

## Newsletter delle riviste di Estetica

n° 7, marzo 2012

### riviste italiane

**Aesthetica Preprint**, 91 (April 2011) – [www.unipa.it/~estetica/\\_home.html](http://www.unipa.it/~estetica/_home.html)

Marcello Ghilardi, *Derrida e la questione dello sguardo*

Abstract: This volume by Marcello Ghilardi (mar\_ghil@hotmail.com) focuses on a careful selection of texts by Jacques Derrida where the French philosopher addresses aesthetic questions. The experiences of sight, touch, proximity, and encounter are connected with and contrasted to those of blindness, distance, and the aporetic quality of all relationships. The conceptual framework that emerges reveals, on the one hand, the link between the aesthetic and ethic dimensions and, on the other, the mutual implications of the empiric and the transcendental, establishing a close dialogue with such thinkers as Aristotle, Merleau-Ponty, Husserl, Heidegger, and Nancy.

This volume also aims to foreground possible "new perspectives" that, starting from Derrida's theoretical suggestions, point to other forms of intelligibility, such as those of Chinese thought. Chinese thought does not represent a way out of Western metaphysics, but rather enables a deconstructive approach to and an alternative perspective on the Western tradition. Language and argumentative form are a far from secondary concern of the present essay. Derrida's style exceeds the limitations of rigidly defined philosophic discourse, in order to articulate an approach that challenges the classic modalities of Western logos. The present volume is divided into three chapters (devoted, respectively, to the relationship between seeing and touching, between sight and blindness, and between the gaze and ethical relationship) where the critical approach constantly engages figures of myth, poetry, and painting, in order to perform that dissemination of meaning that characterizes the contingency, but also the freedom and richness, of human beings.

**Aesthetica Preprint**, 92 (August 2011) – [www.unipa.it/~estetica/\\_home.html](http://www.unipa.it/~estetica/_home.html)

Chiara Cantelli, *L'icona come metafisica concreta: Neoplatonismo e magia nella concezione dell'arte di Pavel Florenskij*

Abstract: The present volume by Chiara Cantelli (chiara.cantelli@tin.it) focuses on Florenskij's theology of the icon, approaching it in ways that differ from the traditional paradigm previously used to interpret it. According to Cantelli, Florenskij's is not a theology of the Invisible, but rather of the absolute Visible.

To demonstrate her thesis, Cantelli draws on some paradigms of the philosophy of art of Arthur C. Danto, whose conception of the work of art seems opposite and specular to that of the Russian philosopher and theologian. According to Danto, the work of art was born when it matured the awareness of its representative nature, when it established between itself and the reality it represents the necessary distance that enabled it to emancipate itself from the magic context in which it was rooted. For Florenskij, on the contrary, the specificity of art resides precisely in its roots, which connoted the relationship between the image and the reality it represents as one of actual, rather than fictional-metaphoric, sameness. The fact that art uprooted itself from that context does not represent an awareness of its own nature, but rather a disavowal of it.

What bears witness to that nature is the icon, which Florenskij approaches as God Himself in His visible presence. Rublev's Trinity exists, therefore God is, Florenskij asserts. God is there, His presence is manifest. Indeed, it is so manifest as to become charged with such sensible evidence as to eliminate all distance between Himself and His image. It is not an image, but God Himself. This is a theology of the visible, then, and it is connected with a Christianity so rooted in the sensible as to become a much more radical form of paganism than the one articulated in Iamblichus and Proclus late Neoplatonism, by which Florenskij's conception of the icon was influenced.

Rita Messori, *Un'etica della parola: tra Ricoeur e Dufrenne*

Abstract: In recent years, contemporary ethics has focused its attention on the importance of "feeling", and more specifically on emotions as structurally intentional experiences that reveal not only the "value" that persons or objects acquire for the subject, but also his/her lifestyle. According to authors like Martha Nussbaum, Iris Murdoch, and Cora Diamond, literature becomes an expression of the nature of emotions and, at the same time, a sort of laboratory, a "virtual space", a staging of the possible. However, the underlying unsolved question concerns the relationship between the modes of feeling, the articulation of meaning, and the practical life of a subject rooted in a pre-reflective dimension.

The present volume by Rita Messori ([r.messori@email.it](mailto:r.messori@email.it)) aims to address this problematic junction by adopting a different approach, one connected with the phenomenological interpretation of language. Both Paul Ricoeur and Mikel Dufrenne (whose poetics are rarely compared) believe that literary language does not only safeguard the dimension of the particular, but that it also enables the articulation of a logos, a qualitatively expressive order that the subject experiences and expresses aesthetically.

The relationship between language and the living world thus acquires a novel centrality and draws attention to the limits, to what is "before" but also "beyond", literary discourse: the rootedness in a pre-reflective dimension (lived as an aesthetic-practical experience) and the actualization of new living possibilities. Ricoeur's and Dufrenne's poetics foreground the "multivalence" of literary language, which is fundamentally imaginative: its ethical valence, in fact, is inseparable from the ontologic, gnoseologic, and aesthetic ones. The imagination links these valences and creates an ever-changing interconnectedness that possesses the peculiarity of holding together various aspects of the human experience and, simultaneously, to reveal its unknown potentialities.

**Aisthesis**, 1/2011 – [www.aisthesisonline.it](http://www.aisthesisonline.it)

*L'estetica all'opera. Focus Genette*

a cura di Filippo Fimiani e Pierre-Henry Frangne

Pierre-Henry Frangne, *Gérard Genette: la philosophie de l'art comme «pratique désespérée»*

Bernard Vouilloux, *Par delà le principe de plaisir esthétique*

Roger Pouivet, *L'ontologie de régime de Gérard Genette*

Filippo Fimiani, *L'art désœuvré, modes d'emploi. Entre esthétique et théorie de la restauration*

Andrew Benjamin, *Endless touching: Herder and sculpture*

Ilya Bernstein, *Did Kant appreciate Hume? Perception and repetition as separate aspects of experience*

Vincenzo Bochicchio, *Criticismo e neuroscienze. Le dottrine dello spazio come pratica di cosmopolitismo fra le "due culture"*

Chiara Cantelli, *Per una archeologia degli indiscernibili. Danto e i Libri Carolini*

**Aisthesis**, 2/2011 – [www.aisthesisonline.it](http://www.aisthesisonline.it)

*Etichettare / descrivere / mostrare*

a cura di Filippo Fimiani e Pietro Kobau

Jerrold Levinson, *Titoli*

Bernard Sève, *Bords de l'œuvre musicale*

Filippo Focosi, *Ragioni e vantaggi del classificare la musica*

Alberto Voltolini, *A che titolo titoliamo le immagini?*

Giulia Alberti, *Etichette e routine artistica*

Pietro Kobau, *Dalle marche alle etichette*

Jean-Pierre Cometti, *La fabrique de l'art*

Isabelle Thomas-Fogiel, *The call in the thought of Lévinas, Marion and Chrétien*

Filippo Fimiani, *Cose debitorici. Credenze, atmosfere, arte*

Bertrand Rougé, «*La (per così dire) energia delle figure*»

Leardo Botti, *Rappresentare e immaginare*

Michel Deguy, *Le cas K. Königsberg, Kant, Kaliningrad... K, ou la métamorphose!*

#### Miscellanea

Jean-Marie Klinkenberg, *A quelles conditions peut-on parler de négation dans l'image?*

Micla Petrelli, *Lo sguardo e la parola. La percezione estetica di forme visive e verbali*

Andrea Olivieri, "Imagination" e "moral sense": un contributo alla teoria dell'immaginazione in Shaftesbury

Alessandro Ottaviani, *La forma come esperimento o come destino*

**Chiasmi**, 13 (2012) – [filosofia.dipafilo.unimi.it/~chiasmi/](http://filosofia.dipafilo.unimi.it/~chiasmi/)

*Merleau-Ponty cinquante ans après sa mort / Merleau-Ponty Fifty Years after his Death / Merleau-Ponty A cinquantanni dalla morte*

Stephen A. Noble (McGill University & Social Sciences And Humanities Research Council Of Canada), *Maurice Merleau-Ponty, ou Le Parcours D'un Philosophe. Éléments Pour Une Biographie Intellectuelle; Maurice Merleau-Ponty, Or The Pathway Of Philosophy. Desiderata For An Intellectual Biography; Maurice Merleau-Ponty, o il percorso di un filosofo. Elementi per una biografia intellettuale*

Claudio Rozzoni (Borsista Post-Doc Fondazione Fili Confalonieri, Presso L'università Degli Studi Di Milano, Italia), *Une courte note sur Le Pli. « Une Histoire comme celle de Merleau-Ponty »; A Short Note On The Fold. «A Story Like Merleau-Ponty's»; Breve Nota Sulla Piegatura. « Una Storia come quella di Merleau-Ponty »*

Gilles Deleuze, *Un inédit : Cours Vincennes - Saint Denis (20/01/1987); An Unpublished Text : Course Vincennes - Saint Denis (20/01/1987); Un Inedito: Corso Vincennes - Saint Denis (20/01/1987)*

Pierre Rodrigo (Université de Bourgogne, Dijon, France), « *Chair* » et « *Figure* » chez Merleau-Ponty Et Deleuze

Dorothea Olkowski (University Of Colorado, Colorado Springs, U.S.A.), *Philosophy Of Structure, Philosophy Of Event: Deleuze's Critique Of Phenomenology*

Claudio Rozzoni (Borsista Post-Doc Fondazione F.Lli Confalonieri, Presso L'università Degli Studi Di Milano, Italia), *Lo spazio estetico. Il «rovesciamento del cartesianismo» In Deleuze e Merleau-Ponty*

Judith Michalet (Université Paris-8 - Vincennes-Saint-Denis, France), *La chair comme « plissement du dehors ». La lecture deleuzienne Du Dernier Merleau-Ponty*

David Scott (Coppin State University, Silver Spring, U.S.A.), *Merleau-Ponty and Deleuze Ask «What Is Philosophy?» - The Naïveté Of Thought And The Innocence Of The Question*

Marta Nijhuis (Università Degli Studi Di Milano, Italia), *Specchio, specchio delle mie brame. Sulla soglia della reversibilità, l'ardore libidico delle immagini*

Pierre Montebello (Université Toulouse-II, France), *Deleuze, une anti-phénoménologie ?*

Judith Wambacq (Ghent University, Belgium), *Depth And Time In Merleau-Ponty And Deleuze*

Paolo Godani (Università Degli Studi Di Pisa, Italia), *Variazioni sul sorvolo. Ruyer, Merleau-Ponty, Deleuze e lo statuto della forma*

Daniel W. Smith (Purdue University, U.S.A.), *Logic And Existence: Deleuze On The «Conditions Of The Real»*

Isabelle Thomas-Fogiel (Université Paris-I, France), *Merleau-Ponty : de la perspective au chiasme, la rigueur epistemique d'une analogie*

Frank Chouraqui (The United Nations International School, New York, U.S.A.), *Temporal Thickness in Merleau-Ponty's Notes of May 1959*

Irene Pinto Pardelha (Universidade De Evora, Portugal / Université De Liège, Belgique), *La magie emotionnelle. Aperçu d'une phénoménologie des émotions chez Merleau-Ponty*

Stella Maranesi (Università Degli Studi Di Milano, Italia), *Merleau-Ponty, Varela, Nagarjuna. Una triangolazione possibile*

Danilo Saretta Verissimo (Université De Sao Paulo, Brésil / Université Lyon-3, France), *Position et critique de la fonction symbolique dans les premiers travaux de Merleau-Ponty*

Guillaume Carron (Université Jean-Moulin, Lyon-3, France), *De l'expérience al'« événement » : les enjeux de la pensée d'un « symbolisme originaire »*

Cameron O'mara (Penn State University, U.S.A.), *Revolution By Other Means. Feminist Politics As Reinstitution In Merleau-Ponty's Thought*

Annabelle Dufourcq (Université Paris-I, France), *Nietzsche et Merleau-Ponty : profondeur des images et pensées de l'eternel retour*

**Engramma**, 92 (agosto 2011) – [www.engramma.it/](http://www.engramma.it/)

*Fortuna nel Rinascimento. Una lettura di Tavola 48 del Bilderatlas Mnemosyne* – a cura del seminario ClassicA

Silvia Urbini, *Abracadabra. Una lettura di tavola 23a di Mnemosyne*

Alice Barale, *Prometeo di bolina con un regesto di testi inediti e rari dal Warburg Institute Archive sul tema della Fortuna* a cura di Alice Barale e Laura Squillaro

Robert S. C. Gordon, *Modern Luck and the Survivor*

Antonella Sbrilli, *Tre puntate su Fortuna. Ventagli, libri-oracolo e web*

*Dettagli per l'orecchio. Una composizione dedicata ad Aby Warburg* – intervista con il compositore Giovanni Verrando a cura di Antonella Sbrilli

Enea Silvio Piccolomini, *Somnium de Fortuna*. Lettera a Procopio di Rabstein, 6 giugno 1444

Niccolò Machiavelli, *Dell'Occasione e Di Fortuna da I Capitoli*

**Engramma**, 93 (settembre-ottobre 2011) – [www.engramma.it/](http://www.engramma.it/)

### *Esercizi di iconologia*

Emma Filipponi, Sara Agnoletto, *La Fortuna come Giustizia: la Calunnia di Apelle nelle Immagini di Vincenzo Cartari*

Guido Pelizzari, *Il ciclo di affreschi di Palazzo Berlandis a Capriolo: una lettura iconologica e un'ipotesi di attribuzione*

Michela Santoro, *Passeggiate ateniesi di primo Novecento dello studente d'Accademia Giorgio de Chirico*

Kalle O. Lundahl, *Emilio Isgrò. L'arte di non cancellare le parole greche*

**Engramma**, 96 (gennaio-febbraio 2012) – [www.engramma.it/](http://www.engramma.it/)

### *Architettura e Archeologia* – a cura di Olivia Sara Carli e Marco Paronuzzi

Vincenzo Latina, *Costruire con i vuoti. Il padiglione d'accesso agli scavi dell'Artemision a Siracusa*

Mauro Marzo, *Schizzi e rovine. Relazioni tra cose nascenti e cose in via di estinzione nella didattica di Francesco Venezia*

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Marco Paronuzzi, *La statua di Alessandro a Skopje. Intervista alla Fonderia Artistica Guastini*

**Fata Morgana**, 13 – [fatamorgana.unical.it/FATA.htm](http://fatamorgana.unical.it/FATA.htm)

### *Potenza*

*Il femminile o della potenza creativa del cinema. Conversazione con Marco Bellocchio* – a cura di Daniele Dottorini e Bruno Roberti

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Paolo B. Vernaglione, *Singularità, potenza, comune*

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Giacomo Daniele Fragapane, *Su alcuni paradossi del "soggettivo" in fotografia*

Alessia Cervini, *La potenza del femminile nel cinema di Bellocchio*

Daniele Dottorini, *Il fascismo e il desiderio delle immagini*

Benjamin Noys, *Agamben: filmare la vita, profanare l'immagine*

Marco Grosoli, *"Si può essere Medea. Ma si può anche non essere Medea". Médée Miracle di Tonino De Bernardi*

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Ada Biafore, *Il potenziale interdetto: Echi da un regno oscuro*  
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Miriam Visalli, *La differenza eclissa la norma*  
Valeria Costanza D'Agata, *Al limite dell'animale*  
Felice Cimatti, «Quando entra in scena l'animale». *Perché l'animalità, e proprio ora?*  
Massimo Fusillo, *Metamorfosi e animalità: La mosca di Cronenberg*  
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Silvia Vincis, *Tra uomo e animale: Grizzly Man di Herzog*  
Diego Mondella, *L'animale paranoide: My son, my son, what have ye done*

**Itinera**, 2 (2011) – [riviste.unimi.it/index.php/itinera/](http://riviste.unimi.it/index.php/itinera/)

Miryam Giargia, *Conchiglie, orologi e insetti: gli infiniti di Rousseau*

Eva Oggionni, *L'infinito morale in Kant: overridingness, adiaphora e questioni casuistiche*

Miriam Muccione, *L'espressione dell'infinito nell'arte giapponese*

Matteo Andreozzi, *Eterno, infinito e innumerabile nel pensiero di Baruch Spinoza*

Maria Luisa Bonometti, *La rielaborazione del sublime kantiano in Lyotard: apertura di un problema di fruizione*

Michela Ferri, *L'"infinito" nella riflessione di Edmund Burke*

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Claudio Rozzoni, *Il riso di Molière. Teatro e impersonalità*

Miryam Giargia, *La poesia di Rousseau*

Viviana Fortunato, *Real Maravilloso e realismo magico nel teatro latino-americano*

**Rivista di estetica**, n.s., 47, 2 (2011) – [www.labont.it/estetica/](http://www.labont.it/estetica/)

*Disegno* – a cura di Roberto Casati

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Patrick Maynard, *What drawing draws on: the relevance of current vision research*

John M. Kennedy and Sherief Hammad, *Foldout includes foreshortening in drawings by a blind man*

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Giuseppe Di Napoli, *Che cos'è un disegno e perché si disegna*

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Manlio Brusatin, *Disegno assistito e realtà renderizzata. Un bozzetto*

Edoardo Fugali, *Husserl e Searle su intenzionalità e coscienza: la fenomenologia è veramente un'illusione?*

Barbara Giolito, *La sindrome del sosia: una conferma alla categorizzazione non concettuale*

Francesco Martinello, *Lo spazio e il corpo nel saggio kantiano del 1768*

Ernesto Napoli, *Reference fixing and the stiffness of reference. Or three (would be) puzzles concerning names*

Luigi Russo, *Neoestetica: un archetipo disciplinare*

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- Ivana Bianchi, *Guardare (e vedere) allo specchio*
- Renzo Canestrari, *Arte e psicologia: riflessioni sull'itinerario artistico di Federico Fellini, creatività e passaggio all'età di mezzo*
- Gillo Dorfles, *Lucia Pizzo Russo: dalla Gestalt all'empatia*
- Maurizio Ferraris, *Nuovo realismo*
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- Luca Taddio, *Fare cose con i fenomeni. Immagini e percezione: Magritte e la natura delle rappresentazioni pittoriche*
- Salvatore Tedesco, *Herder e la questione dell'Einfühlung. Estetica e teoria della conoscenza fra Mitfühlen e Familiengefühl*
- Ian Verstegen, *Come dire oggettivamente che la prospettiva è relativa*
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- Delfo Cecchi, *La scena del senso. A partire da Wittgenstein e Derrida di Nicola Perullo*

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- Luca Mori, *Le origini di Homo e le origini dell'esperienza estetica*
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- Dino Formaggio, *Incisioni rupestri e dialettica della coscienza*
- Emilio Garroni, *Breve nota in margine all'arte rupestre*

**Tecla**, 4 (dicembre 2011) – [http://www.unipa.it/tecla/rivista/3\\_rivista.php](http://www.unipa.it/tecla/rivista/3_rivista.php)

Stefano Colonna, *"Ne quid nimis": un emblema umanistico da Achille Bocchi ad Alberto III Pio da Carpi*

Edoardo Dotto, *La regola dello sguardo. La critica di Giuseppe Damiani Almeyda al libro dei cinque ordini di architettura di Vignola*

Giuseppe Pucci, *Winckelmann e il Sublime*

Gabriele Scaramuzza, *Processo a Praga. La città, il testimone, la legge*

Alexander Auf Der Heyde, *"si dica quel che si vuole, Raffaello c'entrato di certo": il cenacolo di S. Onofrio, un cantiere per la connaissance ottocentesca*

Stefano Valeri, *Storia e Arte, Forma e Colore nel primo insegnamento di Lionello Venturi*

Michele Dantini, *"Per una critica acritica". Inchiesta sulla critica d'arte in Italia, "Nac" 1970-1971*

Clarissa Ricci, *The posthumous attitude of the contemporary monuments*

**trópos**, 4, 1 (2011) – Aracne editrice

Federico Vercellone, *Introduzione*

Félix Duque, *"Apocalypse now"? Né ora né mai. Pensare la postmodernità infinita*

Roberto Salizzoni, *Il terrore dell'ambivalenza*

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Gianluca Cuzzo, *Civiltà e spazzatura. Il nesso ambiguo terrore-rifiuti*

Alessandro Giovanni Bertinetto, *Arte e terrore. La filosofia dell'arte di Félix Duque e il jazz*

Marco Ravera, *Arte, terrore, apocalisse. Un esempio musicale*

Gianluca Garelli, *Il "sapere assoluto" e un versetto di Marco (ora e per sempre, "Offenbarung")*

Giuseppe Galanzino, *Il contributo di Johannes Lohmann alla trasformazione semiotica del kantismo*

Rita Šerpytytė, *Trasformazione di un'immagine. L'arte tra religione e secolarizzazione*

Lorenzo Sieve, *Costruzione e decostruzione del sé tra Michel Foucault e Jean-Luc Nancy*

**riviste straniere**

**American Society for Aesthetics Graduate E-journal**, 4, 1 (Fall 2011 – Winter 2012) – [www.asage.org/index.php/ASAGE](http://www.asage.org/index.php/ASAGE)

Martyn Amugen, *Humanization of Christian Sacred Art and its Erosion as a Vehicle of Contemplative Intellection*

Daniel Cole, *The Mathematical and Temporal Basis of Judgments of the Sublime*

Geert Gooskens, *Can Digital Pictures Qualify as Photographs?*

**Boletín de Estética**, 17 (agosto 2011) – [www.boletindeestetica.com.ar/](http://www.boletindeestetica.com.ar/)

Kathrin H. Rosenfield, *"La estética hegeliana: impases y perspectivas"*

Daniel Lesmes, *"La vida en juego: estética e historia en Walter Benjamin"*

**British Journal of Aesthetics**, 51, 3 (July 2011) – [bjaesthetics.oxfordjournals.org/](http://bjaesthetics.oxfordjournals.org/)

James Grant, *Metaphor and Criticism* (BSA Prize Essay, 2010)

Amyas Merivale, *Mixed Feelings, Mixed Metaphors: Hume On Tragic Pleasure*

Dan Cavedon-Taylor, *The Space of Seeing-In*

Mikael Pettersson, *Seeing What Is Not There: Pictorial Experience, Imagination and Non-localization*

Robert Stecker, *Should We Still Care about the Paradox of Fiction?*

Roger Scruton, *A Bit of Help from Wittgenstein*

Alicia Lubowski-Jahn, *A Comparative Analysis of the Landscape Aesthetics of Alexander von Humboldt and John Ruskin*

**British Journal of Aesthetics**, 51, 4 (October 2011) – [bjaesthetics.oxfordjournals.org/](http://bjaesthetics.oxfordjournals.org/)

Richard Shusterman, *The Pragmatist Aesthetics of William James*

Jason Gaiger, *Participatory Imagining and the Explanation of Living-Presence Response*

Christopher Bartel, *Music Without Metaphysics?*

Ted Nannicelli, *Instructions and Artworks: Musical Scores, Theatrical Scripts, Architectural Plans, and Screenplays*

Keren Gorodeisky, *A Tale of Two Faculties*

Kevin Melchionne, *Aesthetic Experience in Everyday Life: A Reply to Dowling*

**British Journal of Aesthetics**, 52, 1 (January 2012) – [bj.aesthetics.oxfordjournals.org/](http://bj.aesthetics.oxfordjournals.org/)

Ivan Gaskell, *Spilt Ink: Aesthetic Globalization and Contemporary Chinese Art*

Sandra Shapshay, *The Problem with the Problem of Tragedy: Schopenhauer's Solution Revisited*

Katherine J. Thomson-Jones, *Narration in Motion*

Henry John Pratt, *Categories and Comparisons of Artworks*

Peter Kivy, *What Really Happened in the Eighteenth Century: The 'Modern System' Re-examined (Again)*

Julian Dodd, *Defending the Discovery Model in the Ontology of Art: A Reply to Amie Thomasson on the Qua Problem*

Andrew Kania, *In Defence of Higher-Order Musical Ontology: A Reply to Lee B. Brown*

Lee B. Brown, *Further Doubts about Higher-Order Ontology: Reply to Andrew Kania*

**Contemporary Aesthetics**, 10 (2012) – [www.contempaesthetics.org/index.html](http://www.contempaesthetics.org/index.html)

Falk Heinrich, *Flesh as Communication – Body Art and Body Theory*

On the last pages of *The Visible and the Invisible*, Merleau-Ponty investigates "the bond between flesh and idea, and the internal armature which [it] manifests and which it conceals." Flesh and idea are intertwined in that the body reflects on itself in the act of perception and, one could add, action. A correlative bond lies in communication theory as the operational difference between ego and alter-ego. This article investigates the non-semiotic intertwinement of 'flesh' in art perception and theory based on communication theory in performance art (body art). The thesis is that 'flesh' in performance art is presented as absolute presence, but flesh can only be perceived through a reflective bearing.

Rafe McGregor, *The Problem of Cinematic Imagination*

The purpose of this paper is two-fold: to identify the problem of cinematic imagination, and then to propose a satisfactory solution. In part one I analyze the respective claims of Dominic McIver Lopes and Roger Scruton, both of whom question the scope of imagination in film, when compared to other art forms, on the basis of its perceptual character. In order to address these concerns I develop a hybrid of Gregory Currie's model of cinematic imagination and Kendall Walton's theory of make-believe in section two. Section three offers a reply to Lopes and Scruton, examining the problem in terms of the tension between the normativity of films as props and the employment of the creative imagination by audiences. I conclude with a solution that admits of two incompatible conceptions of cinematic imagination.

**Critical Inquiry**, 38/2 (Winter 2012) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

W.J.T. Mitchell, *Poetic Justice: 9-11 to Now*

Elias Khoury, *Rethinking the Nakba*

Meir Wigoder, *The Acrobatic Gaze and the Pensive Image in Palestinian Morgue Photography*

Gavin Arnall, Laura Gandolfi, Enea Zaramella, Jacques Rancière, *Aesthetics and Politics Revisited: An Interview with Jacques Rancière*

Richard Moran, *Kant, Proust, and the Appeal of Beauty*

Adélékè Adéèó, *From Orality to Visuality: Panegyric and Photography in Contemporary Lagos, Nigeria*

Alain Badiou, *Critical Response I: To Preface the Response to the 'Criticisms' of Ricardo Nirenberg and David Nirenberg*

A. J. Bartlett, Justin Clemens, *Critical Response II: Neither Nor*  
By Ricardo L. Nirenberg, David Nirenberg, *Critical Response III: Reply to Badiou, Bartlett, and Clemens*  
Paul Bloom, *Critical Response I: Who Cares about the Evolution of Stories?*  
Brian Boyd, *Critical Response II: For Evocriticism: Minds Shaped to Be Reshaped*  
Joseph Carroll, *Critical Response III: An Open Letter to Jonathan Kramnick*  
Vanessa L. Ryan, *Critical Response IV: Living in Duplicate: Victorian Science and Literature Today*  
G. Gabrielle Starr, *Critical Response V: Evolved Reading and the Science(s) of Literary Study: A Response to Jonathan Kramnick*  
Blakey Vermeule, *Wit and Poetry and Pope, or The Handicap Principle*  
Jonathan Kramnick, *Literary Studies and Science: A Reply to My Critics*

**Critique**, 773 (octobre 2011) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

Esteban Buch, *Philosophies de la radio par gros temps*  
Camille Renard, *Demain est une autre nuit*  
Marielle Macé, *La bande-son de l'existence*  
Umberto Eco, *De la radio à L'Œuvre ouverte*  
Peter Szendy, *Effictivement. Entretien réalisé par Élie During et Marielle Macé*  
Francis Marmande, *Une anthropologie du jazz*  
Elsa Boyer, *Le jeu vidéo, du tribunal à l'exposition*  
Fabrice Colonna, *L'esprit de Bergson*

**Critique**, 774 (novembre 2011) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

Christian Biet, *Naissances de la mise en scène*  
Tiphaine Karsenti, *Le théâtre est-il toujours un art « vivant » ?*  
Thomas Pavel, *L'unité du monde dans le théâtre de Claudel*  
Elena Galtsova, *Objets non identifiés. La dramaturgie française contemporaine en Russie*  
Jacques Lassalle, *Un théâtre sans théâtralisme. Entretien réalisé par Christian Biet et Yves Hersant*  
Blanche Cerquiglini, *La matière Genet*  
Maxime Decout, *Hélène Cixous et les lettres volées*  
Frédéric Keck, *L'anthropologie intensifiée par la métaphysique*

**Critique**, 778 (mars 2012) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

Laurent Jenny, *De qui Bakhtine est-il le nom ?*

Mathilde Labbé, *La littérature entre indignation et indignité nationale*

Andrei Minzétanu, *La naissance des idées littéraires*

Jean-Louis Jeannelle, *La critique génétique existe-t-elle ?*

Gérard Genette, « *Le mot qui fait le pont, c'est la désinvolture* » - entretien réalisé par Antoine Compagnon et Philippe Roger, assistés de Sabrina Valy

Françoise Balibar, *Prédire n'est pas expliquer*

Philippe Berthier, *Le guerrier « dessaisonné »*

Patrick Rödel, *Spinoza et l'amour*

Patrizia Lombardo, « *Crispé comme un extravagant* » : *Shame de Steve McQueen*

**Estetika, The central european Journal of Aesthetics**, 2 (2011) – [aesthetics.ff.cuni.cz/](http://aesthetics.ff.cuni.cz/)

Camilla Flodin, *Of Mice and Men: Adorno on Art and the Suffering of Animals*

Theodor W. Adorno's criticism of human beings' domination of nature is a familiar topic to Adorno scholars. Its connection to the central relationship between art and nature in his aesthetics has, however, been less analysed. In the following paper, I claim that Adorno's discussion of art's truth content (Wahrheitsgehalt) is to be understood as art's ability to give voice to nature (both human and non-human) since it has been subjugated by the growth of civilization. I focus on repressed non-human nature and examine Adorno's interpretation of Eduard Mörike's poem 'Mausfallen-Sprüchlein' (Mousetrap rhyme). By giving voice to the repressed animal, Mörike's poem manages to point towards the possibility of a changed relationship between mice and men, between nature and humanity, which is necessary in order to achieve reconciliation amongst humans as well.

Martin Kaplický, *Aesthetics in the Philosophy of Alfred North Whitehead*

Alfred North Whitehead published no book or article strictly on aesthetics. Nonetheless, in his philosophical writings he mentions several times that aesthetic experience is the key to his metaphysics. In fundamental places of his philosophical system, moreover, he uses expressions like 'aesthetic experience', 'aesthetic fact', 'aesthetic unity', and 'aesthetic order'. These expressions do not, however, refer to human conscious experience alone, but to all entities of the universe. That has led some scholars to the conviction that these terms are used in a purely technical sense and therefore do not refer to the sphere of aesthetics. The author of the current article seeks to demonstrate that these terms do refer to the sphere of aesthetics. The argument set out here consists in three steps. In the first, the author presents Whitehead's philosophical method of imaginative generalization. In the second step, the author presents the fundamental ontological unit (the actual occasion) of Whitehead's philosophy, and points out that Whitehead describes it using aesthetic terms that are employed in a broad sense. In the third step the author presents Whitehead's view of aesthetic understanding. At the end of the article, it is demonstrated that although Whitehead did not develop his analysis of aesthetic understanding into a consistent theory, it forms the background to all his metaphysical books.

Ota Gál, *Unitas Multiplex as the Basis of Plotinus' Conception of Beauty*

The essay first succinctly points out shortcomings in previous interpretations of Plotinus' notion of beauty. Beauty is to be connected primarily with Intellect, which is to be understood as a special unity in diversity. The section of the essay devoted to aesthetics is therefore preceded by a short analysis of Intellect's unity and diversity. The hypothesis about the primary relation of beauty to the Intellect is then corroborated by a reading of Ennead V.8 and further developed. The emphasis is on three basic aspects of beauty: its being a unity of a mixture whose character is shared by all ontological levels; its function of referring to what is above it; and its fundamental accessibility. Though Plotinus opposes the Stoic notion of beauty as symmetry and stresses beauty's simplicity, it follows for him that beauty has the character of unitas multiplex, albeit a special one.

Zofia Rosińska, *Leopold Blaustein: Imaginary Representations, A Study on the Border of Psychology and Aesthetics; The Role of Perception in Aesthetic Experience*

The introduction to Leopold Blaustein's (1905–1944) two essays in this issue of Estetika contains a general biographical note about the author and his philosophical affiliations, as well as a brief description of his particular interests within philosophical aesthetics. Blaustein's method of philosophical inquiry is described as analytical phenomenology. Three interconnected fields of aesthetics in Blaustein's works are

emphasized: the theory of aesthetic perception, the theory of attitudes (towards the imaginary world and the reproduced one) and the theory of representation, especially the imaginary representation crucial for aesthetic perception. Blaustein's theory of perception and aesthetic experience is discussed in greater detail in the introduction as well as represented by the essay 'The Role of Perception in Aesthetic Experience'. His theory of imaginary representation is exemplified by a selection from his important book *Przedstawienia imaginatywne* (Imaginary representations, 1930). The introduction ends with an account of the idea of 'experiential unity of a higher order', which for Blaustein serves as the condition for the possibility of aesthetic experience and constitutes an important background for an understanding of Blaustein's aesthetics.

**Figures de l'Art**, 20 – [pagesperso-orange.fr/marincazaou/esthetique/](http://pagesperso-orange.fr/marincazaou/esthetique/)

Bernard Lafargue, *Le Syndrome de Venise, Urbi et Orbi*

Louise Poissant, *Construire ou déconstruire*

Sandra Métaux, *L'Italie (de Berlusconi et du pape) à l'épreuve du Futurisme (de Marinetti et de Mussolini)*

Didier Valhère, *L'enfer du paradis selon Nathalie Djurberg*

Christophe Puyou, *Que faire du sang versé de manière immonde ?*

Annabelle Munoz-Rio et Bernard Lafargue, *Une yourte de vieilles femmes soufflées par le vent: le pavillon japonais de Miwa Yanagi*

Hélène Sirven, *Les jardins topologiques de Bruce Nauman : chambres avec vues en sept jours*

Evelyne Toussaint, *La déterritorialisation selon Pascale Marthine Tayou*

Sylviane Leprun, *Contes ordinaires de l'urbanité africaine selon Esther Mahlangu, Calixte Dakpogan, Yinka Shonibare, Pascale Marthine Tayou, Jean-Baptiste Nguetchopa et Romuald Hazoumé*

Bernard Lafargue, *Un monde de migrateurs impénitents*

Paul Ardenne, *La biennale d'art contemporain : un événement culturel de moins en moins culturel, et de moins en moins événementiel*

Christian Ruby, *Le public n'est pas coupable*

Marie-Dominique Popelard, *Un Goodman pluraliste et maniériste à la biennale de Venise 2009?*

Sylvie Castets, *Biennale de Venise 2009 : (encore) une occasion d'aller voir ailleurs*

Jeanette Zwingenberger, *Le Biotope, une nouvelle manière de faire des mondes, entre culture et nature*

Ronald Shusterman, *Syndromes du quotidien et du cosmologique*

Nicolas Nercam, « *Construire des mondes* »... sans notice, ni mode d'emploi. (Essais sur les nouveaux rapports entre art et politique)

Corinne Rondeau, *Making worlds : misunderstanding words*

Jean-Pierre Cometti, *La fabrique des mondes : making ou storing ?*

**Image & Narrative**, Vol 13, No 1 (2012) – [www.imageandnarrative.be/](http://www.imageandnarrative.be/)

Morena Corradi, *Staging the Uncanny: Phantasmagoria in Post-Unification Italy*

Tan Wälchli, *Freud and Hoffmann, once again*

Christine Blättler, *Phantasmagoria: A Profane Phenomenon as a Critical Alternative to the Fetish*

Vita Zilburg, *Engführung as a Case Study of Paul Celan's Poetics of the Uncanny*

Claudia Peppel, *Impassively true to life*

Michaela Wunsch, *Medial Techniques of the Uncanny and Anxiety*

Maarten Coëgnarts, Peter Kravanja, *From Thought to Modality: A Theoretical Framework for Analysing Structural-Conceptual Metaphors and Image Metaphors in Film*

**Images Re-Vues**, 9/2011 – [imagesrevues.revues.org/](http://imagesrevues.revues.org/)

#### *Parenté en images*

Chloé Maillet, *La parenté comme méthode (des portraits de famille à la génération artistique)*

Thomas Golsenne, *Génération Crivelli*

Mario Lentano, *La tache d'Auguste. Signes de la parenté et parenté par les signes dans la culture gréco-romaine*

Nadia Fartas, *Temps de la transmission, écarts de la familiarité. Interview de Anri Sala*

Aurélie Damet, « *L'infamille* ». *Les violences familiales sur la céramique classique entre monstration et occultation*

Salvatore D'Onofrio, *La Vierge sans âge. Mythes et rites, images et parentés*

Pierre-Olivier Dittmar, *Chloé Maillet et Astrée Questiaux, La chèvre ou la femme. Parentés de lait entre animaux et humains au Moyen Âge*

Jérôme Baschet, *Jeux de pères. La conversion de paternité dans quelques images médiévales*

Giovanni Careri, *Les ancêtres du Christ. Chrétiens et Juifs dans la Chapelle Sixtine*

**Journal of Aesthetics and Art Criticism**, 69, 4 (Fall 2011) – [www.temple.edu/jaac/](http://www.temple.edu/jaac/)

K. E. Gover, *Artistic Freedom and Moral Rights in Contemporary Art. The Mass MoCA Controversy*

Peter Kivy, *Paraphrasing Poetry (for Profit and Pleasure)*

Johan de Smedt and Helen de Cruz, *A Cognitive Approach to the Earliest Art*

Andrew Kania, *All Play and No Work: An Ontology of Jazz*

Ted Nannicelli, *Why Can't Screenplays Be Artworks?*

**Journal of Art Historiography**, 5 (December 2011) – [www.gla.ac.uk/arthistoriography](http://www.gla.ac.uk/arthistoriography)

Anthony Auerbach, *The Theoretical Eye*

Karen C. Britt, *These stones still speak: the progress of research on late Roman and early Byzantine mosaic pavements in the Eastern Mediterranean*

Eliana Carrara, *Giovanni Battista Adriani and the drafting of the second edition of the Vite: the unpublished manuscript of the Lettera a Messer Giorgio Vasari in the Archivio Borromeo (Stresa, Italy)*

A.A. Donohue, *New looks at old books: Emanuel Löwy, Die Naturwiedergabe in der älteren griechischen Kunst*

Maia Wellington Gahtan, *Epitaphs in Giorgio Vasari's Lives*

Eric Garberson, *Art history in the university: Toelken – Hotho – Kugler*

Darrell J. Rohl, *The chorographic tradition and seventeenth- and eighteenth-century Scottish antiquaries*

Nathan J. Timpano, *The dialectics of vision: Oskar Kokoschka and the historiography of expressionistic sight*

Ian Verstegen, *Vasari's progressive (but non-historicist) Renaissance*

*Papers from the colloquium "I saperi di Ernst Gombrich: Teoria del visibile e analisi dell'arte", Venice, March 2009 organised by Paolo Fabbri and Tiziana Migliore*

Preface, Paolo Fabbri and Tiziana Migliore, *Ernst Gombrich on the knowledge, theory and analysis of art*

Giuseppe Barbieri, *The criterion of simplicity in interpretation*

Omar Calabrese, *The bridge: suggestions about the meaning of a pictorial motif*

Lucia Corrain, *Beyond the cloud. Gombrich and the blindness of Orion*

Paolo Fabbri, *Beyond Gombrich: the recrudescence of visual semiotics*

Stefano Ferrari, *Gombrich, Art and Psychoanalysis*

Patrizia Magli, *How things look. The "Physiognomic Illusion"*

Katia Mazzucco, *The work of Ernst H. Gombrich on the Aby M. Warburg fragments*

Tiziana Migliore, *Discovery or invention? The difference between art and communication according to Ernst Gombrich*

Richard Woodfield, *Ernst Gombrich: Iconology and the "linguistics of the image"*

*Papers from a colloquium dedicated to the work of Fritz Saxl, marking the sixtieth anniversary of his death, organized by Claudia Wedepohl and held at The Warburg Institute on 13th June 2008.*

Rembrandt Duits, *Reading the Stars of the Renaissance. Fritz Saxl and Astrology*

Karin Hellwig, *Saxl's approach to Spanish art: Velázquez and El Greco*

Dorothea McEwan, *Saxl and Boll*

*Papers from the conference "Reconsidering the Historiography of the Historical Avant-Garde(s)", co-organized by Michelle Jubin and Sam Sadow, students on the PhD program in Art History at the CUNY Graduate Center, New York, April 2011.*

Lori Cole, *What is the avant-garde? The questionnaire as historiography*

Pierluigi Serraino, *[A]rchitecture + [P]hotography + [A]rchive: the APA factor in the construction of historiography*

*Papers from the colloquium "Constructing the Discipline: Art History in the UK" held in Glasgow in November 2010*

Hilary Macartney, *Experiments in photography as the tool of art history, no. 1: William Stirling's Annals of the Artists of Spain (1848)*

Katia Mazzucco, *1941 English Art and the Mediterranean. A photographic exhibition by the Warburg Institute in London*

Christoph Schnoor, *Colin Rowe: Space as well-composed illusion*

Florian Urban, *Built historiography in Glasgow's New Gorbals – the Crown Street Regeneration Project*

Beth Williamson, *Art history in the art school: the critical historians of Camberwell*

**Journal of Visual Culture**, 10, 3 (2011) – [vcu.sagepub.com](http://vcu.sagepub.com)

Vilém Flusser (Translation and Introduction by Nancy Ann Roth), *The Gesture of Photographing*

Jacques Rancière, *Re-visions: Remarks on the Love of Cinema: An Interview by Oliver Davis*

Lynda Nead, *Stilling the Punch: Boxing, Violence and the Photographic Image*

Vikki Bell, *Contemporary Art and Transitional Justice in Northern Ireland: The Consolation of Form*

John Lechte, *Some Fallacies and Truths Concerning the Image in Old and New Media*

Mieke Bal, *Losing It: Politics of the Other (Medium)*

Scott Loren and Jörg Metelmann, *What's the Matter: Race as Res*

W.J.T. Mitchell, *Playing the Race Card with Lacan*

**Nouvelle revue d'esthétique**, 7 (2011) –  
[www.puf.com/wiki/Nouvelle\\_revue\\_d%27esth%C3%A9tique](http://www.puf.com/wiki/Nouvelle_revue_d%27esth%C3%A9tique)

*(In)Actualité de la peinture*

Leszek Brogowski, Christophe Viart, *Présentation, image ou histoire : les doutes hyperboliques de la peinture*

Patrick Vauday, *La peinture ne revient pas, elle devient*

François Perrodin, *Sur quelques spécificités de la distanciation dans l'objet pictural*

Olivier Gourvil, *Peinture, réseaux, terriers*

Antoine Perrot, *Faire du visible une pratique*

Christophe Viart, *Avant et après : peindre en deux temps*

Pierre-Damien Huyghe, *Peindre comme un appareil*

Laurence Corbel, *Mel Bochner : la peinture sous tension*

Laurent Buffet, *Autopiction : Où va la peinture de Laurent Marissal*

Leszek Brogowski, *L'accessibilité de l'envers et la publicité de l'endroit*

Didier Dauphin, *Le pop art américain : répétition ou différence*

Dominique Pasqualini, *Genève, 19.10.10*

Xavier Douroux, *Intervenir*

Anne Moeglin-Delcroix, *Écritures de Claude Rutault*

Marie-Hélène Breuil, *Figures de la peinture et figures de l'artiste*

Émilie Parendeau, *Du texte à la peinture*

Françoise et Jean-Philippe Billarant, *L'actualisation des œuvres de Claude Rutault*

Blandine Chavanne, *Travailler avec Claude Rutault*

Jean-Hubert Martin, *La peinture photographe*

Jean-Claude Lefevre, *d'expéditeur à destinataire « une suite bien connue... »*

Jean Robelin, *Saillies et orifices du corps*

Frédéric Fruteau de Laclos, *Esthétique et politique. De Dufrenne à Lyotard et retour*

**Nouvelle revue d'esthétique**, 8 (2011) –  
[www.puf.com/wiki/Nouvelle\\_revue\\_d%27esth%C3%A9tique](http://www.puf.com/wiki/Nouvelle_revue_d%27esth%C3%A9tique)

#### *La disparition de l'œuvre*

Fabienne Brugère, *Présentation : Quelle disparition de l'œuvre ?*

Barbara Formis, *Ce qui passe ne disparaît pas*

Benjamin Riado, *L'art sous couverture médiatique*

Pauline Chevalier, *De l'art processuel : dérivations sémantiques et esthétiques de l'œuvre*

Nathalie Desmet, *L'art de faire le vide. L'exposition comme dispositif de disparition de l'œuvre*

Cyril Piroux, *Œuvrer à l'impotence. Une idée du roman français au XXe siècle*

Nicolas Thély, *Désœuvrement volontaire*

Flavia Fenaroli, *Monument-document*

Julia Peker, *Crudité et cruauté*

Apostolos Lampropoulos, *Les disparitions ambiguës de la déconstruction. Justice, secret et idiomes de l'altérité*

Maud Pouradier, *Le répertoire après la disparition de l'œuvre : une lecture de 4'33''*

Benjamin Delmotte, *Au risque de la disparition. Miniaturisation et dématérialisation de l'œuvre sculptée d'Alberto Giacometti*

Thierry Poyet, *Maxime du Camp et Gustave Flaubert : une œuvre face à une esthétique*

*Entretien avec Frédéric Pouillaude, La disparition de l'œuvre*

*Entretien avec Marc Halévy et Ghislain Mollet-Viéville, Vers une autre conception de la collection. Sur une proposition de Jacques Serrano*

Roland Huesca, *Nudité, corps et « figure ». L'exemple chorégraphique*

Catherine Bédard-Arassé, *Culture transgénique et art global : le projet Al Grano de Pat Badani*

Élisabeth Piot, *De la chair à la terre : vérité du portrait, véracité de l'œuvre*

**Postgraduate Journal of Aesthetics**, 8, 2 (September 2011) – [www.british-aesthetics.org/](http://www.british-aesthetics.org/)

Paloma Atencia-Linares, *Pictures, Bytes and Values: An Interview with Dominic McIver Lopes*

David O'Brien, *On the Literary Interest of Mathematical Texts*

- Marc Jimenez, *Pour une esthétique du trouble, entretien avec Dominique Berthet*  
Manuel Norvat, *Esthétiques du trouble chez Glissant et Tanizaki*  
Dominique Chateau, *Le trouble esthétique*  
Dominique Berthet, *L'expérience du trouble*  
Michel Guérin, *Troublant mortel*  
Gérard Durozoi, *Qui l'art trouble-t-il encore ?*  
Isabel Nogueira, *Cinéma et peinture : visions en dehors et en dedans*  
José Moure, *Trouble in Paradise de Ernst Lubitsch ou le trouble des commencements*  
Michelle Debat, *La boucle des troubles photographiques*  
Didier Vivien, *Coca-Cola-Kodak-Color ou la beauté d'interférence*  
Frank Popper, *Le virus perturbateur dans l'art des nouveaux médias*  
Aline Dallier-Popper, *Féminisme, genre et trouble dans le genre*  
Jean-Pierre Sag, *Trouble esthétique, trouble érotique*  
Hervé Pierre Lambert, *Représenter les formes visuelles de la synesthésie : Carol Steen*  
Pierre Juhasz, *L'Assomption du Titien : de la figure d'un trouble au trouble de la figure*  
Bernard Lafargue, *Pathématique de l'humour kitsch des œuvres d'art*  
Christophe Genin, *Des identités troubles : griffonnage, gribouillis, graffiti d'hier et d'aujourd'hui*  
Hugues Henri, *Le trouble dans l'œuvre de Miyazaki*  
Samia Kassab-Charfi, *De la « Marche des perturbations » d'Aimé Césaire (1961) à l'éthique du trouble dans Les neuf consciences du Malfini de Patrick Chamoiseau (2009)*  
Jeanne Oussane-Piton, *Vincent Mengin-Lecreulx et l'œuvre muséale*  
Scarlett Jesus, *Une esthétique du trouble : les sculptures de François Piquet*  
Christian Bracy, *Le trouble révélateur*  
Sentier, *L'ouvert troublé de la figure humaine*  
Richard-Viktor Sainsily-Cayol, *Procédés hybrides comme sources de troubles, entretien avec Dominique Berthet*

**Res: Anthropology and Aesthetics**, 59-60, Spring and Autumn 2011 – [res-journal](http://res-journal.com)

- Joseph Rykwert, *The making of architectural types*  
Tom Cummins and Bruce Mannheim, *Traces of the sun and Inka kinetics*  
Carolyn Dean, *Inka water management and display fountains*  
Lisa Trever, *Guaman Poma's pictures of huacas*  
Daniela Bleichmar, *Peruvian nature up close*  
Claudia Brittenham, *Narrative in the 'Battle Mural' at Cacaxtla*

Leonardo Lopez Luján and Xavier Noguez, *Codex Teotenantzin and pre-Hispanic images of the Sierra de Guadalupe*

Cécile Fromont, *Under the sign of the cross in the kingdom of Kong*

Cynthia Becker, *Hunters, Sufis, soldiers, and minstrels*

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