use of narrative strategies help children to identify their personal resources, to express creativity, and to assimilate the concept of eudaimonic well-being that could be difficult to process because of its abstractness and multidimensional nature. This brief intervention fostered children creativity and it produced beneficial effects on children's well-being and distress.

Kiran Matharu, Matthew Berry, Steven Brown, *Storytelling as a fundamental form of acting*

Acting is a process of pretending to be someone whom the actor is not. Whereas acting is often considered to be a specialized skill of trained professionals, a simple and perhaps universal form of acting occurs during oral storytelling, in which the storyteller acts out the characters of the story during the moments of dialogue and self-reflection. To examine this skill experimentally, we had both trained actors and novices read 4 fairy tales aloud. The stories contained a series of contrastive characters that spanned age, gender, and species. The major dependent variables were the vocal parameters of pitch, loudness, timbre, and speech rate. The results demonstrated that participants created distinguishable acoustic profiles for each character within a story, regardless of the story's familiarity. Monotonic trend analyses revealed the sequential changes in vocal parameters that were produced as a function of the age, gender, and species of the represented characters. Linear mixed-effects models showed a significant effect of acting training on character portrayal, with actors showing more-expansive pitch depictions than novices. We argue that portraying characters during story reading is one of the most fundamental forms of acting in human life.

Jennifer L. Barnes, Jessica E Black, *What's in a name? Book title salience and the psychology of fiction*

The purpose of this study was to investigate the effectiveness of book titles derived from 4 theories explaining why humans are drawn to fictional stories, which are the theories that (1) we are driven to fiction because of the access it offers us to the minds of others; (2) fiction co-opts a liking for gossip; (3) fiction offers us moral pleasures; and (4) fiction is appealing to the extent that it delivers other, hard-wired pleasures. Titles that contained words related to any of these theories (minds, gossip, morality, pleasure) were rated higher than control titles derived from established bestsellers. When asked to recall titles after a delay, participants recalled titles containing words related to minds significantly less often than all other categories, including control. For short titles (but not long titles), gossip-related titles were preferentially recalled. Exploratory analyses tested whether word-level characteristics contributed to the effects and investigated the role that prior genre exposure played in these effects.

Shoshi Keisari, Yuval Palgi, Dani Yaniv, Anat Gesser-Edelsburg, *Participation in life-review playback theater enhances mental health of community-dwelling older adults: A randomized controlled trial*

Playback theater is a form of improvisational theater that combines artistic expression with an exploration of life stories in a group creative process. The goal of the current study was to examine an integrative intervention for older adults, which includes participation in playback theater in accordance with the life-review method. We examined the effect of the intervention on the positive and negative aspects of mental health among community-dwelling older adults in adult day centers. In a randomized controlled trial, data were collected from 78 participants consisting of older adults in 4 adult day centers (M_{age} = 79.60 years, SD = 6.89: range = 63–96), randomly assigned to a 12-week playback theater group or care-as-usual group. The participants reported on aspects of mental health and mental illness before, immediately after, and 3 months after the intervention. The results show a significant Time × Group interaction, validating the intervention's effectiveness for improving positive mental health indices: self-acceptance, personal growth, relationships with others, satisfaction with relationships, current well-being, positive affect, meaning in life, satisfaction with life, and self-esteem as well as depressive symptoms. This improvement remained stable 3 months after the intervention. Our findings confirm that a structured short-term creative group intervention, which integrates life review with playback theater participation, induces a strong and persistent positive psychological effect in community-dwelling older adults. The current study suggests that this type of creative intervention in the community may provide an opportunity for older adults to flourish and experience psychological growth.

Shira Diamond, Amit Shrira, *From "a nothing" to something special: Art as a space of holding attunement in the creative experience of Holocaust survivor artists*

A growing body of recent research into a link between adversity and creativity concentrates on emotional or cognitive constructs. To gain clearer insights into the underlying mechanisms through which the interplay between experiences of creativity and adversity are likely to unfold, an inquiry into the understudied view of creativity as lived experience is introduced in this study. This approach was implemented through in-depth exploration of the creative experience of 30 artists who suffered terrible trauma during the Holocaust. Following the phenomenological paradigm of qualitative research, semistructured interviews were conducted. Data was analyzed in order to understand the essence of the creative lived experience and to identify multiple meanings. Results included three main themes: The first—art as a holding space where subjective inner states are seen and valued, the second—art as a safe space where traumatic memories may be exposed, and the third—art as a holding space enabling creative exploration and enjoyment. These themes point to the creative experience as a procession of transformations within the safety of a holding attuned space. In this space, a move may occur toward "feeling felt" rather than objectified, validated rather than dehumanized, and whole rather than detached and silenced. The current study discerns that art viewed from the perspective of lived experience contributes a finer understanding of its potential as a phenomenon of creative self-transformation.

Eva Specker, Eftychia Stamkou, Matthew Pelowski, Helmut Leder, *Radically revolutionary or pretty flowers? The impact of curatorial narrative of artistic deviance on perceived artist influence*

The importance of curatorial narrative—the embedding of artworks or an entire exhibition inside a wider context of meaning and significance—is clear in theory but has not been empirically investigated. We do not actually know if curatorial decisions, even something as simple as changing the order or the types of

other artworks with which a painting is exhibited, actually impact how art and artists are perceived. Do viewers respond to temporal or contextual narratives when moving through an exhibition? We address this question by building on a recent lab-based social psychology study that suggested that viewers judged the artist as more influential (in terms of famousness, influence on contemporaries, and contribution to art) when target artworks were presented among others meant to highlight the artists' "deviance" in terms of style. We adapt this paradigm to a quasi-experimental study conducted in the Albertina Museum in Vienna (N = 216). We used an impressionist artwork of waterlilies by Monet, placed within both a temporary exhibition—meant to highlight his revolutionary anticipation of abstraction—and within a permanent exhibition of other impressionistic pieces not highlighting deviance. Results showed that the artist was indeed considered more influential in the temporary exhibition. These findings provide quantification for how curatorial narratives can change whether and when artists are considered influential, beyond the level of didactic extraexhibit information, and offer guidelines for evidence-based curatorial practice.

Jan Mikuni, Eva Specker, Matthew Pelowski, Helmut Leder, Hideaki Kawabata, *Is there a general "art fatigue" effect? A cross-paradigm, cross-cultural study of repeated art viewing in the laboratory*

A rather well-accepted finding from museum studies is that repeated art viewing may be tied to reduced attention toward art as individuals see more and more stimuli. This attention decrease from repeated art viewing appears to be a basic consequence of interaction with media. Considering lab-based studies in empirical and psychological aesthetics typically present multiple stimuli to their participants, such an effect would also be key in laboratory, since it can be a strong confounding in many published laboratory work. However, the potential of repeated art viewing has neglected in lab. Further, previous museum studies have mostly measured viewing time as a proxy of attention and not examined appraisals, which is a main component of many lab designs. In this paper, we transfer this well-demonstrated phenomenon from museum to the lab and test the impact of repeated art viewing on viewing time and appraisals of beauty in 3 lab-based studies. Study 1 updated one of the only existing lab studies, which had found decreased attention. Study 2 introduced a new procedure to solve a methodological limitation of past research, removing participants' ability to shorten the duration of an experiment by truncating viewing time. Study 3 offered one more replication, considering modulating impact of within-study breaks. Both Study 2 and 3 tested Eastern and Western participants, offering an opportunity for replications and consideration of possible interpersonal and intercultural differences. All studies showed that viewing times and appraisals decreased over exposures, regardless of cultural background, potentially reflecting a universal reaction in art appreciation.

Jay Friedenberg, *What makes textures beautiful? Effects of shared orientation*

Texture patterns are widely used in the decorative and fine arts but their formal aesthetic properties have not been studied. In 2 experiments participants were asked to rate the perceived beauty of square texture arrays made up of oriented line segments. In Experiment 1 these patterns consisted of vertical, horizontal (cardinal), and diagonally (±45°) oriented line segments. There were 4 conditions with only 1 of these orientations, with all possible pairs and triplets, and with all 4 together. Patterns with greater collinearity and fewer orientations were preferred. Oblique orientations were generally liked more than cardinal orientations with the exception of vertical and horizontal in combination. In Experiment 2 we used less common orientations located at the midpoints between those used in the first study, preserving their relative orientations while changing their description relative to the upright. Observers again preferred arrays with fewer orientations. Our viewers seem to like patterns through which the eye can travel unimpeded, what we dub as "flow-through." Several features including collinearity, symmetry, and simplicity help to explain the data and are associated with the processing fluency model. Although there is an advantage to evaluating cardinal orientations in wide variety of perceptual tasks, this result does not seem to apply to aesthetic judgments in textures where more emergent phenomena are at work.

Camille Blais-Rochette, Dave Miranda, Marc-André Goulet, Patrick Gaudreau, *Songs as a way of listening to cultures across generations? A comparison of Canada and the United States through their famous songs from 1975 to 2017*

This study examined if there are cross-cultural and cross-generational similitudes and differences between Canada and the United States through their famous songs across 5 decades. We used the software Linguistic Inquiry and Word Count (LIWC2015; Pennebaker, Boyd, Jordan, & Blackburn, 2015a) to analyze the evolution of lyrics for songs that were nominated at the Canadian Juno Awards and the American Grammy Awards from 1975 to 2017. We targeted songs that were nominated for "bestselling single/single of the year" at the Juno and "song of the year" at the Grammy as they represent some of the most popular

and respected cultural products in their respective countries. We analyzed markers of self-focus, group-focus, social connectedness, emotions (positive and negative), religion, and explicit lyrics (swearing and sexuality). Results consistently revealed more cross-cultural similarities than differences between the lyrics of Juno's and Grammy's songs on all our markers. However, subtle generational variations unfolded over the years. Notably, self-focus words followed different patterns in the Juno's songs compared to the Grammy's songs, but reached similar levels in the 2010s. Group-focus words increased in Juno's songs but decreased in Grammy's songs. Social connectedness words were the most present in famous songs and remained relatively stable. Song lyrics became darker as emotional words became less positive and more negative. Religious words tended to remain rare in famous songs. Swear words and sexual words tended to remain rare and to increase slightly over the decades. Findings are discussed through a Cultural × Generational perspective.

Thorbjörn Swenberg, Max Thedeby, Lovisa Berg, Herbert Jonsson, *Eyelight enhances perceived emotional responses to cinema*

Eyelight, in the eyes of a human portrayed on film, is a cinematographic means to augment the vividness of expressed emotions. This is used by both cinematographers and still photographers, and it is also expressed in Anglo-Saxon, Arabic, and Japanese literatures. Here, the effect of using eyelight in the cornea of the human eye on film is examined by eye-tracking individuals on a Swedish university campus, in order to study their perceptual responses to film characters with, or without, a glimpse of light in their eyes. The participants' perceived capacity to discern the emotional states of the film characters was also tested. Eye-tracking data were analyzed for entry time, fixation time, dwell time, hit ratio, and revisitors, while emotional decoding was captured through a self-report survey and by open questions. Our results demonstrated that film viewers' attention is captured 49% faster, and 11% less time is used per fixation to film characters' eyes when eyelight is used. In addition, 58% of our participants claimed that emotions were easy to discern from eyes in the eyelight condition, whereas only 36% claimed that emotions were easy to discern under the no-eyelight condition. Although our results concern the subjective impression of one's ability to discern the emotions of each film character, they offer preliminary support for the idea of using eyelight to enhance emotional communication in film and stills photography.

Daniel T. Levin, Kai Keliikuli, *An empirical assessment of cinematic continuity*

Visual continuity is a substantial building block of cinema. Many authors provide definitions of cinematic continuity, and theories attempting to account for it have been proposed both in the more traditional film studies literature, and in the more cognitively based empirical literature. However, as of yet no systematic attempt has been made to empirically assess the experience of continuity across different individuals and across variations in the cinematic structure of scenes. This article constitutes a first step in that direction; it reports the results of two experiments that test whether the experience of cinematic continuity can both reflect differences in integrative cinematic cues and predict viewer's interpretation of cinematic events. Participants viewed short clips that varied in the degree to which they provided traditional continuity cues to support the interpretation that one actor was looking off-screen at another actor. After viewing the clips, participants completed a 9-item questionnaire assessing their experience of perceptual and conceptual continuity, and also indicated whether they perceived one actor's look off-screen as a look at another actor shown in the subsequent shot. Results demonstrate that differences in the strength of continuity cues between scenes are reflected in experienced continuity, and that individual differences in experienced continuity effectively predict interpretations of off-screen looks.

Joanie Drouin, Charles Racine, Catherine Savard, Simon Grondin, *Effect of hedonic contrasts on movie appreciation.*

A beautiful painting is perceived more positively when it is presented after a painting considered ugly, and vice versa. Such an effect is called hedonic contrast and has been demonstrated with stimuli such as images, paintings, and musical extracts. However, it has never been observed with audiovisual stimuli. In order to fill this gap, a study was designed to test the presence of hedonic contrasts with 40-s movies. One hundred sixty participants were recruited and divided into four groups. In Group 1, participants watched

two 40-s movies, one rated as positive and the other as negative. The order was reversed in Group 2. After each movie, participants of these two groups gave their level of appreciation. In Groups 3 and 4, participants watched the same movies in the same order as the first two groups, but gave their ratings only after seeing both movies. All participants gave an appreciation on a 1 to 10 scale, and on a −100 to 100 scale. Results show that the positive movie received significantly higher scores when presented after the negative one, compared to when it was presented first. The negative movie was significantly less appreciated when presented after the positive one. These effects were observed with both scales, but their magnitude was larger with the −100 to 100 scale. Hedonic contrasts occurred when the appreciation was given immediately after the presentation of a movie, but not when it was given only after viewing both movies. The theoretical and applied implications of the results are discussed.

Alice E. Hall, *Audience responses to diverse superheroes: The roles of gender and race in forging connections with media characters in superhero franchise films*

This study took advantage of the recent release of several mainstream, franchise action films featuring diverse casts to investigate how the gender and race of viewers interacts with those of the characters to shape viewers' sense of connection to the characters. Through an online survey of 147 viewers, it addresses which characters within a film the viewers saw themselves as most connected to and considers two types of subjective, virtual connections to specific characters—identification and parasocial relationship (PSR). Respondents were more likely to cite characters played by actors of the same gender or the same race as the one to which they felt most connected. Participants reported stronger parasocial relationships with characters played by actors who were women. A viewer–actor match in terms of race was associated with stronger PSR, which was attributable to African American respondents' engagement with characters from Black Panther. Demographic correspondences between the viewers and the actors playing their selected characters were not associated with stronger identification.

Jan-Philipp Stein, Kevin Koban, Sarah Joos, Peter Ohler, *Worth the effort? Comparing different youtube vlog production styles in terms of viewers' identification, parasocial response, immersion, and enjoyment*

In recent years, online video blogs (vlogs) have become a highly popular form of media content, especially among younger audiences. While public interest has invoked a strong commercialization of vlog culture, research suggests that the concurrent loss of performer authenticity might pose a problem for the genre's appeal. Preparing the same vlog content in unedited ("amateur") and heavily produced ("professional") versions for an online experiment, we compare the viewing experience of 154 participants in terms of identification, parasocial responses, immersion, and enjoyment. Regarding most of these variables, we observe that the evaluations for the professionally produced vlog turn out much more favorable. Interestingly, the uncovered effects remain independent of the vlog's thematic focus, which is explored as an additional factor in our experiment. Concluding our statistical analyses, we report the results of an exploratory mediation analysis connecting the measured media psychological constructs.

Katja Thömmes, Ronald Hübner, *Why people press "like": A new measure for aesthetic appeal derived from Instagram data*

Be it on Facebook, Twitter, or Instagram, "Like" buttons are all over social media generating huge amounts of data. In this project, we develop methods for leveraging Instagram data with the purpose of developing a measure that is useful as a proxy for the aesthetic appeal of photographs. Based on the metadata of 15,073 photographs from the photographic genres of architecture, dance, and landscape gathered from 9 different Instagram accounts of professional photographers, we compute the Image Aesthetic Appeal score (IAA). We conduct an online experiment to test how IAA scores relate to more commonly used psychological variables, such as rating scales of aesthetic liking. We also investigate both low-level features and content-related preferences in the image set. Our results show that IAA scores are a reliable measure and are substantially predictive for experimental liking data. Also, solidly established preferences for curvature and visual balance as well as content-related preferences are reflected in IAA scores. We provide a simple method to compute IAA scores for all sorts of content on Instagram. This prepares ground for investigating large data sets with regard to aesthetic appeal of photographic images.

Amanda E. Krause, Jane W. Davidson, *An exploratory study of historical representations of love in an art gallery exhibition*

Visitor responses to art exhibitions vary depending on visitor traits, the exhibition context, as well as the sensory engagement between visitor and exhibition. The present investigation explored visitors' experiences of *Love: Art of Emotions*, a curated exhibition shown at the National Gallery of Victoria in 2017,

which comprised a variety of artworks from the early modern period selected to address the broad theme of love. This article reports on a mixed-methods research project using a short survey and brief exit interviews with visitors to consider how the visitor experience was characterized, the factors that influenced this experience, and how the exhibition content was perceived, with particular focus on the emotional content portrayed in the exhibition's collection of artworks. Results of quantitative analyses indicate that familiarity with artworks and their historical period combine with motivations for attending the exhibition (such as being motivated by the exhibition's theme) and have a clear positive influence on one's emotional experience of the exhibition overall. The results of thematic analyses pertaining to the interview responses provide evidence that visitors processed both the emotional and historical content in the exhibition—indicative of having contemplative experiences and often processing the exhibition content in relation to themselves. These findings have implications for designing future exhibitions and contribute to our broader understanding of how modern-day audiences perceive and respond to historical art exhibitions and the work they comprise.

Christopher Andrews, Kate Gardiner, Tushar Kalpeshkumar Jain, Yalda Olomi, Adrian C. North, *Culture, personal values, personality, uses of music, and musical taste*

Recent research has had only limited success in using personality to predict musical taste, and there is very little research on predicting how people use music. The present research investigates whether the Big Five, the Rokeach Values Survey (another intraindividual-level social factor), and the Cultural Values Scale (i.e., an ideological-level social factor) can predict musical taste and also the various uses to which people put music. Personality, personal values, and cultural values predicted liking for 5 of the 7 musical genres and 7 of the 8 uses of music considered, and personal and cultural values could predict variance in these beyond that explained by personality alone. There were also a number of significant associations between specific pairings of music variables and both personal and cultural values that are readily interpretable. Personal and cultural values can contribute to our understanding of musical taste and uses of music.

Tara Venkatesan, Qian Janice Wang, Charles Spence, *Does the typeface on album cover influence expectations and perception of music?*

CD and digital album covers are part of the music purchase/consumption experience; yet, very little is known about how album cover design influences people's expectations concerning, and their perception of, music. This article explores the effect of the typeface curvilinearity of album cover design on people's expectations and perception of music. Typeface curvilinearity has been shown to influence expectations across other sensory modalities, such as taste (gustation). Across 3 studies, we demonstrate how angular versus rounded typeface can impact expectations concerning how the music will sound. We also demonstrate how angular and rounded typefaces influence emotion ratings of actual music samples. In Experiment 1, typeface curvilinearity influenced people's expectations of music, with participants expecting the music to sound more angular, masculine, fast, rough, happy, evil, violent, exciting, and active when the typeface on the faux CD album cover was angular compared with when it was round. Conversely, participants expected the music to sound more round, feminine, slow, smooth, sad, good, gentle, calm, and passive when the typeface was round than when it was angular. Experiment 2 demonstrated that typeface curvilinearity influenced people's ratings of emotional valence but not arousal in neutral music (i.e., music that is considered neither round nor angular). Specifically, participants evaluated the music as sounding more pleasant when the CD cover featured round typeface. Finally, in Experiment 3, we did not find evidence that CD album cover typeface influences people's perception of arousal or valance of music when the music itself is rated as sounding highly round or angular. These results will be of interest to designers and marketing experts when creating CD covers, logos, posters, and lyric videos.

Nicolas Michinov, Estelle Michinov, *Do open or closed postures boost creative performance? The effects of postural feedback on divergent and convergent thinking*

Can an individual's body posture (expansive or contractive) affect their creative thinking (divergent or convergent)? Based on embodied cognition and the debate about the impact of nonverbal physical postures expressing power on psychological and behavioral outcomes, five experiments were conducted. We tested the prediction that expansive postures would have a positive effect on creativity tasks that have no right or wrong answer or optimal solution (divergent thinking), whereas contractive postures would have a positive effect on tasks with a right answer or an optimal solution (convergent thinking). As predicted, results revealed a positive effect of expansive postures on performance of creativity tasks requiring divergent thinking, such as producing original ideas (Study 1) or objects, either by combining shapes to create an original toy (Study 2) or by combining fragments to produce an original drawing (Study 3). Conversely, a positive effect of contractive postures was found on performance of insight tasks requiring

convergent thinking, in which participants had to associate elements to discover a unifying and correct solution (Study 4) or overcome initial task constraints to find an optimal solution to a problem (Study 5). These findings open up new avenues for research in embodied creativity.

Kim van Broekhoven, Barbara Belfi, Lex Borghans, Philipp Seegers, *Creative idea forecasting: The effect of task exposure on idea evaluation*

History is replete with cases in which people have failed to recognize creative ideas generated by others. In various settings, people are responsible for evaluating ideas generated by others while not being involved in the idea generation process, and thus not exposed to the task. However, little is known on how this lack of task exposure affects creative forecasting. This study therefore examines the effect of task exposure on creative idea evaluation using 1864 German students who evaluated ideas on their creativity, originality and feasibility. Their ratings were compared to ratings by content and creativity experts. The students were randomly assigned to 1 of the following conditions: *task exposure* (i.e., they had to generate and evaluate ideas for the same task) or *no task exposure* (i.e., they had to generate ideas for a different task than the idea evaluation task). The results show that task exposure improves students' ability to accurately recognize creative and original ideas, and their ability to discriminate between highly feasible and unfeasible ideas. As such, these findings suggest that task exposure is beneficial to creative idea forecasting. Together, the results highlight the importance of carefully reconsidering whether people should be exposed to a task before evaluating others' ideas.

Keith Strasbaugh, Shane Connelly, *The influence of anger and anxiety on idea generation: Taking a closer look at integral and incidental emotion effects*

It is often assumed, and research has shown, that anger and anxiety in the workplace are associated with a number of negative outcomes. However, recent creativity studies have challenged this perspective, suggesting more nuanced relationships between these negative emotions and creative behavior. There is a need to examine these emotions in context and with respect to different types of creative processes. The present study examined the effects of state anger and state anxiety on idea generation when they are integral to task context and when they arise incidentally from triggers unrelated to the task context. Results indicate that state anxiety positively influences the quality of ideas generated relative to state anger. However, anger integral to the creative task context resulted in a larger number of ideas being generated, and more shifts in conceptual categories among responses compared to integral anxiety. Limitations and future directions are discussed.

Gerald C. Cupchik, *One hundred and fifty years after Fechner: A view from the "middle of the storm"*

Experimental aesthetics was founded in 1867 by Gustav Fechner and reinvigorated by Daniel Berlyne in 1974. Both were committed to the "formalist" idea that objective structural properties of artworks shape aesthetic pleasure. Berlyne used enhanced stimulus control and behavioral techniques to support Fechner's idea that people prefer moderate levels of complexity. In contrast, a 19th-century projectionist viewpoint favored deeper emotional reactions to personally meaningful subject matter. Vischer's concept of *Einfühlung*, or "feeling oneself into," led to a Gestalt psychology emphasis on "forces," embedded in the structure of the artwork, that were spontaneously felt by viewers before being noticed. These 2 perspectives are complementary and can be reconciled because, in aesthetic communication, artists embody meanings and feelings in the structure of their artworks, which might resonate with viewers. Specifying the situation in experiments encourages viewers to shift between "formalist" and "projectionist" viewpoints in accordance with instructions and dispositions.

Manuel Anglada-Tort, Martin Skov, *What counts as aesthetics in science? A bibliometric analysis and visualization of the scientific literature from 1970 to 2018*

Many scientific disciplines give rise to research published under the moniker of aesthetics. For instance, both psychology and neuroscience have highly active subfields focused on aesthetics research, known as empirical aesthetics and neuroaesthetics. However, it remains unclear what aesthetics is about, and, consequently, if aesthetics research pursued by different scientific disciplines addresses common problems. It is, therefore, difficult to assess how well aesthetics is doing as a scientific enterprise, identify and compare its main subfields, and quantify its productivity. To give an unbiased account of what counts as aesthetics across scientific disciplines, we conducted a bibliometric analysis of every publication found in Web of Science tagged as aesthetics. Spanning, 1970 to 2018, the retrieved literature comprised a total of 27,159 papers, 45,832 authors, and 123 countries. Visualization and bibliometric techniques were used to investigate the main research trends and subfields, growth of publications, citation analysis, and country

productivity and collaborations. From 1970 to 2018, there was a clear increase in aesthetics research over time, with a stronger growth in recent years. The retrieved documents received a total of 217,931 citations, with a mean of 8.02 citations per document (SD = 25.7). Both a cluster analysis of the data, and a comparative analysis a posteriori, revealed that the aesthetics literature clusters into distinct research areas that differ significantly in their object of interest, research productivity and impact. This finding suggests that aesthetics is better thought of as a confederate of research traditions than a whole unified by common problems and research strategies.

Screen, 63(2) (2022)

Luca Caminati, *Italian anti-colonial cinema: global liberation movements and the third-worldist films of the long '68*

Ivan Cerecina, *New legibilities: rethinking post-war French film with Nicole Vedrès's* La Vie commence demain

Miguel Gaggiotti, *The corruption of non-professional performance: Pasolini and* Salò

Philip Kaffen, *Translating grace, magnifying glass: reframing spectatorship in* Like Someone in Love

James Fenwick, *The origins, evolution and failure of the cultural vision for the Sheffield Media and Exhibition Centre*

Screen, 63, 3 (2022)

Jackie Stacey, *Lesbian cinema without lesbians: portraits, lovers, siblings*

Katie Pleming, *Incest, affect and ambiguous politics in two films by Claire Denis*

Joseph Bitney, *Rethinking the family melodrama: Thomas Elsaesser,* Mildred Pierce *and the business of family*

Ilia Ryzhenko, *Cinematic theatricality, queer anachronism and* The Favourite

Koel Banerjee, Rachel Schaff, '*Nothing else besides a father':* Logan *and the paternal melodrama*

Word & Image, 38, 2 (2022)

Nat Reeve, '*An Hour before the Day': the dismembered Book of Hours in Elizabeth Siddal's Clerk Saunders*

In 1855, the Pre-Raphaelite artist–poet Elizabeth Siddal was invited to examine John Ruskin's collection of medieval manuscripts. Two years later, a manuscript—a Book of Hours, the popular late medieval prayer-book—appeared in Siddal's painting *Clerk Saunders*. Siddal's decision to include a Book of Hours in a scene from a medieval ballad encourages us to explore the painting's creative strategies in new ways. This article

examines how *Clerk Saunders* reinterprets the art of such prayer-books, focusing on Siddal's reworking of the Annunciation. I shall explore the collision between this visual iconography and the language of the ballads from which the subject is taken, and trace how this literary-inspired pictorial dismemberment unsettles the medievalism of other Pre-Raphaelite works. I will demonstrate how Siddal's disruptive medievalism is illuminated by queer theory; there have been queer readings of 'Siddal' the mythologized figure, but I will show how Siddal takes a queering approach to ballads and iconography in her art and poetry. My article will affirm Siddal's work with the Book of Hours as an important contribution to Pre-Raphaelite medievalism, which speaks to anxieties about the destabilizing power of nineteenth-century creativity, and the tempestuous relationship between words and images across historical periods.

Rebecca Kosick, *Intermedia poetics in and out of Detroit's Alternative Press*

This article addresses the experimental Detroit-based publisher known as the Alternative Press, which published eccentric works of art and poetry—in the form of bumper stickers and postcards, among other useful objects—between 1969 and 1999. While the Alternative Press is largely unknown to scholars, this article traces its influences on poets, including Victor Hernández Cruz, Robert Creeley, Diane di Prima, Ted Berrigan, and Alice Notley. It suggests that although these poets (and additional Press contributors) are generally grouped according to other geographical or formal tendencies, involvement with the Alternative Press produced an aesthetics of intermedia experimentation that traversed poetic schools, eras, and allegiances in the late twentieth-century United States. It situates the Alternative Press in the context of better-known art-world movements, such as Mail Art and Fluxus, and links the Press's founders—Ann and Ken Mikolowski—with other influential publishers and artists of the time, notably Dick Higgins. This article introduces substantial new archival research conducted at the University of Michigan Special Collections, and prompts scholars to consider how a Detroit-based publisher can remap the geographical and generic contours of late-twentieth-century US poetry.

Andrew Griebeler, *Production and design of early illustrated herbals*

This article examines how early herbals were produced and illustrated, with a focus on the relationship between the design of the page and that of the production system. It shows that most surviving ancient illustrated herbals were illustrated prior to the copying of the text and thereby privileged the transfer of visual over verbal content. Over the course of the sixth century, however, we find that illustrated herbals were increasingly illustrated after the copying of text. The article suggests that this shift in production may have been a result of the consolidation of book production within monastic contexts. Still, even after the rise of text-first illustration, herbals continue to bear traces of the picture-first system in the close physical relationship between word and image.

Hannie Phillips, *Photographs of the Warsaw Ghetto Uprising in Geoffrey Hill's* The Triumph of Love

Geoffrey Hill's approaches to memorializing the Holocaust in his poetry have been widely examined for his innovative, self-conscious, elegiac practice and their embodiment of the anxieties of the postmemorial witness. His 1998 book-length poem *The Triumph of Love* attempts to bear witness to the trauma of the Holocaust through numerous cross-cutting and argumentative sections which meditate on history, memory, and the role of the poet after atrocity. What is most striking about Hill's witnessing of the Holocaust in *The Triumph of Love* is his linguistic representations of photographs of the Warsaw Ghetto Uprising (1943), a complicated encounter between word and image which has not been previously examined. Hill selects photographs taken by Nazi photographers during the suppression of the Warsaw Ghetto Uprising in his poetic memorialization of the Holocaust. I argue that Hill depicts these photographs in order to refocus the narrative of perpetration embedded within the images. These reimagined photographs become linguistic objects capable of fostering a state memorialization within Hill's poem. I investigate *The Triumph of Love* by considering the role that perpetrator photographs can play in literary representations of post-Holocaust memory.

Tenley Bick, *Where there's everything: Pistoletto, the Gruppo d'Arte "l'Arlecchino," and localist internationalism in* Presenze

Recent scholarship on journals produced by postwar Italian avant-gardes has focused on artists' use of publications to engage with aesthetic constructions of international and global modernisms after Fascist isolation. This scholarship, however, has not yet accounted for the different models of internationalism articulated in these publications, especially in those based outside of Italy's major cultural centers. This article addresses the little-known arts and culture publication *Presenze* (1957–1960), established in late 1950s Turin by the multidisciplinary Gruppo d'Arte "l'Arlecchino" (Harlequin Art Group). Despite the

historical significance of the group's members, including artist Michelangelo Pistoletto (1933–), best known for his association with the late 1960s Italian avant-garde Arte Povera, no scholarship has been written on *Presenze*. Formal and social art-historical analysis of works of art, texts, and editorial layout, with special attention to Pistoletto's work, is used to examine the model of Italian avant-gardism and internationalism constructed in *Presenze*. *Presenze* is found to have constituted a formative testing site for Pistoletto's practice in the conflicted context of postwar Italian art, and a model of vanguard, localist internationalism for other artists working in 1950s Turin that counters existing ideas of internationalism in postwar Italy as a model of *sprovincializzazione* (de-provincialization). It is also found that *Presenze*'s espoused universalist ideology reinscribed Eurocentric models of East and West, foreshadowing later models in postwar Italian art.

Jennifer A. Greenhill, *Mark Twain's undictionarial Italian: the politics and visual humor of mistranslating newspaper scraps, c.1900*

Can a writer be considered a visual humorist? If words are the writer's primary material, can they be bent into caricatural or grotesque formations? Through what filters must words be processed or mediated for comic pictures to emerge? This article seeks to answer these questions by focusing on an understudied short story that Mark Twain wrote in Florence, Italy: "Italian Without a Master," published in *Harper's Weekly* in 1904. The story offers a wild ride through the Italian language from the perspective of an English-speaking narrator who espouses "undictionarial" methods of translating the words he finds in the daily newspaper. To encourage readers to look at words with fresh eyes, Twain supplied, as his illustrations, clippings cut from the Italian papers. With these word-filled illustrations, Twain tests an expanded and experimental visuality, I argue, while also reimagining the terms of visual caricature. The story thus announces the capaciousness and elasticity of the writer's comic vision, demonstrating his mastery over multiple domains. At the same time, however, the story also criticizes the impulse to expand into new territory by subtly gesturing to the geopolitics of imperialist "mastery," which Twain railed against repeatedly at the turn of the century.

Catherine R. DiCesare, *A New Sun Emerges: the Aztec New Fire Ceremony in word and image*

This study attends to the historical dimensions of the Mexica (or "Aztec") festival known as the New Fire Ceremony, a ritual that took place every fifty-two years in pre-Columbian central Mexico. The New Fire Ceremony is most often discussed in terms of cosmic renewal and calendrical cycles. This article seeks to situate its cyclically recurring rites within the web of Mexican history, as represented in early colonial Mexican historical sources, both pictorial and textual. Specifically, it looks to historical genres to examine the cultural memory of the location chosen for the final New Fire Ceremony of 1507, considering the ways in which the Mexica yoked ancient rituals of renewal to contemporary political concerns. That territory had been the site of Mexica military defeat and subjugation during their earlier migration period. Celebrating the New Fire Ceremony here centuries later, at the height of their power, may have functioned as a reversal of that early humiliation. Thus, the Mexica king, as agent of the sun god, embarked on a pilgrimage back through time and space to affirm their contemporary political dominion.

Steven H. Wander, *Flavius Josephus and the frieze of the Spoils from* the Temple in Jerusalem *on the Arch of Titus*

The participation of the Jewish historian Flavius Josephus in the imperial triumph of 71 CE at Rome, following the subjugation of Judaea, is a matter of debate; but his account in the *Bellum Judaicum* along with the relief on the interior south wall of the Arch of Titus document the event for posterity. While Josephus wrote immediately following the Flavian triumph, the completion of the monument only postdates the death of Titus on 13 September 81. After the passing of a decade, it remains uncertain what sources of information were available to the sculptors of the panel of the *Spoils from the Temple in Jerusalem*. There are striking similarities between features of this relief and passages from the writings of Josephus. As has been remarked in the past, craftsmen at the Arch of Titus may have had access to a copy of the *Jewish War* with its description of the Flavian Triumph, which Josephus delivered to Titus and Vespasian before the latter's death in 79. Moreover, there is close agreement between objects depicted on the

sculpted frieze and the text of the *Jewish Antiquities*, which was only to reach the public many years later in 93–94. The appearance of these items in the sculpture would seem to depend on an early version of the *Antiquities* and for this reason should be attributed to the intervention—in one form or another—of Flavius Josephus himself.

Arturo Cisneros Poireth, *Rendering visible through language: writing drawings and the literary portrait in Anne Carson's* Men in the Off Hours

In 1992, Anne Carson published *Short Talks*, her first book of poetry. According to her, the book was initially conceived as a collection of drawings. In the process of its being creafted, however, the titles for these drawings gradually expanded until they became forty-five prose poems that ended up displacing the drawings from the final publication. Such displacement not only marked the beginning of a fruitful career, but also foreshadowed an enigmatic relationship which would be constantly addressed in her later work: that between drawing and writing. Even when Carson's meditations on verbal and visual media are not constrained to the relationship between drawing and poetry, this connection is crucial to understanding her poetics, since, as she has stated many times, she considers her poems more as drawings than as texts. In this article, I embrace this interartistic provocation and, by analyzing poems from her work *Men in the Off Hours* (2000), I examine in which sense she considers her poems as drawings. The poems are read in the light of her theoretical proposals, especially the ones set out in her academic study, *Economy of the Unlost* (1999), in which she explores the relationship between visual arts and poetry.

Aleksander Sedzielarz, *Chronicles of light and sound: the film-poems of Alfonsina Storni*

One of South America's most popular poets, Alfonsina Storni is primarily known for verses of love and passion. During her lifetime, Storni also wrote as a newspaper columnist under the pseudonym Tao Lao. Storni's association with film has primarily been discussed as part of her friendship with author and cinephile Horacio Quiroga but translations and analyses of Storni's film-poems, mainly composed in the last decade of her life, show that she was experimenting in a fusion of verse and cinema. Drawing on the proliferation of consumer products bringing film and photography into everyday life in Argentina in the 1920s and 1930s, Storni's film-poems blend word and image through the photochemical properties of the film medium and the spatial and temporal techniques of motion pictures. While Storni's biographers have classified some film-poems as falling within the reportage genre of the chronicle (crónica), these multimedia experiments work problems of subjectivity and objectivity intrinsic to the time-based approach of the chronicle through filmic technologies, while also interrogating constructs of gender and colonial power that were deeply embedded in the visual culture of South America in the 1920s and 1930s.

Christopher Smith, *The text inside us: text on screen and the intertexual self in* Bakemonogatari

Bakemonogatari (Monster Story) is a 2009 television anime (Japanese animation) produced by Studio Shaft and directed by Shinbō Akiyuki. To the plot and clever dialogue of the novels on which the show is based, the anime adds several striking filmic elements which create an entirely new layer of expression. Most notable among these elements is the profuse and reflexive use of text on the screen. The series is nearly overflowing with text, much of it highly conspicuous and disruptive, taunting the viewer with the promise of hidden meaning. Rather than attempt to decode this text, however, this article argues that the use of text to disrupt and infiltrate the narrative world engenders certain notable effects. For one, it creates a Brechtian alienation effect and reflexively calls attention to the construction of the anime. Most importantly, however, the use of text foregrounds intertextuality as a major theme; not only is *Bakemonogatari* itself intertextual, but also the anime attempts to show that everything from interior thought to sexual desire is ultimately intertextual in nature, linked through text to specifically historicized social constructs. Alienating text pervades everything, and therefore mediates everything, leaving nothing authentic or unique to the self.

Isabelle Masse, *Médium du portrait, portrait du médium: Les spécificités du pastel dans les discours sur l'art au XVIIIe siècle*

Le présent article expose comment les discours sur l'art de la deuxième moitié du XVIIIe siècle édifièrent une conception canonique du pastel. Offrant un cadre conceptuel qui historicise la notion de spécificité des médiums, il détaille les propriétés que les écrits techniques, critiques et encyclopédiques attribuèrent au pastel autour des années 1750–1790. À la fois exploration méthodologique et investigation historique, cette étude propose que la spécificité des médiums conserve une pertinence méthodologique si elle est envisagée sous un angle métaontologique et elle montre comment les qualités particulières conférées au pastel étaient historiquement contingentes. Elle suggère que, par une connexion récurrente aux théories

coloristes, le pastel était autrefois pensé comme un médium du portrait moderne et que sa spécificité reposait sur des présupposés teintés par les idéaux artistiques du XVIIIe siècle.

Elissa Watters, *On the (un)seeable in Wassily Kandinsky's* Klänge

In 1912, Wassily Kandinsky (Russian, 1866–1944) published a limited edition of *Sounds* (*Klänge*), an illustrated book of poems that applied many of the theories discussed in his publication *On the Spiritual in Art* (*Über das Geistige in der Kunst*, 1911). In *Sounds*, Kandinsky strove to train readers to sensorially perceive images hidden in visual and verbal abstraction. In both word and image, the artist explored various realizations of boundedness, repetition, and concealment with the aim of evoking various effects in readers. Ultimately, according to Kandinsky's theories, the fluidity between the "seeable" and "unseeable" allowed the "inner sounds" of the book's words and woodcuts to resonate with readers in moments of perceptual clarity. Published on the brink of World War I, *Sounds* was released into a world that was about to change drastically. Although it influenced numerous avant-garde artists in the inter- and postwar periods, a newfound pessimism overshadowed Kandinsky's idealistic aspiration. His utopian belief that abstraction would facilitate the arrival of a "Great Spiritual Epoch" ceded to a view of abstract art as a means of expressing the irrationality and brokenness of things. Today, *Sounds* is significant because of its influential form and content, its novel multisensorial aims, and its liminal sociohistorical context.

Gabriel Byng, *Lydgate and the* Lanterne*: discourse, heresy and the ethics of architecture in early fifteenth-century England*

At the turn of the fifteenth century, architectural ethics acquired renewed prominence in England. A long-established discourse that had been developed by major figures in Europe's intellectual history, and that threatened to reject all but the most utilitarian church-building projects, was given new energy, as well as a new English vocabulary and a newly extensive application, in heretical tracts and poems. At the same time, the poet most associated with the Lancastrian court, John Lydgate, was translating a lavish paean to ingenious and luxurious craftsmanship, while his patron's circle was engaged in a wave of lavish building projects in cathedrals, universities, and parish churches—and, indeed, was prosecuting Lollards for their criticism of the same. Most remarkable, however, is that, having been scrupulously suppressed in the 1410s, a concern for restrained architecture would re-emerge twenty years later as a widely shared architectural ideology among England's elite, including the king, Henry VI. For thirty years, it would come to shape a series of significant building projects. This article argues that this change must be understood as representing the reconstitution of a number of ideas and claims, necessitated by the dissolution of the interdependent antagonisms of the 1410s, in the context of newly influential spiritual, ethical, and sensory discourses.

Diana Hiller, *Catherine of Siena's chest stigma: ambiguities between the textual and visual traditions*

After the Early Christian period, the practice of depicting Christ's chest stigma on the right-hand side of his upper torso was an established component of stigmata iconography. Thereafter, this tradition was consistently followed in painted images of stigmatic saints—most notably in representations of St Francis of Assisi. St Catherine of Siena (1357–80) also bore the stigmata, and when her chest stigma was included in her portraits the conventional pictorial tradition continued and artists placed the wound on the right side of her chest. Plautilla Nelli (1524–88), a Dominican prioress and painter in Florence, however, introduced a new iconography. Contrary to all visual precedents, she painted several small works depicting Catherine with a bloody chest stigma on her left-hand side. The suggestion offered here is that Nelli's unorthodox and original iconography was indebted not to the visual tradition but to two near-contemporary textual sources for Catherine's stigmatization. Raymond of Capua's *Legenda maior* and Thommaso Caffarini's *Libellus de supplemento* report Catherine's own account of her imprinting in which she testifies that the ray to her chest came to her left side, the side of her heart.

Moral-Kunst: Darf Kunst moralisch sein?

Urs Giezendanner, *Dienst der Dichtung: Zur Moral der Poetik im Umfeld von Gottscheds Critischer Dichtkunst*

Dichtung funktional als Medium moralischer Erziehung zu konzeptualisieren, gehört zweifelsohne zu den Kernanliegen der deutschen Aufklärungspoetik. So umfassend dieser historisch spezifische Nexus von Literatur und Moral(-didaktik) unter sozialgeschichtlichen sowie kulturtheoretischen Blickwinkeln bisher rekonstruiert wurde, so ungeklärt bleiben nach wie vor viele der allgemeineren ästhetisch-poetologischen Implikationen und Probleme dieses vordergründig harmonischen, tatsächlich aber prekären Zweckbündnisses. So weist dieser Aufsatz am Beispiel von Gottscheds Critischer Dichtkunst und dem Trauerspiel Agis, König zu Sparta eine irreduzible Spannung von dichterischer Fülle und moralischer Komplexitätsreduktion nach, die das Projekt einer literarisch vermittelten Sittenlehre zu einem aporetischen Unterfangen geraten lässt. Denn während sich diese Polarität zwar theoretisch noch – notdürftig – über die Konzepte der anschauenden Erkenntnis und der Exemplarizität vermitteln und in ein Evidenzversprechen umformulieren lässt, offenbart Gottscheds Tragödienschaffen die praktischen Schwierigkeiten einer moralischen Literatur, die ästhetische Komplexität im selben Zug immer schon produzieren und aufheben muss.

Sebastian Tränkle, *Die amoralische Moralität der Kunst Oscar Wildes negativer Perfektionismus*

Gegenwärtig werden häufig politisch-moralische Ansprüche an die Kunst gerichtet. Dieser Aufsatz tritt ihnen unter Verweis auf ihren grundsätzlichen Konflikt mit ästhetischen Ansprüchen entgegen. Anhand von Oscar Wildes ästhetisch-theoretischen Überlegungen entfaltet er die folgende These: Nicht indem Kunst sich an herrschenden Moralvorstellungen ausrichtet, sondern erst vermittelt durch die Amoralität ihrer ästhetischen Form wächst ihr ein sittliches Moment zu. Der erste Teil widmet sich Wildes Verteidigung des Lügens in der Kunst, die auf ein Plädoyer für deren gesellschaftliche Amoralität hinausläuft. Sie wird zugleich als Bedingung einer genuin ästhetischen Moralität verstanden. Der zweite Teil arbeitet die außerästhetischen Bezüge dieser ästhetischen Moralität heraus: die kritischen und die perfektionistischen Implikationen des ästhetischen Lügens. Den ästhetisch orientierten ethischen Perfektionismus Wildes bestimmt der dritte Teil als negativen und hebt ihn vom ästhetischen Selbstoptimierungsimperativ der Gegenwart ab.

Marcus Quent, *Amoral der Form: Zur Moral der zeitgenössischen Kunst*

Der Beitrag untersucht den Zusammenhang von Kunst und Moral ausgehend von zwei Tendenzen der zeitgenössischen Kunst. Beide Tendenzen betreffen den Status der ästhetischen Form und zeigen eine geänderte Stoßrichtung des moralischen Urteils an. Diese Entwicklungen werden im Rückgriff auf die Ästhetische Theorie Theodor W. Adornos beleuchtet, in der das Moralproblem der Kunst als Problem der ästhetischen Form entwickelt wird. Für die Ästhetische Theorie ist ein Gegensatz entscheidend: Adorno begreift die herrschaftliche Arbeit des Formens als Amoral der Kunst, zugleich denkt er das Ideal des Durchgeformten als eine Teilhabe der Kunst an der Moral. Schuld und Schuldlosigkeit sind in der ästhetischen Form ineinander verwoben. Die Kunst artikuliert jedoch zugleich einen ›Einspruch gegen Moral‹, durch den das Verhältnis von Form und Moral als ein Kontinuum der Grausamkeit kenntlich wird. Der Beitrag schließt, indem er dieses dialektische Verhältnis auf die zeitgenössische Kunst zurückbezieht: Wo sich der Formbegriff heute als ausgehöhlt erweist, Universalisierung und Abschaffung des Formbegriffs tendenziell ineinander fallen, wird der grausame Gestus der Kunst unannehmbar. Das Schuldhafte der Form tritt in den Vordergrund.

Marie Rosenkranz, *Konstruktive Zerstörung: Eine Fallstudie zur Performativität kunstaktivistischer Praxis in der Klimakrise*

In Siegen wurde ein Baum gefällt – im Namen der Kunst. Dabei ging es darum, eine klimapolitische Diskussion zu provozieren. Am Beispiel der Kunstaktion Die Antuung des Kollektivs ›Manege‹ untersucht dieser Beitrag, wie mit kunstaktivistischen Praktiken moralische Hybris sichtbar gemacht werden kann und wie die Kunst damit zugleich selbst in ein Feld ethischer Rezeptionsweisen gerät. Auf einer zweiten Ebene wird entlang der Reaktionen auf Die Antuung erörtert, wie kunstaktivistische Praktiken über den Begriff der Moralisierung vonseiten ihrer Kritikerinnen und Kritiker delegitimiert werden. Der Beitrag folgt einem praxistheoretischen Ansatz, der nach dem Charakter und der Performativität kunstaktivistischer Praktiken im klimapolitischen Zusammenhang fragt.

Jennifer Bleek, *Wahrnehmung ≠ Form: Konrad Fiedler und das Prinzip Arabeske*

Ausgehend von Konrad Fiedlers Theorie des menschlichen Sehens gilt dieser Aufsatz dem Unterschied zwischen Wahrnehmung und Form am Beispiel der Arabeske. Um Phänomene der Wirklichkeit genauer zu erfassen und das Sehen selbst zu erhellen, wird hier auf die Strukturierungsfähigkeit der Arabeske

rekurriert. Bei Fiedler ist in diesem Kontext der Begriff der Ausdrucksbewegung zentral. Diese ist in seinen Augen ein kreativer Prozess, in dem die künstlerische Aneignung von Wirklichkeit eine Entwicklung erf ährt. Diese kann sie laut Fiedler nur über die künstlerische Tätigkeit erfahren, die sich aus dem Zusammenspiel von Auge und Hand – visueller Kognition und manueller Fertigkeit – ergibt. Das Resultat ist ein Sichtbares, das anders verfasst ist als die optisch sichtbare Natur. Das künstlerische Werk erlangt über das Spiegeln der Realität hinausgehend einen Grad der Autonomie. Es scheint möglich, Fiedlers Zugang zu Wahrnehmungsvorgängen in der Kunst in die Tradition der Arabeske als Reflexionsform von Wirklichkeit einzuordnen. In Fiedlers Theorie gibt es analoge Ansätze des Denkens.

Kira Meyer, *Die Rolle von Atmosphären in der Naturästhetik*

Atmosphären stellen in der Naturästhetik mittlerweile ein zentrales Konzept dar. Der Beitrag gibt einen Überblick über den gegenwärtigen Stand dieses stetig anwachsenden Forschungsfeldes. Beginnend mit Hermann Schmitz, der den Atmosphären-Begriff in die philosophische Diskussion eingeführt hat, werden die naturästhetischen Ansätze von Gernot Böhme, Martin Seel, Angelika Krebs und Hartmut Rosa vertiefer in den Blick genommen und kritisch analysiert. Weitere Neuentwicklungen wie die Berücksichtigung des Wetters sowie die Rolle von Atmosphären in verwandten Forschungsgebieten wie der Alltagsästhetik und ÖkoÄsthetik werden herausgearbeitet. Vor dem Hintergrund dieses Forschungsüberblickes und der geübten Kritik, unter anderem am Projektionismus der Position von Krebs, ergeben sich drei zentrale Probleme: (1) die Frage nach dem ontologischen Status von Atmosphären, (2) die Aufgabe einer (Neu-)Bestimmung der Ästhetik sowie (3) das Verhältnis von Naturästhetik und Phänomenologie zur Ethik.