

Newsletter delle riviste di Estetica

n° 9, dicembre 2012

riviste italiane

Aesthetica Preprint, 95 (August 2012) – www.unipa.it/~estetica/_home.html

Elisabetta Di Stefano,

Iperestetica: Arte, natura, vita quotidiana e nuove tecnologie

Abstract: Contemporary society is characterized by excess, by the exasperated search for beauty, in both psycho-physical (e.g., from athletics to yoga, from fashion to cosmetics, from cosmetic surgery to genetic engineering) and material terms (from clothes to accessories, from mobile phones to automobiles). Confronting a reality where appearance, pleasure, and fun have become dominant concerns, the study of aesthetics has to move beyond the "canonical" confines of abstract academic inquiry in order to orient its research sphere in a pragmatic direction. There is an increasingly urgent need to identify new categories and to articulate more appropriate epistemological models.

Addressing these concerns in the present volume, Elisabetta Di Stefano (elisabetta.distefano@unipa.it) aims to reconfigure aesthetics in transdisciplinary and transartistic (i.e., "hyperaesthetic") terms. The goal is to understand the complexity of experience by establishing a dialogue with other disciplines (e.g., ecology, biology, sociology, psychology, anthropology, gastronomy) and also to initiate a richer and more comprehensive analysis of art, whose forms are no longer (or not solely) to be found in the artistic object, but also in the practices of everyday life. This goal explains the decision (which may be restrictive, but it is not arbitrary) to adopt as privileged interpretive frameworks the theories of two philosophers, the American pragmatist Richard Shusterman and the German neophenomenologist Gernot Böhme, because both reevaluate the significance of sensible knowledge through explicit references to Baumgarten. Shusterman aims to rethink in philosophic terms some bodily practices (e.g., cosmetics, cosmetic surgery, athletics, yoga) and to account for the aesthetic value of popular culture. Böhme articulates the new category of "atmosphere" in order to offer interpretive and critical tools with which to intervene consciously in many fields of "aesthetic work": from design to packaging, from scenography to interior architecture, from fashion to cosmetics, from communications to advertising.

Adopting this dual interpretive framework, the author examines various aspects of everyday life (from nature to design, from marketing to politics), in order to reconceptualize them in light of a new pragmatist aesthetics.

Agalma, 23 (Aprile 2012) – <http://www.agalmaweb.org/>

Scrittori viventi

Editoriale - Tutti scriventi, nessuno scrittore?

Roland Barthes, *Ecrivains et écrivants*

Paolo Bartoloni, *Svevo e la scrittura del corpo-cosa*

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Anselm Jappe, *Da Céline al videoclip*

Simona Cigliana, *Scrittori e scriventi all'ombra di Orfeo. Derive otto-novecentesche del mito del Poeta*

Caterina Di Rienzo, *Mallarmé e Valéry: leggere la danza*

Francesco Marroni, *L'ultima soglia: Thomas Hardy e il volto del tempo*

Fabrizio Scrivano, *La morte è finita! Strategie letterarie per eludere la fine dei corpi.*

Pedro Sargento, *Le sospensioni di un movimento. Che fine ha fatto il Futurismo?*

Aisthesis, vol. 5, 2/2012 – <http://www.fupress.net/index.php/aisthesis/index>

Il verso dell'immagine

a cura di Alice Barale e Andrea Pinotti

Alice Barale, Andrea Pinotti, *Editoriale - Per il verso giusto: destra/sinistra, alto/basso, davanti/dietro nell'immagine*

Things are not the same when, even remaining the same, they are placed on the right or on the left, above or below, in front or behind. In the concrete space of our daily experience, in the space of myths and religions, we are not confronted with a neutral, homogeneous, infinite and isotropic spatiality, indifferent to directions. On the contrary, the possibility of a meaningful movement in space, rooted in my own body and in its praxis (as Kant shows in his pre-critical and critical essays devoted to the space regions and to orientation), is assigned to the three main axes (above/below, right/left, front/behind) and their correspondent differences. The same applies for the space of images and pictures. The present issue of "Aisthesis" aims at exploring how the articulations above/below, right/left, front/behind produce a difference – syntactic, semantic, pragmatic and symbolic – in the iconic domain, and at investigating what theoretical models can be employed in order to understand such difference.

Max Imdahl, *Iconica. L'intuizione delle immagini*

Posthumously published by Gottfried Boehm, *Iconica* may well be considered as a concise summa of Max Imdahl's theories and methods. Referring to Panofsky and to his idea of an art-historical understanding on three levels («pre-iconographic», «iconographic» and «iconological»), Imdahl highlights the limits of such interpretation, suggesting the necessity of overcoming it and outlining a fourth level which he calls «iconic». Basing on this approach, it becomes possible to look at images as self-referential systems, as autonomous domains endowed with a constitutive and productive power irreducible to verbal explanation.

Pietro Conte, *Un po' più a sinistra, un po' più a destra. Spazio e immagine nell'iconica di Max Imdahl*

In his lifelong effort to overcome the limits of Panofsky's iconological method, Max Imdahl tried to sketch out an «iconic understanding» which is pre-reflexive, performed below the level of conceptual and verbal explication. Under the auspices of Konrad Fiedler's theoretical position, Imdahl opposed the Panofskian «recognizing view» with a more formalistic «seeing view», in order to gain access to a third form of vision which he called «knowing view». After outlining Imdahl's critic of the reduced and unilateral significance of «form» and «formal composition» in Panofsky's approach, I will clarify how far Imdahl has gone in the analysis of what should be properly defined as an authentic logic of images. Then, focusing on a paradigmatic case study, I will show the importance of the syntax of an image (i.e. the positioning of its elements on the left or on the right, underneath or above, in the back or in the front) for its semantic meaning.

Daniele Barbieri, *Annunciazioni, rotazioni e samurai mancini. Il verso di lettura delle immagini e la scrittura*

Not only the vertical direction of images – perceptually subject to the law of gravity and its consequences – plays an important role in their interpretation; the horizontal direction left-right too seems to foster different interpretations from its converse. For this reason there are subjects and genres of painting, such as the Annunciation or the portrait, revealing some constants from this point of view, in their representation conventions. And for this same reason there are languages, like comics, where the left-right direction is critical not only for the succession of panels – clearly bound to the direction of verbal writing – but also for the panel's internal organization. These reflections suggest a cultural explanation of the differences in horizontal organization in pictures, linking it to the habits of writing, while ruling out the explanations making reference to the physiology of brain.

Antonella Sbrilli, *Sillabare le immagini*

The rebus game - especially in the modern Italian examples featuring sometimes highly aesthetical drawings - offers stimuli about the relationship of the writing process with seeing; about the connections among thing, word, sound, representation and about the link between the reading of images and education.

Michele Bertolini, *Percorsi dello sguardo. Il problema della lateralità delle immagini artistiche nei Salons di Diderot*

The question of laterality lies at the core of the image description technique in Diderot's Salons. This essay aims at examining the role of laterality through a close analysis of Diderot's commentaries of some artistic works. It is possible to recognize the role of laterality in the beholder's gaze, in the aesthetic re-creation during the process of reception and, finally, in the inversion of left and right as productive development of the artistic image.

Sigrid Weigel, *Destra e sinistra nello spazio iconico tra iconografia cristiana e antropologia*

Proceeding from the statement that «reading» images is not at all analogous to any culturally codified lecture of written texts, Sigrid Weigel develops a crucial critic of the anthropological paradigm linked to the left-right problem in the visual arts. Focusing on various examples of painted and sculpted Annunciations, the author argues how the decline of the traditional orientation, based on the figure of God in central position, leads to a growing importance of the spectator gaze and to a new relation between iconic narration and symbolic meaning.

Luisa Giacobbe, *Gli artisti di Supports/Surfaces e l'esperienza del limite. Dalla decostruzione del quadro alla dialettica dello spazio*

At the end of the 1960s "Supports/Surfaces" artists start deconstructing paintings to jeopardize their representational qualities. Claude Viallat and Daniel Dezeuze, for example, process canvases and frames to highlight their physical aspect as opposed to the illusionistic realm or representation. This way polarities such as form/space and illusionistic space/real space start having a new, dialectic relationship.

Francesca Polacci, *Ri-orientare il sensibile. Percorsi dello sguardo e direzionalità dell'immagine in Picasso*

A work about axis of vision, vertical vs horizontal, and on direction of image, front vs back, guides some observations, developing in the image space, that Picasso elaborates on representation. The essay proposes a close look to some artworks in which the speculation on above-written oppositions, is functional to «present» the representation. The issue concerns not solely reversals acting on orientation of represented world objects, but axis participating in rewriting the culturally prefigured orientation of painting and writing and in considering the «shape-of-picture» and image margins.

Elisa Caldarola, *Representation without background? A critical reading of Wollheim and Greenberg on the representational character of abstract pictures*

Focussing on some claims addressed by Richard Wollheim and Clement Greenberg I investigate how the concepts of depicted figure, background of a pictorial scene and ground of a picture are relevant for an understanding of the relation between figurative and abstract pictures, especially when it comes to consider whether abstract pictures can be said to represent pictorially.

Silvia Colombo, *Contrordine. La sovversione del Nouveau Réalisme a partire dagli allestimenti delle loro opere*

The text, after an introduction on the arrangements conceived by Marcel Duchamp during the Thirties, focuses on the exhibitions organized by the Nouveau Réalisme between the end of the Fifties and the 1970. All these occasions, based on a chaos of the objects, created a positive confusion but allowed also a "visual revolution" in contemporary art.

Felice Masi, *Il verso della dissoluzione e quello della caduta. Notizie sull'orientamento architettonico tra Th. Lipps e H. van der Laan*

The paper aims at drawing the main lines of a reflection about architectonic space, starting from the comparison between two hypothesis, as much as ever different: Theodor Lipps' spatial aesthetics and Hans van der Laan's elemental theory. The emphasis given by both authors to the intersection between directions and way, but also to the mutual subordination between thing and space, allows to rewrite the obituary of architecture as a spatial art, according to which the Modern Style has turned the spatiality into its specular visibility, into the spaciousness, into the indefinite continuity of the Bigness.

Anna Longo, *Viaggio sulla linea dell'Aïon. La spazializzazione del tempo in Robert Smithson*

An images is build up of elements placed in a fix reciprocal positions. In this way an image is able to organize a block of space-time extracted from becoming and offered as a crystallized present, this notion

imply Chronos notion of time. How would spatial co-ordinates work on the time line of Aion, where present can't exist? We are going to answer this question by analyzing Robert Smithson's Monuments of Passaic.

Marco Braghi, *L'architettura come sistema di differenze*

There are many cases in which the "direction" of architecture seems to be indifferent to the architect who designs it. Among these, the Guggenheim Museum in New York by Frank Lloyd Wright is highly emblematic: through the long and troubled project's phases it shows a surprising "reversibility", horizontal and vertical. In most cases, however, the "direction" of architecture is determined by factors which are situated outside of it, as are existing buildings, or the circumstances of the site and the factors of exposure, lighting and ventilation. In this sense, architecture not only reveals the existence of differences but it builds them, becoming itself a system of differences.

Katia Mazzucco, *On the reverse. Some notes on photographic images from the Warburg Institute Photographic Collection*

How can the visual and textual data about an image – the image of a work of art – on recto and verso of a picture be interpreted? An analogical-art-documentary photograph represents a palimpsest to be considered layer by layer. The examples discussed in this article, which refer to both Aby Warburg himself and the first nucleus of the Warburg Institute Photographic Collection, contribute to effectively outline elements of the debate around the question of the photographic reproduction of the work of art as well as of the position of photography in relation to the perception of the work of art.

Marco Bertozzi, *A doppio senso: istruzioni su come orientarsi nelle immagini astrologiche di Palazzo Schifanoia*

In the "Sala dei Mesi" of Palazzo Schifanoia the months and the zodiacal constellations go from right to left, while the decans (three for every sign) go in the opposite direction. This problem was not clarified by Aby Warburg in his well-known essay Italian Art and International Astrology in the Palazzo Schifanoia of Ferrara (1912). The purpose of this paper is to investigate the reasons of this double direction.

Roberta Dreon, *Chi è che sta sognando? Merleau-Ponty su sonno e sogno*

This paper considers some thesis proposed by Maurice Merleau-Ponty during his lessons on sleeping and dreaming in the mid fifties, also with reference to the contemporary scientific debate. Dreaming and sleeping constitute a privileged perspective for considering the characteristic human interweaving of natural and cultural aspects, of animality and meaning. The immediate association of sleeping with a suspension of consciousness and with an absence of worldly contacts seems problematic. Furthermore the dualistic opposition between conscious activity and bodily passivity seems far less obvious. Besides it appears as not taken for granted that human acting and experiencing could be always considered as first person's phenomena.

Fabrizia Abbate, *Raccontare i "posti" in società. Estetica delle configurazioni sociali*

Literature has and always will be a "reflection" of human acts and behaviours. This movement of intentional self- reflection of human identities is the main element of narrative imagination. We would like to focus on a special peculiarity of this literary reflection, which is the transfer of Space and Time from reality to the literary world. The result of the transfer is that Space and Time become an autonomus narrative structure able to reveal something new about literary genres and especially about human nature and society. We will compare Michail Bachtin's analysis on the "chronotope" with Pierre Bourdieu's studies on the "literary field".

Aisthesis, vol. 5, special issue 2012 – <http://www.fupress.net/index.php/aisthesis/index>

Riconcepire l'estetica
a cura di Giovanni Matteucci

Giovanni Matteucci, *Presentazione*

The first Aisthesis's Special Issue collects the contributions to the conference "Riconcepire l'estetica. Prospettive a confronto" that have been held in Florence in February 2012, organized by "Aisthesis", "Rivista di Estetica" and "Seminario permanente di estetica"(SPES) in the perspective to contribute to a radical reconfiguration of conceptual domain of aesthetics.

Fabrizio Desideri, *Otto tesi per una riconcezione dell'estetica (e due conclusioni meta-estetiche)*

Eight Theses for the reconception of Aesthetics. An expressivist contribute on the debate about New Realism.

Maurizio Ferraris, *Percezione*

The essay concerns the notion of realism and its relationship with the notion of perception. The ontological meaning of aesthetics as aisthesis is in fact in the non-amendable nature of perception. From this non-amendability the essay outlines four traces through which aisthesis leads to realism: "nonconceptual content", "object", "naivety", "ontology".

Giovanni Matteucci, *La paralinguisticità dell'estetico*

What is alike between aesthetic and linguistic? And what is basically unlike? This paper focuses on this ambiguous relation in order to point out how the aesthetic expressiveness is an original one. And it's from the point of view of the dialectical nexus between aesthetic experience and language that interesting suggestions are drawn here from different authors (Adorno, Borges and the Italian novelist Luigi Meneghello).

Maddalena Mazzocut-Mis, *Fare per osservare*

A reflection about the risks and the challenges that involve the aesthetics as discipline. A discipline that has a history, a specific object and that shares with philosophy the prerogative of its uselessness. A discipline that needs a new formulation (not a new foundation): a discipline that "gets his hands dirty", that tackles the world, the perception, the emotions and the most controversial aesthetic categories.

Andrea Mecacci, *Estetica applicata*

The essay has the aim to analyze the brief history of applied aesthetics from the arts and crafts theories to the everyday aestheticization of postmodernism: the key role of form and function, the problem of ornament, the social implications of commodities, the object value system, objects as simulacra. Is it possible to go beyond these categories? Are they conceptual or just historical categories?

Tiziana Andina, *Vincoli semantici che sono opere d'arte*

As it is well known an historical comprehension of the time in which people live and philosophers work is something essential in order to outline a theory that could grasp something of the world. The history of the relationship between art and philosophy is almost as old as philosophy itself. Among the first to take up the topic was Plato who posed the question in the most classical of ways—that is, by facing the problem of definition. The question of definition is nowadays deeply debated by philosophy of art and ontology. The paper address the problem of the definition suggesting a proposal which synthesizes ontology, epistemology and theory of perception.

Roberto Diodato, *Interfacce virtuali*

The essay concerns the notion of interface. From theoretical point of view, interface is a virtual environment develops in the interaction with a user; in this context "virtual" means the dynamic configuration of forces which have the intrinsic tendency of being actualised in a form not entirely pre-existing. The virtual in this case has to do with Aesthetics and its present status as discipline, since it is a field of continuous formal invention and of a particular type of interaction author/user rendered possible by the specific characteristics of the electronic medium.

Gianluca Consoli, *Il «knowing through art» e le scienze cognitive*

What does it mean "knowing through art"? This paper develops an approach of radical cognitivism, suggesting a new way of integrating aesthetics and cognitive sciences.

Lorenzo Bartalesi, «La bellezza è un sentimento istintivo». *L'estetico nei Notebooks darwiniani*

From Charles Darwin, the theoretical framework of evolutionary aesthetics is sexual selection. Recent debate focuses the attention particularly on the criterion of female choice. The aim of this article is to sketch a Darwinian way to aesthetics complementary to the one that Darwin himself present in *The descent of man* (1871). A series of notes in the Darwin's notebooks traditionally known as "Metaphysical Enquiries" will constitute the point of departure for a hypothetical reconstruction of evolutionary history of aesthetic.

Mariagrazia Portera, *Sulla genesi simbolica dell'estetico. A partire da Terrence Deacon*

In this paper I discuss Terrence Deacon's hypothesis about the origin of human aesthetic faculty, which he interprets as a by-product of human acquisition of language. In discussing Deacon's hypothesis I introduce the question about the adoption of exaptive evolutionary hypotheses in studies on human evolution and especially on human evolution of aesthetic faculty.

Massimo Baldi *Estetica e simbolica*

The essay has the aim to analyze the genetic relationship between aesthetic faculties and symbolic performances. The field chosen by the author for his remark is the work of Walter Benjamin, in which the centrality of the subject is detectable both in its first and in its last part. Following the theory of Fabrizio Desideri's last book *La percezione riflessa* and trying to apply its results to this specific field, the essay sheds light on the mimetic link between symbol and perception, therefore it results perspicuous the role of aesthetic faculties in the genesis of human symbolism.

Alice Barale, *Warburg, Shakespeare e la prima impresa*

With his fight against the sea monster Medusa, Perseus embodies for Warburg the "world-directed energy". Warburg's "energetic aesthetics" could be interpreted then as nothing but another version of the hypertrophic, despotic subject Ferraris has often written about. We will show it that is not the case by considering the relationship that Warburg draws between Perseus and Hamlet.

Alessia Ruco, *Estetica e antropologia dei sensi in Plessner*

The aim of this paper is to emphasize the theoretical and aesthetical meanings of Plessner's aesthesiology. His theory on the unity of the senses allows to legitimate the normative sense of sensibility and his pregnancy to understand the organization of experience. Such an aesthetical perspective has also relevant implications for Plessner's philosophical anthropology and his theory of eccentric positionality of human being, which is mainly a theory on the body-mind philosophical conjunction.

Gianluca Valle, *Dal disegno infantile all'origine della geometria. Saggio su Merleau-Ponty*

The case of Merleau-Ponty's phenomenology is based on the weaving between experience and expression of experience. From this point of view, the article examines Merleau-Ponty's reflections on children's drawing and on modern art. Bot try to get back the raw perception of the world - beyond the idealisations of perspective art and of geometry - and rediscover the expressive and symbolic dynamics in our body experience.

Massimo Baldi, *Aesthetics and Naturalism: a bibliography*

A bibliography about the relationship between Aesthetics and Naturalism in the range of years 1990-2012.

De Musica, XVI, 2012 – <http://riviste.unimi.it/index.php/demusica/>

Mauro Mazzocchi, *La voce, corpo reale e fantasma*

Sulla scia di alcune riflessioni di Derrida, Barthes e Lacan, si cerca di determinare lo statuto dell'oggetto sonoro e della sua modalizzazione vocale.

Andrea Giomi, *La voce e la risonanza. Dal grido in una caverna alla performance di Stimmung*

Che rapporto lega l'immagine della materialità del suono prodotta dal corpo sonoro in risonanza ad una possibile lettura fenomenologica dell'eco come oggettivazione della voce? L'autore cerca di dar ragione del concetto di voce in eco, come oggettivazione dell'evento sonoro attraverso una analisi puntuale di Stimmung di Karlheinz Stockhausen. La scelta del brano è motivata dall'interesse che questo brano dimostra nei confronti di una tecnica musicale, il canto armonico, che mette in gioco in maniera coerente l'intuizione del corpo come cavità e le sue proprietà risonantiche. In questa prospettiva acquistano particolare rilievo le interferenze che coniugano le componenti performative al disegno che deve sostenere il costituirsi di regole nell'elaborazione formale del brano: tale intreccio porta alla luce il livello impersonale ed intersoggettivo della dimensione dell'ascolto musicale.

Jacopo Leone Bolis, *John Cage, Empty words. Parole scomposte, suoni concettuali*

Il saggio intende esplorare i precipitati concettuali legati all'uso della voce in Empty Words di John Cage. L'opera è stata letta, in generale, soprattutto dal punto di vista di sociologia dell'ascolto e secondo le prospettive legate alla destrutturazione dei rapporti relazionali che da sempre dominano il nostro universo comunicativo ed estetico. L'autore ne rilegge la struttura dal punto di vista di una interpretazione fenomenologica del rapporto suono silenzio all'interno di una analisi della complementarità e dell'opposizione fra suono musicale e rumore.

Miriam Stallone, *Paesaggi sonori di campane: immagini e categorie in dialogo tra Feld, Schafer, Husserl e Hegel*

Il saggio ricostruisce in modo accurato il concetto di risonanza e di paesaggio sonoro, mettendo in dialogo le varie interpretazioni del concetto di corpo sonoro, attraverso Feld, Schafer, Husserl e Hegel. L'uso della metafora della campana e di quella di sonorità irraggiante permette di portare alla luce una serie di complesse interpretazioni relative al rapporto suono evento espressione e di ricostruire la genesi filosofica del concetto stesso di paesaggio sonoro.

Engramma, 100 (ottobre 2012) – www.gramma.it/

Monica Centanni, *Editoriale: Engramma da 0 a 100*

Sara Agnoletto, *Hermes versus Fortuna. Un percorso interpretativo sul tema della fortuna nel Rinascimento*

Cristina Baldacci, *Tra cosmologia privata e atlante culturale: Hanne Darboven e Gerhard Richter*

Alice Barale, *Bere alla palude: l'anima e(`) il viaggio*

Stefano Bartezzaghi, *Atlante e le Cariatidi. Nomen, omen, omenon*

Marco Bertozzi, *"Un rapido schizzo in forma sferica": Aby Warburg e lo schema del ciclo astrologico di Palazzo Schifanoia*

Giulia Bordignon, *"L'unità organica della sophrosyne e dell'estasi". Una proposta di lettura della tavola 5 del Bilderatlas Mnemosyne*

Massimo Cacciari, *'Zum Logos das Wort'. La parola al logos*

Paolo Castelli, *A foot's difference. Giochi da tavolo e carte del tempo nelle mnemotecniche moderne*

Francesco M. Cataluccio, *Diana e Atteone*

Fernanda De Maio, *Dentro il tempo: il Bilderatlas di Luis Moreno Mansilla*

Georges Didi-Huberman, *Mnémosyne 42*

Kurt W. Forster, *Images as Memory Banks: Warburg, Wölfflin, Schwitters, and Sebald*

Claudio Franzoni, *Warburg e l'arte contemporanea: alcune note*

Marta Grazioli, *Il modello Mnemosyne: Saxl erede di Warburg*

Raoul Kirchmayr, *L'enigma della Ninfa, da Warburg a Freud. Un'ipotesi in due sequenze*

Fabrizio Lollini, *Pietro da Rimini, Urbisaglia, Dante, Méliès*

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Barnaba Maj, *Naufragio come codice iconologico. Abbozzo di una tavola à la Warburg*

Angela Mengoni, *Dalla giustapposizione alla correlazione: su fotografia e memoria in Atlas di Gerhard Richter*

Alessandra Pedersoli, *Riemersione, infezione/affezione, invasione/protagonismo, ritorno. Figure en grisaille nel Bilderatlas Mnemosyne di Aby Warburg (tavole 37, 44, 45 e 49)*

Lionello Puppi, *Apparizioni metagrammatiche e autobiografia per immagini. Allegorie, ammiccamenti e ritratti di spettatori nei racconti evangelici del Greco del periodo italiano*

Marie Rebecchi, *Documents: un Atlante eterodosso. Il montaggio dei primi quattro numeri del 1929*

Bruno Roberti, *A fior di schermo. Migrazioni e affioramenti della Ninfa nel cinema*

Daniela Sacco, *Pensare per immagini. Il principio drammaturgico del montaggio. A partire dal Kriegsfibel di Bertolt Brecht*

Antonella Sbrilli, *Estranei nel salotto. Sogni, rebus, collage*

Alessandro Scafì, *L'Atlante della memoria: sinfonia di immagini per un teatro di frammenti*

Salvatore Settis, *Aby Warburg e il demone della forma. Antropologia, Storia, memoria*

Antonio Somaini, *"Un atlante su cui esercitarsi". Walter Benjamin interprete di Menschen des 20. Jahrhunderts di August Sander*

Angela Vettese, *Mostri e prototipi nel catalogo di Stefano Arienti*

Matteo Zadra, *Alcuni temi iconografici in Roma città aperta di Roberto Rossellini*

Fata Morgana, 16, 2012 – fatamorgana.unical.it/FATA.htm

Origine

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Roberto De Gaetano, *L'immagine senza origine*

Erica Buzzo, *Le seduzioni del movimento alla nascita del cinema*

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Massimo Olivero, *Immagini dialettiche nel cinema sovietico degli anni Venti*

Valentina Re, *Lo scandalo dell'origine: l'incipit cinematografico*

Anna Poli, *Una doppia origine nell'esercizio dello sguardo*

Daniela Cardone, *Urbs e civitas. La frammentazione dell'identità nella città cinematografica*

Federico Pagello, *L'origine infinita nel film "supereroico"*

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Alessandro Cappabianca, *L'origine del vortice*

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Lucia Tralli, *L'origine plurale nel cinema di Cécile Fontaine*

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Claudio Di Minno, *Dell'ordine e del disordine: Viaggio all'inizio del mondo di De Oliveira*

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Roberta Rosini, *Viaggio meridiano: Il ladro di bambini*

Andrea Amoroso, *Solaris: l'origine è la fine*

Claudia Barolo, *All'origine della vita: Il diamante bianco*

Claudio Rozzoni, *L'origine "schivata" ne Le cinque variazioni*

Franco Marineo, *Alla ricerca di un'origine: Fringe di J.J. Abrams*

Marco Luceri, *La duplice rielaborazione del mito delle origini in WALL•E*

Miriam De Rosa, *Utopia dell'origine: Guests di Krzysztof Wodiczko*

Anna Caterina Dalmaso, *La spirale e la piega: Gli abbracci spezzati di Almodóvar*

Sara Matetich, *La genesi di una degenerazione. Il torbido bianco di Haneke*

Caterina Martino, *L'origine dell'identità tedesca nell'archivio fotografico di August Sander*
Diego Mondella, *La "cosmopoesia" di The Tree of Life*

Fata Morgana, 17, 2012 – fatamorgana.unical.it/FATA.htm

Rito

Alessia Cervini e Carmelo Marabello, a cura di, *Potenza visuale del rito. Conversazione con Francesco Faeta*

Ruggero Eugeni, *Il soggetto rifatto. Dispositivo ipnotico e costruzione culturale del rito cinematografico*

Martina Panelli, *Ex voto suscepto: condividere immagini personali in rete*

Alessandro Cappabianca, *Il cinema e i rituali della seduta spiritica*

Franco Marineo, *Ritualità e re-enactment*

Giovanni Festa, *"Ti amo tanto da doverti uccidere". Impressioni del rito nelle arti*

Carlo Fanelli, *Il rito ibrido della violenza*

Emanuele Crescimanno, *La consacrazione dell'11 settembre: Here is New York. A Democracy of Photographs*

Nicola Apicella, *Il rito (dell')incompiuto: Jess Franco e l'ossessione sadiana*

Francesco Giarrusso, *Jocus in fabula o il sacro impertinente nel cinema di Monteiro*

Andrea Minuz, *Tecnica e magia. Fellini, il rito del set e il «modo di vedere italiano»*

Dario Tomasello, *Trance e incantamento. La "banalità" del rito in Buongiorno, notte*

Carmelo Marabello, *Sulla soglia del rito. Note su un corpus filmico di Jean Rouch*

Saverio Zumbo, *Il cinema che faremo. Modernità e archetipi in Les maîtres fous*

Dunja Dogo, *Il cinema di Vertov alle origini del culto di Lenin*

Antioco Floris, *Riti cinematografici nel Trionfo della volontà di Leni Riefenstahl*

Massimo Olivero, *Ripetizione e differenza: la messa in scena del rito in Com'era verde la mia valle di Ford*

Federico Vitella, *I «selvaggi» di Ponza e la de-ritualizzazione. Una scena non girata de L'avventura*

Katia Paronitti, *La ritualità del gioco e la sperimentazione del sacro. La grande peccatrice di Jacques Demy*

Gianluca Pulsoni, *Il rito tra seduzione e sacrificio: Don Giovanni di Carmelo Bene*

Antonio Catolfi, *L'Esorcista e il rito*

Patrizia Fantozzi, *Ritornanze. Dell'origine, del rito, della trance nel cinema di Pelešjan*

Fabio Pezzetti Tonion, *Legami di sangue. Rito, tragedia e impossibilità della Storia in Fratelli di Ferrara*

Beatrice Buzi, *Cosmologie della mimesis e rituali minoritari: Nostalgia de la luz di Patricio Guzmán*

Ivana Margarese, *Essere contemporanei. Note su Pasta Nera di Alessandro Piva*

Francesca Ferrara, *Oltre la ritualità cinematografica: Goodbye, Dragon Inn di Tsai Ming-liang*

Clio Nicastro, *La ritualità dei gesti: Lo zio Boonmee che si ricorda le vite precedenti di Weerasethakul*

Itinera, 4 (2012) – riviste.unimi.it/index.php/itinera/issue/current/showToc

Raffaella Colombo, *Introduzione alla sezione monografica "Ipazia: ricostruire un'assenza"*

Gemma Beretta, *Il segno politico di Ipazia nella poesia civile di Pallada*

The epigram of the Greek Anthology IX 400 has generated an age-old debate. The discussion is about its attribution to the Alexandrine poet Palladas – the last great exponent of the Hellenic civil poetry – and its dedication to the philosopher Hypatia. If we read the epigram in the context of Palladas' poetics as well as in that of the Neoplatonic sources (in particular Synesius and Damascius) mentioning Hypatia, we are allowed to claim that this poem offers a precious evidence about the philosopher's teachings and her political relevance between the end of the IV and the beginning of the V century A.D. The epigram, in fact, is to be considered one of the poems that Palladas dedicated to the debate on the 'fair political practice' that inflamed the Hellenic milieu. In relation to the betrayal of the Platonic political ideal by Themistius, the true philosopher Hypatia rises into the Eastern sky, as the earthly embodiment of the heavenly Virgin.

Pedro Jesús Teruel, *Ipazia d'Alessandria come anello della grande tradizione filosofica greca. Μητηρ καὶ ἀδελφή καὶ διδάσκαλε*

In this paper we are moving from the analysis of the historiographical and literary aspects of the figure of Hypatia of Alexandria in order to get to the reconstruction of her personal and intellectual trajectory. We enunciate the guidelines of her thought, which we base on her methodological approach to mathematics, geometry and astronomy; on the basic beliefs of the cosmological model to which she would have given her support; and finally, on the global vision which defines her manner of philosophizing as search for theoretical unity as well as practical engagement.

Mariapaola Bergomi, *Per un'altra retorica della φιλοτιμία: voci femminili, uomini politici e discorsi pubblici. Considerazioni sulla presenza dell'etera nell'opera di Platone*

The purpose of my paper is to express effective hypotheses on the character of the hetaira in some of Plato's dialogues, particularly in the Symposium – where its presence is implicit in the role of Alcibiades as the lover – and in the Menexenus, my starting point to investigate the character of Aspasia, the greatest courtesan of ancient Greece. I will also underline the relation between the courtesan and the sophistic rhetoric. My final remarks will provide some concise analysis of the history of women and of gender studies in Italy.

Raffaella Colombo, *Il filosofo e la città*

If the few sources at our disposal on the life and the works of Hypatia of Alexandria leave many unanswered questions about her role on the history of philosophy, her death, brought about a Christian mob, gives space to some possible analogies between the Alexandrine philosopher and Socrates, timeless paradigm of injustice against the wise. This paper, following Leo Strauss's analyses on classical political philosophy, aims at inquiring this suggestion to reveal the hard, if not impossible, relationship between philosophy, place of an anarchist and irreligious search, and the city, place of an endless struggle between different traditions.

Adeline Thulard, *Ipazia: reinterpretazioni teatrali e romanzesche francesi del ventesimo secolo*

The fictions about Ipazia aim to answer the questions that history left unanswered. The authors create their own Ipazia according to the rules of the literature genre they choose, or to the characteristics they want to highlight. They often adopt anachronistic interpretations to develop a dialogue between past and present.

Roberto Scanu, *Ipazia, eroina tragica o vittima melò? Un viaggio estetico nel mito letterario dell'alessandrina*

If it is true that ancient historical sources about Hypatia are terribly run out, the same cannot be said for modern literature and narrative sources that dealt with her story and created a veritable literary legend that will be shortly rebuilt in this essay. Special attention will be devoted to the possible and varied meanings of the story of the ancient philosopher, to its many interpretations and to the different aesthetic universes of reference involved in its narrative. The final remarks will claim that the contributions of previous authors, rather than return the face of Hypatia, tend to offer a mirror through which the reader actually gazes at his society, his subjectivity and his cultural history.

Luigi Russo, *Gioacchino Di Marzo e la nascita della storia dell'arte in Sicilia*

Gioacchino Di Marzo (1839-1916) was an extraordinarily productive polygrapher. His work represents the very first attempt to bring to Sicily an approach to the History of Art methodologically and scientifically grounded. Starting from the early Delle Belle Arti in Sicilia, Di Marzo declares his adherence to the Post-Hegelian milieu, although highly contaminated with the still vital heritage of Eighteenth Century culture (Batteux, Winckelmann, Arteaga, etc.). This essay is the first accurate reading according to an aesthetological perspective of the Introduction to the text, as it highlights the essentially ambivalent position of the scholar between modernity and tradition.

Alberto Bentoglio, *Puccini e Simoni: non solo Turandot*

This essay aims to the reassessment of Renato Simoni's work, providing a new reading of his relationship with Giacomo Puccini, further than the undoubtedly very important – as widely studied – composition of Turandot. Although for almost forty years he was, not only the theatre critic for the most important national newspaper (*Il corriere della sera*), but also one of the greatest representatives of Early Twentieth Century theatre culture and society, few researches are dedicated to Renato Simoni's activities. Dramatist, critic, librettist and director, Simoni – born in Verona in 1875 and passed away in Milan in 1952, age 67 – is mainly mentioned for his collaboration with Puccini to the Turandot's libretto, as the thick collection of letters kept in the Livia Simoni Library testifies.

Gianfranco Mormino, *Compassione e linguaggio nelle riflessioni di Montaigne sugli animali*

The study presents Montaigne's considerations about the status of non-human animals. In his *Essais* the French philosopher describes compassion as the capability to pay attention to the claims for justice of weaker beings, showing how cruelty derives from the refusal or from the incapacity to listen to the voice of the "Other"; Montaigne's fundamental thesis, according to which language is the most important vehicle of any correct ethical relationship, is thus confirmed. Empathy is not a "classical" virtue, grounded on fortitude, but rises, instead, from a weakness, which acquires a positive value inasmuch as it poses us on the same level of all other creatures. It has the quality of being grounded on the personal experience of the negativity of pain, which we share with all living beings, and is therefore incontrovertible.

Claudio Rozzoni, *La "superficialità" del Pop. Dall'ironia di Duchamp all'umorismo di Warhol*

Starting from Arthur Danto's *The Philosophical Disenfranchisement of Art*, we take into consideration two works of art – Marcel Duchamp's *Fountain* and Andy Warhol's *Brillo Box* – where the notion of interpretation, according to the American philosopher, plays a prominent role in the process of creation. By focusing on the legacy of Duchamp's and Warhol's works, in the light of the Deleuzian notions of Humor and Irony, this paper shows that the two artists can be considered as the first promoters of the "aesthetics of surfaces". Particularly, Warhol seems to listen to the "superficial claim" of the artificial, that is to say a copy of a copy, that can be brought «to the point where is reversed into the simulacrum».

Michele Bertolini, *Linee per una morfologia della storia: gli orizzonti metodologici e disciplinari della ricerca storica da Heinrich Wölfflin a Ernst Cassirer*

Cassirer's late theory on historical knowledge as symbolic form grows side by side with his plan for a philosophical anthropology. This essay aims to point out how the morphological tradition as well as the works of Heinrich Wölfflin concerning the history of fine arts plays an important role in Cassirer's definition of the Logic of Humanities and, specifically, of the historical object and its related methodology. In *An Essay on Man* and in Yale's seminar *Philosophy of History*, Cassirer discovers in historical knowledge a problematic symbolic form.

Letizia Silvestri, *S. K. Langer: simbolo artistico e sentimento*

S. Langer captures the possibility of comprehension beyond symbolical logic and identifies symbols capable of expressing the richness of human experience. Art interprets our interior life and explores the image of external reality which we have developed thanks to rhythmic forms and "feeling". Langer explores what she defines as "symbol", "language", "limits of language", "vitality" and "expression" to clarify the nature of art and her approach to emotions.

Andrea Grazioli, *Riti di passaggio: una lettura girardiana*

Through the analysis of René Girard's works, which develops Arnold Van Gennep's thesis, it's possible to provide a specific meaning to one of the most controversial phenomena of anthropology, i.e. the violence which features the initiation rituals in the archaic societies. Following this we are led to the interpretation of some contemporary social issues and, with reference to the archaic initiation scheme, to the demonstration of how these are still present and predominant in our current social life.

Alessia Gennari, Raffaella Colombo, *Una chiacchierata con Serena Sinigaglia*

Nell'anno accademico 2011-2012, Serena Sinigaglia ha collaborato con la cattedra di Estetica e di Estetica dello Spettacolo alla realizzazione di un laboratorio teorico-pratico sulla figura di Ipazia d'Alessandria

finalizzato alla messa in scena di testi elaborati dagli studenti. Intervista a Serena Sinigaglia realizzata da Alessia Gennari e Raffaella Colombo il 20 aprile 2012 nel foyer del Teatro Ringhiera.

Rivista di estetica, n.s., 50 (2/2012) – www.labont.it/estetica/

A partire da Documentalità

Elena Casetta, Pietro Kobau, Ivan Mosca, *Dalla Documentalità al nuovo realismo*

Alessandro Arbo, *Che cos'è un "oggetto musicale"?*

The discussion about the uses of the concept "musical object" highlights the difficulties of the project - put forward by Pierre Schaeffer (1966) - of basing its definition on the idea of "objet sonore". Moreover, the proposal to assimilate the functions of the "objet sonore" to those fulfilled by a "musical work" turns out to be no less problematic. A new definition is proposed: a musical object is a social object resulting from the inscription of perceived sound(s), or of the acoustic event(s)/object(s), in a reference system recognized as "musical" by a group of (minimally) two people.

Francesco Berto, *Buone scartoffie, cattive intenzioni: una piccola nota su Documentalità*

I take into account Ferraris' attempt at reversing the traditional order of explanation going from thought to language and writing, as exposed in Documentalità. The reversal is supposed to provide a new ontology of social objects that dispenses with Searle's notion of (collective) intentionality. The book's motto is «[social] object = written act». What does that identity sign mean? Given that social objects are not identical with documents taken as mere material objects, they must be identical with documents taken as (systems of) signs, *συμβολα*. Can one explain how a sign refers to what it is a sign of, without resorting to intentionality? I'm not sure - but I am pretty sure that the Derridean notion of arch-writing is not going to help.

Petar Bojanić, *"Fenomenologia dell'istituzionale". Does "to institutionalize" something mean, in fact, to document it?*

Referring to Ferraris' "Fenomenologia dell'istituzionale (Phenomenology of the Institutional)" is very appropriate to insist on some difficulties with the notion of "institution". My intent is twofold: on the one hand, I would like to claim, against Ferraris and with Searle, that a theory (or phenomenology) of the institution is always the most important task in the construction of social ontology. Along the way, I would like to point to the importance of violence (and power) and violent strategies in the creation and maintaining of institutions. By answering the question in the sub-heading of this paper, my intention is to understand Ferraris' project, firstly, as a necessary addition to the ontology of John Searle. But, also, I would like to argue that this project could "incorporate" this same theoretical attempt that precedes it. The future of Ferraris' project is in political and legal theory, in the understanding of the great and truly "ultimate institutional structures". Ferraris, as inheritor of and contributor to the great project of Paul Otlet (Mundaneum), surpasses "the government as ultimate institutional structure", and puts it in the place of the State-europe and la Cité mondiale.

Richard Davies, *Better wed than read: Marriage as a paradigm case for the theory of Documentality*

In Documentalità, Maurizio Ferraris presents marriage as a paradigmatic instance of a social object whose essence is constituted by the generation of documents. This claim appears to hold good for some of the standard forms of matrimony recognised within the Roman Law tradition. The case is put for saying that, nevertheless, the appeal to documents puts the cart before the horse: the validity of a marriage depends, if anything, on the behaviour of the participants in it as much before as after any supposed document-generating ceremony.

Francesca De Vecchi, *"Platonismo sociale"? In difesa del realismo fenomenologico in ontologia sociale*

In my paper, I will address two issues on the characterisation of social objects as subject-dependent objects: (i) Does phenomenological realism imply Platonism in social ontology? (ii) Which type of intentionality is the protagonist of social objects' existential dependence on subjects? Both questions deal with Ferraris' reception of Reinach's phenomenological realism, on the one hand, and with the role played by the intentionality of social acts in the constitution of social objects, on the other (Reinach 1913, Ferraris 2009). According to Ferraris, Reinach's phenomenological realism becomes a sort of "social Platonism", and the intentionality of social acts is an individual intentionality. On the contrary, I will maintain that phenomenological realism does not imply social Platonism in social ontology, and that

social intentionality is not an individual and solitary intentionality: it is, rather, a heterotropic intentionality which necessarily refers to and depends on other subjects.

Raffaella Giovagnoli, *Intenzionalità vs. testualismo debole*

The original and thoughtful book of Maurizio Ferraris *Documentalità*. Perché è necessario Lasciar tracce introduces a form of "weak textualism" to explain the constitution of social objects. I'll briefly present some basic points of Ferraris' account to establish a comparison with John Searle's classical notion of "collective intentionality". Ferraris addresses interesting criticisms to the so called "naive realism" characterizing Searle's philosophical enterprise. Nevertheless, I think that "weak textualism" represents a partial analysis of the constitution of social reality that requires rather the consideration of the relationship between intentionality and communication.

Davide Grasso, *Incarnazioni dell'intangibile. Idealità e scrittura tra memoria e progettazione*

The article is aimed at pointing out the correctness of the basic assumptions of Maurizio Ferraris' documental theory of social reality, illustrating the results of a case study research. The theoretical analysis leads to an argument that shows that only the reference to the role of writing (and to a broad and diversified conception of Documentality) makes it possible to clarify the phenomenon of social and historical iteration of intellectual heritage. This latter represents an intangible heritage which is neither part of the external perceivable world, nor of a conjectural platonic reality, since - though possessing abstract essence - it stems from a specific point in time.

Ivo Kara-Pešić, *Un matrimonio semplice semplice. Esperimenti di ontologia sociale (una commedia vera)*

What happens when people born in a "non-existing" country are faced with Italian bureaucracy? What happens if they want to get married? This short paper discusses, in a humorous way, some serious problems of our everyday social life made of documents, stamps, statements, licences, certificates, the immense realm where *esse est scribi* is a basic principle. What comes to light is that documents and data they possess determine our lives in a crucial way, and when they are not updated the past seems to master the present.

Corrado Ocone, *Il recupero del "principio di realtà" come "realtà storica"*

The author intends to show how the criticism of Maurizio Ferraris to the correspondence of ontology and epistemology, which developed in the modern age, does not consider that the Thought of the transcendentalism is not the thought of the everyday language but rather a limiting concept. Therefore, the fair criticism to the pragmatism and to the post-modernism in the name of the "reality principle" cannot involve the ideas of the so-called idealists (Kant, Hegel, Gentile, Croce): to conceive the reality as history, as the idealists do, has important ethical implications.

Venanzio Raspa, *Descrizione e critica del mondo sociale: due compiti della Documentalità*

The paper examines the constitutive rule of the Documentality (object = written act), its explanatory power, and the role that writing and relations play in it. The social object is explained as a hybrid object, of higher order, consisting of heterogeneous parts; its identity is determined, amongst other things, by the relations it entertains with other entities. In the second part, after criticizing Searle's notion of collective intentionality, which fails to explain conflict situations, the article focuses on some political implications of social ontology, examining the role of immigrants sans papiers.

Tiziana Serena, *Le parole dell'archivio fotografico*

This paper explores the possibility of applying the theory of documentality to the photograph, examining it in the context of the photo archive. To this end, I maintain that a photograph's document value is not determined by its nature, but by its relationship to inscription practices. And I regard the space of the archive as a paradigmatic device that produces cognitive strategies on the word pairing "photograph/photographs" inextricably linked to the inscriptions connected with it, in the form of "archiwritings" and registrations, in essence: with the words of the archive itself.

Barry Smith, *How to do things with documents*

This essay is a contribution to social ontology, drawing on the work of John Searle and of Hernando de Soto. At the center of the argument is the proposition advanced by De Soto in his *Mystery of Capital* to the effect that many of the entities which structure our contemporary social reality are entities which exist in virtue of the fact that there are (paper or digital) documents which support their existence. I here develop De Soto's argument further, focusing specifically on the ontological problems raised by a family of new types of social phenomena - exemplified most dramatically in the domain of finance for example in the form of what are called "structured investment vehicles" - made possible as a result of the employment of computer technology in entity creation. I address also Searle's most recent work on social ontology, and conclude with an appendix on the theory of Documentality advanced by Maurizio Ferraris.

Giuliano Torrenco, *Perché l'intenzionalità collettiva non dà conto del mercato azionario e i documenti sì*

The social world is populated by many entities, such as promises, contracts, presidents, money, debts, and financial crises. Many philosophers regard collective behaviour and attitudes as the ground of social reality. According to this standard view, social ontology is at bottom composed of collective intentions and cooperative behaviours, and that holds both for simple cases concerning small groups and complex institutional structures. In this paper, this view is challenged and an alternative approach is proposed in which the role of collective intentions and cooperative behaviour is very different in (a) small group cases, where it can be seen as the ground of social roles and obligations, and (b) cases concerning complex institutions, in which documents and records of social acts in general are the ground that determines rights, duties, and all other complex status functions.

Stefano Vaselli, *Due ontologie della realtà storica. Documentalità e intenzionalità collettiva alla prova della storicizzazione*

Realist ontologies about history stress that entities such as documents, their sources, and events whom they are talking about are objectively given in the ontological reality of social history, beyond our skills to recognize them. Thus, how is it possible to understand the extension of the ontological independence of historical findings and where does our (mis)interpretations of those findings begin? As every realist ontological commitment must provide us with a suitable tool to solve the age-old problem of findings' reliability, in this paper we analyze how such realist views, like Searle's collective Intentionality, cannot be a solution, meanwhile, on the other hand, other realist purposes could represent valid alternatives. In fact, Searle's theory surely accounts for the constitution of such social objects as false historical acts, but its definition of function of status (FS) as "X count as Y in c" permits, even only in principle, that the same entity X, which has counted as Y, in the far-off times historical context C₀, could "re-count" as Y ≠ Y in a more recent context C_t ≠ C₀, after an involuntary forgery too. Being by definition iterative, FS could iterate clamorous twists, also ad libitum, making future historians' shared intentionality lose the contact with the reality of original status' functions. On the contrary, Ferraris' Documentality satisfies this historical reliability test, because its definition of a social object as inscription of an act distinguishes between what a fact/event/object X of the past has been, and what characteristics this same X must possess to become a document, discerning, this way, voluntary from unintentional effects of the creation of an object/event/fact, to instantiate a social fact, or to cause an historical event, and their different taxa of historicity.

Elisabetta Brizio, *Lo spirito come modificazione della lettera*

This paper stresses the circumstance that Ferraris' Documentalità shows that what is often improperly called "communication society" actually consists in a "recording society". Recording is either a condition of the persistence of thought, and of the existence and the recognition of the social world, which expresses and settles itself in a configuration of documents. This perspective gets the notion of "spirit" out from its abstraction: without a letter, the spirit wouldn't have any ontological consistence. What we call "spiritual" is the result of registrations: as such, it has a foundational value and implies the responsibility for the acts that result from it.

Paolo D'Angelo, *Il ritorno del trattato filosofico. Qualche osservazione sulla forma letteraria di Documentalità*

This article puts forward some observations about the literary form of Documentalità. The genre to which Documentalità belongs is undoubtedly the philosophical treatise. This is a novelty, because the philosophical treatise is not a popular literary form with contemporary philosophers. But it is a genre that proves to be functional in the project of philosophical reconstruction pursued by Ferraris, and that do not necessarily conflict with the Derridean roots from which Documentality moves.

Mario De Caro, *Un catalogo del mondo*

The paper discusses Maurizio Ferraris' Documentalità by raising two objections. The first objection concerns Ferraris' view that, in the case of all natural entities, there cannot be differences in the way a normal adult, a little child and an animal perceive them. It is claimed that this is not true for objects such as the sun that we (differently from little children and animals) cannot help perceiving as a gigantic hot celestial body. The second objection concerns the thesis that all social objects presuppose a written act. In this case the claim is that it is unclear which philosophy of mind can support such a view.

Alfredo Ferrarin, *Sui documenti, e su chi li scrive*

In my review-essay I focus on some questions left open in Ferraris' book Documentalità. Its limits are the same as those of a descriptive metaphysics of the social world that does not investigate, but rather assumes as its starting points, problematic basic relations such as those between individual and intelligibility, the givenness of essences and our access to them, the difference between objects and objectification. Finally, Ferraris' conflation of production and practice brings me eventually to the link

conspicuously missing in Ferraris' analysis: the subjects who produce and hand down the documents we decided to turn our exclusive attention to.

Edoardo Fugali, *Intenzionalità e registrazione. Sulle tracce del soggetto*

The main purpose of this contribution is to prove the tenability of the notion of trace as useful both to explain individual intentionality and to found a monistic ontological outlook on reality which guarantees the transition from the level of nature to the level of society. I argue that the notion of trace alone doesn't suffice to give an account of the act side (i.e. quality) of intentionality and that an ontological treatment of the notion of person is requested (within the framework of Husserl's theory of whole and parts and/or emergentism), since individual subjects play ultimately a crucial role in order to give life to social world.

Alessandra Fussi, *Lasciare tracce, controllare il mondo*

In this paper I discuss some moral implications of Ferraris' theory of documents. I address, firstly, his theory of knowledge and its relationship with the concepts of freedom and responsibility; secondly, the notion of "leaving trace" in its connection with memory, identity, and the desire for honour and recognition. Finally, I surmise that the anthropological basis of "leaving trace" is the desire to gain control over the environment (as in animals marking their territory) as well as over the memory, the ethical attitudes, and the behaviours of others (through inscriptions).

Michele Guerra, *Chi ha (i)scritto il film? Di orsi, naturalisti e cineasti*

The film, as the term itself implies, entails a recording and a particular kind of writing. Nonetheless, this is not enough to consider it as a social object. It needs a formal and narrative structure and, above all, it needs an inscription in order to give it a sociality based upon its diffusion. The amateur movies represent a perfect example of this condition: they are often recordings without any inscription and remain within a very narrow communicative circle. They certainly document something, but they do not have the form of a social object. Grizzly Man (Werner Herzog, 2005) is a movie by a director who did not shoot the most impressive scenes of it. Is Herzog an impostor? Certainly not. He is simply the man who gave an inscription to the amateur movies he found, transforming them into social objects.

Luca Illetterati, *Due problemi (e due questioni di contorno) a proposito di Documentalità*

Besides some issues connected to the philosophical style of Documentalità by Maurizio Ferraris (2009), the paper discusses two points of Ferraris' approach: 1) the relation between ontology and epistemology and 2) the relation between letter and spirit. 1) Is it true, as Ferraris claims in his theory of social world, that ontology is completely independent from epistemology? Since it is a discourse on being, is not ontology inextricably linked with language and hence with some kind of epistemological issue that language always implies? 2) And is it really true that letter is characterized by a sort of primacy on spirit? Does not this thesis presuppose a radical separation between letter and spirit which risks to undermine the basic monism of Ferraris' philosophical proposal?

Pietro Kobau, *Che cosa documenta un'opera d'arte?*

We normally suppose that any artwork "is about" something. The aim of this paper is to show that, even if we can often successfully treat artworks like (historical, sociological, biographical, economical, psychological...) documents, such a circumstance isn't essential in order to make of an object (a building, a photo...) an artwork (nor it is, parenthetically, the fact that the object in question can be judged as a "beautiful" object, in any sense of this word). The only important circumstance is that an object is adequately documented to be an artwork.

Claudio La Rocca, *Traccia e registrazione. Sui fondamenti di Documentalità*

The aim of the paper is to discuss the basic concepts developed in Ferraris' book Documentalità, in particular the first two items of the conceptual triad trace-registration-inscription. The alleged priority of iconology on semiotics can hardly be justified; due to the overlooking of the notions of rule and code, the law of the production of traces remains obscure. On the other hand, the notion of registration as presence of traces in the mind conflicts with some of our knowledge about the brain and cannot avoid a logical circularity, since the trace is defined as something which can exist only if a mind is recognizing it as such.

Jean-Maurice Monnoyer, *Iconologie et archi-écriture*

The new book by Maurizio Ferraris, Documentalità (2009a), is the result of his multifaceted earlier work, here summarized and systematized in six chapters in which he provides a sort of inventory, enriched by an illustration, almost personal, of his relationships more intimate and dialectical with Jacques Derrida on the notion of archi-écriture.

Bruno Moroncini, *Catalogo e decostruzione*

Against a hermeneutic reading of deconstruction, this essay attempts to prove how, on the contrary, Derrida's thought opposes itself to the primacy of interpretation. In these terms it revalues Nietzsche's thesis, according to which there are only interpretations and no facts, and Derrida's one about nothing existing out of the text, just because this essay reads them as the specific ways both the philosophers use in their attempt to deny the existence of a single interpretation to act as a canon, and to reaffirm text's independence from any attempt of metaphysical closure.

Giulio Napoleoni, *Spazio e tempo nell'ontologia di Ferraris*

In his book, which is a sort of summa of his philosophy, Ferraris outlines a general and comprehensive ontology. To distinguish the three major regions within which everything can be classified, Ferraris makes use of the concepts of space and time specifying its distance from Kant and referring instead to Leibniz; but, trying to develop his thinking on this point, some problems arise. The article also summarizes the position of Mauro Dorato, that unlike Ferraris built his interpretation of space and time in a profound confrontation with science.

Guido Seddone, *Documentalità ed esternalismo: perché i fatti sociali non possono dipendere solo dai documenti*

Social facts require an ontological foundation because they are constitutive in human practices. Can a theory of the documentation supply us with a definitive foundation of the social practices disregarding the cognitive aspects of the cooperation? The article claims that social ontology cannot lie only on external aspects of the sociality like documents because it has also to investigate its mental and linguistic aspects.

Francesco Vitale, *Documentalità o della grammatologia quale scienza positiva. Ferraris e l'eredità di Derrida*

The author proposes to read Documentalità constantly referring to Jacques Derrida's work, which is one of its main sources. This comparative reading develops through a double move: on the one hand, it attempts to explain Derrida's famous sentence "there is nothing outside the text" taking into account the criticism elaborated in Ferraris' work. On the other hand, it suggests an understanding of the theory of document as a development of Derrida's project of a "grammatology as a positive science". The articulation of this twofold movement is found in Derrida's theory of archiwriting, to which Ferraris refers: the liberation of the theory of writing from the linear phonetic-alphabetic ideal in view of a multidimensional writing, which can explain the functioning of our thinking and its articulation with the systems of inscription that the new technologies have made available.

Alberto Voltolini, *Che cosa socialmente c'è*

Maurizio Ferraris' theory on social entities presents many interesting analogies with artefactualist theories on fictional entities. Like artefactualism, however, it probably needs some integration. As Ferraris himself acknowledges, mere dependence on subjects does not by itself qualify an entity as social. Moreover, the very same definition of a social entity as an inscribed (social) act seems to yield merely necessary, but not sufficient, identity conditions for such an entity. To my mind, what is needed is a normative element. For a social entity is an intrinsically normative entity, which is (inter alia) composed by something like Searle's constitutive rules.

Maurizio Ferraris, *Risposte ai miei critici*

In this paper I discuss the commentaries and the criticism that my friends and colleagues have made to the theory of social objects that I put forward in my book Documentalità. Perché è necessario lasciar tracce. In particular, I have articulated my responses along the following main lines: realism; truth (and falsity); ontology vs. epistemology and facts vs. interpretations; textualism and writing; politics; intentionality; consciousness.

Rivista di estetica, n.s., 51 (3/2012) – www.labont.it/estetica/

Wineworld new essays on wine, taste, philosophy and aesthetics

Nicola Perullo, *Wineworld: Tasting, making, drinking, being*

Steven Shapin, *The tastes of wine: Notes towards a cultural history*

How have people talked about the organoleptic characteristics of wines? How and why have descriptive and evaluative vocabularies changed over time? The essay shows that these vocabularies have shifted from the spare to the elaborate, from medical implications to aesthetic analyses, from a leading concern

with "goodness" (authenticity, soundness) to interest in the analytic description of component flavors and odors. The causes of these changes are various: one involves the importance, and eventual disappearance, of a traditional physiological framework for appreciating the powers and qualities of different sorts of aliment, including wines; another concerns the development of chemical sciences concerned with flavor components; and still another flows from changing social and economic circumstances in which wine was consumed and the functions served by languages of connoisseurship. The historical span surveyed here extends from Antiquity to the present and the essay displays talk about wine tastes as a perspicuous site for understanding aspects of wide-ranging social and cultural change.

Cain Todd, *Expression and objectivity in the case of wine: Defending the aesthetic terroir of tastes and smells*

This paper provides an account of the nature of our appreciation of wine, and a defence of the aesthetic value of tastes and smells. Focusing primarily on Roger Scruton's recent claims, I argue against him that our appreciation of wine meets his own constraints on aesthetic interest and, moreover, that the cultural significance he grants to wine is in large part grounded in its aesthetic value. I show that Scruton's claims are thus in tension with each other, not because he has misunderstood the nature of aesthetic interest, but because he fails to appreciate the aesthetic capabilities of wine. Appealing to a well-known argument of Kendall Walton's, I defend the aesthetic interest and value of tastes and smells by demonstrating that our judgements of wine can be correct or incorrect relative to the categories that govern its production and proper appreciation and understanding. I thereby show that tastes and smells can attain aesthetic significance in virtue of the types of objects they constitute. In particular, I hold that this significance, in the case of wine, rests in large part on its ability to be expressive and to embody certain kinds of meaning.

Ole Martin Skilleås, Douglas Burham, *Patterns of attentions: "Project" and the phenomenology of aesthetic perception*

In this paper we investigate how knowledge and experience influence aesthetic perception. We begin with a discussion of recent evidence from perceptual research in wine tasting that turn out to have significant implications for aesthetic perception. We argue that these results suggest not only that knowledge and experience (what we call "competencies") are central to determining what is tasted and how, but that this happens because such competencies are an important part of the type of "project" that is undertaken with respect to the object. Our analyses suggest that there must be a distinct aesthetic project for wine tasting, and that this project must include specific competencies. We believe this conclusion holds also for aesthetic experience more generally.

Kevin Sweeney, *Structure in wine*

The lack of agreement about the meaning of common wine-describing terms such as structure has led to conflicting views about the ontological nature of wine as an aesthetic object. I argue that a wine's structure is a dispositional property of that wine realized in the temporal organization of qualities centered in the middle palate of a taster's gustatory experience. I defend this claim from those (e.g., Scruton) who argue that only experiences have such properties, not wines. I also oppose those (e.g., Kant) who hold that gustatory objects are hedonically experienced immediately and hence do not afford an extended temporal encounter. I follow Brillat-Savarin's lead in arguing that gustatory experience has a progressive temporal character. Finally, I further articulate the theory that a wine's structure is a temporal organization of qualities.

Giampaolo Gravina, *A matter of taste. The semi-serious musing of a wine taster on the contentious prospect of the professional tasting*

During a Barolo en primeur tasting session, a seasoned wine taster is assailed by a procedural unease which leads him to question the foundations on which his work rests. Sparked off by his reading of Michel Le Gris' pamphlet *Dionysos crucifié*, the taster's objections and perplexities are directed towards teasing out the rules and coordinates of a tasting aesthetic which has become tamed and domesticated, at the service of a narcissistic "tyranny of instant gratification". Such an approach translates into wines that are beaten into submission by interventionist winemakers, wines that derive from a tasting model that has been pre-emptively cleansed of tension or dissonance so as to exalt products that are easy, reassuring, docile to marketing logic, and increasingly similar. what sort of doubts, what interpretative friction can hope to reacquaint wine criticism with its true and original aims? what relations between the tongue that tastes and the tongue that speaks can respond to the needs of a new approach to wine appreciation, a 'tasting different'?

Gabriele Tomasi, *On wines as works of art*

It is a fact that wine tasting can at times take the form of an aesthetic experience and that many wines can be regarded as proper aesthetic objects. Can we consider wines works of art, then? This is the question I explore in this essay. I have reservations towards a positive answer to the question, but I think their nature is psychological or cultural, rather than theoretical. From a theoretical point of view we

probably have sufficient reasons to claim that high quality wines are artworks: in this essay I try to lay out those reasons. My remarks are based on the discussion of three key points: (a) the artifactual nature of wine, (b) a version of the aesthetic theory of art, and (c) the metaphysical view Nick Zangwill calls 'Aesthetic Functionalism'. According to this view, in order to be an artwork an object must have originated in an insight concerning the fact that certain aesthetic properties would be realized by certain non-aesthetic properties. The thesis I defend is that a certain wine is an artwork if and only if it has been produced with the intention to realize certain aesthetic properties in other, non-aesthetic properties, i.e. in the smell and taste of the wine, on the ground of an insight into the dependence of the former on the latter.

Andrea Borghini, *On being the same wine*

Philosophers have been quarrelling for ages over the correct understanding of the identity relation and its applications, but seldom have they discussed the identity of foods, including beverages under this herd. Taking wine as a working example, the present study shows that foods call attention over unnoticed metaphysical difficulties, most importantly the role of authenticity in ascertaining the identity of an individual and the possibility of identity being determined by a collectivity of people. More in details, the paper examines the relationship between a rank of wines and its specific instances, that is, on what grounds some wine is of a certain rank. A "rank of wines" here stands for wines that are identical under some respect, be it the area of production, the style, the color, the variety, and so forth. Extant wine labels are taken as the best candidates to carve out a class of wine ranks that is metaphysically prior to any other; the analysis focuses on geographic indications because of the extensive discussion they have generated, but the morals here drawn extend also to other classes of wine ranks, such as those utilized by wine experts. After some introductory remarks (§1), the case is made that the identity of wines is established through judgments of authenticity (§2). Issues of authenticity are then discussed through the special case of geographic indications (§3). Two different views on how to justify the attribution of a geographic indication are presented and criticized; those rest respectively on terroir (§3.1) and chemical composition (§3.2). The last section (§4) argues for a conventionalist view on wine identity. Distancing itself from conventionalist proposals advanced to favor industrial wine production, the view defended here ties the identity of a wine to collective expert judgments of authenticity that are based on the extensive pleasure of the product.

Felice Cimatti, *Quel dolore che non deve sapersi. Il linguaggio e il problema dell'esperienza estetica*

Luca Taddio, *Analisi della dicotomia apparenza-realtà: realismo entro i sistemi di riferimento*

This essay investigates the dichotomy between appearance and reality. We will look into some emblematic examples, like the müller-Lyer optical illusion and the Gelb effect, in order to show how a careful phenomenological analysis overcomes all forms of dualism about the experience of the external world. The aforementioned phenomenological approach is based on immediate experience and, more broadly, contributes to the methodology of experimental phenomenology.

Studi di estetica, terza serie, 44 (2012) – www.unibo.it/estetica/

Franco Fanizza, *La teoria della pittura di Jonathan Richardson e l'Inghilterra del primo Settecento*

Giuseppe Di Giacomo, *Realtà e utopia nel Don Chisciotte di Cervantes*

Arianna Cimini, *Tra romanzesco e romanzo: l'opera narrativa di Stendhal*

Alessandro Nannini, *L'antropologia letteraria tra storiografia ed estetica*

MariaLuisa Bonometti - Anna Zinelli, *La manipolazione onnipotente del tempo: The Clock di Christian Marclay*

Gianluca Consoli, *L'opera d'arte come significato incorporato non universalizzabile*

Nicoletta Di Vita, *Sul carattere performativo dell'arte nella riflessione di Theodor Adorno*

Renato Barilli, *Realismi e irrealismi. Il dibattito Vattimo / Ferraris*

Alessandro Nannini, *Il dibattito evoluzionista sull'origine della musica*

Charles Darwin, *Voce e poteri musicali*

Herbert Spencer, *L'origine della musica*
Richard Litchfield, *L'espressione musicale*
Herbert Spencer, *Risposta a Litchfield e a Darwin*
Richard Wallaschek, *Sull'origine della musica*
Herbert Spencer, *Sull'origine della musica*
Enrico Messina, *Il fascino degli impossibili. Note sull'estetica di Ferruccio Busoni*
Mario Notaristefano, *Luciano Berio tra poetiche del caso e postavanguardia*

Studi di estetica, terza serie, 45 (2012) – www.unibo.it/estetica/

Il museo oggi

Giuseppe Di Giacomo, *Lo statuto paradossale del museo tra globalizzazione e apertura all'alterità*
Francesco Antinucci, *Il problema centrale della fruizione museale*
Simonetta Lux, *Il museo e l'arte contemporanea oggi: produzione di realtà, estraneità*
Stefano Velotti, *"Profanazione", gioco, eterotopia: come sottrarre il museo al cannibalismo*
Antonio Valentini, *Il museo oggi: soglia auratica o spazio simulacrale?*
Claudia Cieri Via, *Il Museo della mente*
Carla Subrizi, *Dalla critica al museo al museo fai-da-te*
Elena Tavani, *Museo e percezione distratta*
Giuseppe Di Liberti, *Museo e sistema*
Annamaria Contini, *I musei degli altri. Quale concetto di arte per le arti occidentali?*
Gualtiero Savelli, *L'Opera e il suo luogo*
Dario Evola, *Note per una estetica della comunicazione museale*
Antonella Greco, *Gli architetti e un nuovo concetto di museo*
Giuseppe Pucci, *Arte antica e disgiunzione: il nuovo Museo dell'Acropoli ad Atene*
Luca Vargiu, *The Museum of Me e l'ideologia del museo contemporaneo*
Rita Messori, *Tra natura e cultura. Henri Maldiney e la Fondation Maeght a Saint Paul de Vence*
Elisa Coletta, *Sur, dans e avec le musée. Il progetto espositivo di Hubert Damisch per il museo Boijmans Van Beuningen di Rotterdam*

Studi di estetica, terza serie, 46 (2012) – www.unibo.it/estetica/

Il futuro della bellezza

Simona Chiodo, *Il futuro della bellezza*
Wendy Steiner, *Bellezza come interazione*
Federico Vercellone, *Il mito dopo l'arte. Hegel e il futuro della bellezza*
Giuseppe Di Giacomo, *Bellezza e chirurgia estetica*

Gianni Ottolini, *Stupidità dei grattacieli e bellezza futura delle città*

Paolo D'Angelo, *Contro la bellezza*

Dave Hickey, *Sul vernacolo della bellezza*

Giulio Preti, *Possiamo fare a meno del bello?*

riviste straniere

American Society for Aesthetics Graduate E-journal, 4, 2 (Spring – Summer 2012) – www.asage.org/index.php/ASAGE

Eleftheria Astrinaki, *Enhancing Presence: Sensory Integration and Proprioception in Cinema*

Film theory and aesthetics have been influenced by recent research on perception in cognitive science and neuroscience, as well as in computing and new media technology. We need to approach film with this kind of research in mind and focus on the conscious processing of film, treating it as a kind of immersive perceptual event. My paper is divided in three parts. In the first part, I review the renewed interest in realism in film as expressed through the concept of presence. In the last two sections I focus on two areas in which recent scientific research in the mechanisms of perception can serve to enhance the sense of presence: sensory integration and proprioception. The integration of information coming from different modalities is a fundamental feature of cognition. Research has shown that visual stimulation is enhanced by auditory and olfactory stimulation, as well as by the kinesthetic sensation involved in proprioceiving these stimuli. My aim in this paper is to suggest that the cinema spectator should not be treated as a passive viewer, but as an active and embodied perceiver, called to experience a media event. The dominance of vision should be abandoned in favor of a percept that is multi-sensory. A better understanding of how we perceive of the actual world will enhance our understanding of the perception, creation and appreciation of the filmic world.

Alzo David-West, *The Soviet Aesthetics of Aleksandr Voronsky: A Brief Exposition*

This paper presents a concise exposition of the aesthetic theory of the early Soviet literary critic Aleksandr Voronsky, the editor of *Red Virgin Soil* who was executed in Josef Stalin's Great Purge. Despite an anthology of Voronsky's writings, published for the first time in English in 1998, no English-language scholarly attention has been paid to this work of non-Stalinist Soviet aesthetics. The author focuses on Voronsky's Marxism-Plekhanovism, his understanding of art and the unconscious, and his method of aesthetic evaluation.

Bildwelt des Wissens, 9,1 (2012) – www.kulturtechnik.hu-berlin.de/bildwelten/einleitung

Präparate

Petra Gördüren, *Die Taxonomie des Bildes. Präparate im Werk von Mark Dion*

Thomas Schnalke, Isabel Atzl, *Magenschluchten und Darmrosetten. Zur Bildwerdung und Wirkmacht pathologischer Präparate*

Gemma Angel, *The Tattoo Collectors. Inscribing Criminality in Nineteenth Century France*

Johannes Grave, *Grenzfälle zwischen Naturpräparat und Landschaftsbild. Bonavita Blanks „Musivgemälde“*

Interview: „Ein Präparator muss dieses Formfeeling haben.“ Ein Gespräch der Bildwelten des Wissens mit Jürgen Fiebig

Sandra Mühlenberend, *Wachsmoulagen. Orte ihrer Etablierung*

Philippe Cordez, *Materielle Metonymie. Thomas von Cantimpré und das erste Horn des Einhornes*

Boletín de Estética, 19 (marzo 2012) – www.boletindeestetica.com.ar

Sigrid Weigel, *El detalle en las imágenes fotográficas y cinematográficas. Sobre la significación de la historia de los medios para la teoría de la cultura de Walter Benjamin*

Boletín de Estética, 20 (giugno 2012) – www.boletindeestetica.com.ar

José Emilio Burucúa, Nicolás Kwiatkowski, *Elpénor, el Peregrino de Emaús y el Desaparecido*
Ricardo Ibarlucía, *Para qué necesitamos las obras maestras?*

Boletín de Estética, 21 (settembre 2012) – www.boletindeestetica.com.ar

Andrea Pinotti, *Cuestiones de carácter, empatía, expresión, analogía*
Jorge Tomás García, *Estética de la pintura en Platón y Aristóteles*

British Journal of Aesthetics, 52, 3 (luglio 2012) – bj.aesthetics.oxfordjournals.org/

Danièle Moyal-Sharrock, *Cora Diamond and the Ethical Imagination*

In much of her writing, Cora Diamond stresses the role of the imagination in awakening the sense of our humanity. She subtly unthreads the operations of the ethical imagination in literature, but deplores its absence in philosophy. Borrowing the notion of 'deflection' from Cavell, Diamond sees ethical understanding 'present only in a diminished and distorted way in philosophical argumentation'. She does, however, herself make a philosophical, if idiosyncratic, use of the imagination in her appeal to it for a 'transitional' understanding of nonsensical Tractarian remarks. I begin by delineating and endorsing Diamond's humanistic view of the creative imagination; I then argue against her opportunistic use of the imagination in her interpretation of the Tractatus and her condemnation of philosophical ethics.

Andrew Huddleston, *The Conversation Argument for Actual Intentionalism*

Proponents of actual intentionalism hold that an author's actual intentions should constrain the proper interpretation of his or her works. If, for example, we have good reason to think Proust intends his character Marcel to set out to write a *different* novel from *In Search of Lost Time* itself, then that is how we should interpret the text. After decades of being denigrated as the 'intentional fallacy', actual intentionalism has enjoyed a renaissance in philosophical aesthetics in recent years, thanks in large part to the image of the conversation that has been enlisted in its favour: when we neglect the author's intended construal of the text and opt instead for some clever alternative interpretation of our own, we are depriving ourselves of the chance to engage in a conversation (in some metaphorical sense) with this author—and thus are losing the chance (again, in some metaphorical sense) to commune with another human being. In this paper I will raise doubts about whether this appeal to conversation actually helps the actual intentionalist's case. When we reflect on the essentially *interactive* nature of any conversation worthy of that name, we see that this conversation metaphor will not deliver the restrictive lesson of actual intentionalism. In fact, it militates against it.

Justin Remes, *Motion(less) Pictures: The Cinema of Stasis*

While some film theorists and philosophers have seen motion as a necessary element of cinema, this view is challenged by a body of avant-garde films which offer little or no movement. These experiments—by film-makers such as Andy Warhol, Larry Gottheim, and Michael Snow—challenge essentialist definitions of film, while simultaneously foregrounding the crucial role played by duration in cinema's ontology.

Charles Repp, *What's Wrong with Didacticism?*

Works of literature that are too overtly instructive are commonly faulted for being didactic. For so-called literary cognitivists, who believe that instruction is an important literary value, this seems to pose a problem: if we value literature for the instruction it affords, why would we ever object to overt instruction? In this paper I propose the following answer: overt instruction can arouse suspicion of intellectual vices in the author, such as intellectual arrogance, dogmatism, and prejudice, which can make the lessons the author seeks to convey less rationally acceptable. Overt instruction in a work of literature is sometimes a fault, therefore, precisely because it makes the work less valuable as a source of instruction.

Simon Fokt, *Pornographic Art—A Case from Definitions*

On the whole, neither those who hold that pornography can never be art nor their opponents specify what they actually mean by 'art', even though it seems natural that their conclusions should vary depending on how the concept is understood. This paper offers a 'definitional crossword' and confronts some definitions of pornography with the currently most well-established definitions of art. My discussion shows that following any of the modern definitions entails that at least some pornography not only can be, but actually is, art.

Darren Hudson Hick, *Aesthetic Supervenience Revisited*

In this paper, I hope to reintroduce debate on the issue of aesthetic supervenience, especially in light of work undertaken by metaphysicians in recent years. After providing a brief walkthrough of some of the major views on supervenience generally, including several important metaphysical distinctions, I build upon views by Jerrold Levinson, John Bender, Nick Zangwill, and Gregory Currie, to develop a realist thesis of strong local supervenience, such that aesthetic properties of artworks and other objects depend upon their formal/structural properties and reduce to powers to produce aesthetic effects of particular kinds in suitable perceivers under suitable conditions.

British Journal of Aesthetics, 52, 4 (ottobre 2012) – bj.aesthetics.oxfordjournals.org/

M.G.F. Martin, *Sounds and Images*

Bence Nanay, *The Multimodal Experience of Art*

The aim of this paper is to argue that our experience of artworks is normally multimodal. It is the result of perceptual processing in more than one sense modality. In other words, multimodal experience of art is not the exception; it is the rule. I use the example of music in order to demonstrate the various ways in which the visual sense modality influences the auditory processing of music and conclude that this should make us look more closely at our practices of engaging with artworks.

Carolyn Korsmeyer, *Touch and the Experience of the Genuine*

Genuineness is an important property of objects that are rare, old, or preserved as memorials. Being genuine enhances economic value for objects such as works of art, and it is obviously critical for historical purposes, such as assessing the artefacts from a past culture. Here I argue that genuineness is also an aesthetic property that delivers an experience of its own. I contend that the sense of touch covertly operates in such experiences, as this sense conveys the impression of being in contact with the 'real thing'. Touch seems to operate with a kind of transitivity that conducts the past into the present. However, the foundation for that impression may appear dubious, as it compares closely with what has been dubbed 'magical thinking'. Under these circumstances, is the aesthetic value accorded genuineness sensible or irrational? An apprehension of something real or a pleasant delusion? I defend the transitivity of touch by comparing it to similar phenomena already recognized in studies of perception and emotion.

Nick Zangwill, *Listening to Music Together*

I discuss the social dimension of musical experience. I focus on the question of whether there is joint musical listening. One reason for this focus is that Adorno and those in his tradition give us little in the way of an understanding of what the social dimension of musical experience might be. We need a proper clear conception of the issue, which the issue of joint experience yields. I defend a radically individualistic view, while conceding that such a view, inspired by Hanslick, may have political ramifications. I have two arguments. The first is a principled argument against joint musical listening from the impossibility of perceiving the aesthetic properties of music. I connect this with the privacy of our grounds for aesthetic judgements about music. The second argument accepts that joint listening could in principle span different sense modalities, but draws attention to the fact that the experiences on which aesthetic judgements are based cannot be willed in a way they would have to be if there was joint listening. Lastly, I consider two phenomena, of making music together and dancing together, which seem to involve joint listening, but in fact do not. I end by drawing an individualist conclusion about the nature of musical experience.

Jérôme Dokic, *Pictures in the Flesh: Presence and Appearance in Pictorial Experience*

This essay explores the prospects of grounding an account of pictorial experience or 'seeing-in' on a theory of presence in ordinary perception. Even though worldly objects can be perceptually recognized in a picture, they do not feel present as when they are perceived face to face. I defend a dual view of perceptual phenomenology according to which the sense of presence is dissociated from the contents of perception. On the one hand, the sense of presence is best conceived as a non-sensory feeling. Ordinary

objects are felt but not seen to be present. On the other hand, the contents of perception are determined by the actualization of perceptual-recognitional abilities. Unlike current versions of the feeling-based account of the sense of presence, I claim that these abilities enable us to perceive worldly (partial or overall) appearances. This claim justifies the strongest interpretation of recognition theories which does not fall back on the view that pictorial experience involves a kind of perceptual illusion.

Larry M. Jorgensen, *Descartes on Music: Between the Ancients and the Aestheticians*

In this article, I argue that Descartes can be seen as occupying a distinct middle ground between ancient music theory, which was being revived in the Renaissance, and eighteenth-century aestheticians. Descartes' approach to music had its roots in humanist thought but, even from the start, it wasn't simply another humanist theory of music. The views Descartes begins to develop in his early years, in the *Compendium musicae* (1618), is continuous with the views he articulates near the end of his life in the *Passions of the Soul* (1649). And the position on the effects of music is an interesting and important one, bridging humanist thought with the new philosophy. Unlike the humanists, Descartes will be unwilling to identify particular musical proportions as *intrinsically* connected with pleasure or other affects, but he will nevertheless develop an objective account of aesthetic value.

Contemporary Aesthetics, 10 (2012) – www.contempaesthetics.org

Jolanta Nowak, *Judgment, Justice, and Art Criticism*

The purpose of this article is to expose a gap in the current academic discussion of visual art criticism: the lack of serious attention to the role of ethical judgment. Critics tend either to avoid discussing the judgment of art or they dismiss it as a contemporary impossibility. However, ethical criticism is nonetheless practiced, albeit only occasionally and in an under-theorized manner. This paper calls for a reconceptualization of ethical judgment in art criticism, a reconceptualization that brings art into explicit relation with ethics.

Gianluca Consoli, *A Cognitive Theory of the Aesthetic Experience*

This paper aims at naturalizing the aesthetic experience on the basis of cognitive sciences. In traditional philosophical aesthetics, the aesthetic experience requires a specific attitude and a characteristic work of imagination. Today, cognitive sciences offer a rich set of empirically corroborated concepts useful in explaining these notions in naturalistic terms. This paper extends these concepts to explain how the aesthetic experience is integrated and how it affords knowledge.

Nathalie Blanc, *From Environmental Aesthetics to Narratives of Change*

Environmental aesthetics is a branch of philosophy that originated in the English-speaking world and is developing in France. It aims to take a new look at how relationships with the environment are constructed. Often addressed from a landscaping, technical or scientific angle, such relationships have remained largely unaddressed from a cultural perspective, i.e., one that includes a series of practices and values that represent a human group. In this article, I will address environmental aesthetics and how they point up tensions between fixed and static visual representations of the environment in the future and representations that can accommodate ordinary encounters, relationships in the form of narratives, "life productions," anecdotes, and constantly changing values.

Thomas Leddy, *Defending Everyday Aesthetics and the Concept of 'Pretty'*

The paper defends everyday aesthetics against critiques inspired by Kant's distinction between the agreeable and the beautiful, such as that of Christopher Dowling. It does this by focusing on analysis of the concept of the pretty. Following Carolyn Korsmeyer and A. C. Bradley, I posit a continuum for the aesthetic, from the pretty to the beautiful and finally to the sublime. After giving a history of the concept of 'pretty,' I consider its largely gendered nature and the feminist issues this raises. I conclude by arguing that limiting aesthetics to art or to art plus nature ignores the continuity between everyday life and the arts first emphasized by John Dewey, and ignores the importance of aesthetic value in the parts of our lives not devoted to art.

Katherine Tullman, *HOT Emotions: Dissolving the Paradox of Fiction*

This essay critiques two of the main theories in the philosophy of emotions, the pure-cognitive theory and the neo-Jamesian theory, through the paradox of fiction. After explaining the different kinds of emotions we experience when engaging with fictions, I argue that a middle-ground, hybrid theory more adequately accounts for current scientific research and the paradox of fiction than either of the previous two. I propose a "HOT" theory of emotions (higher-order thought) specifically to explain complex emotions about fictions.

Rossen Ventsislavov, *Fragments in Libeskind and Wittgenstein*

My paper explores the similar role that fragments play in Wittgenstein's later philosophy and in Libeskind's architecture. The fragment is an infraction of traditional linear approaches to architecture and philosophy and thus affords an alternative critical glimpse into the fabric of each respective field. The fact that some philosophy and architecture use this device and its critical stance bodes well not only for the futures of the two disciplines but also for the embattled connection between them. In my paper I try to show that the break with linearity Wittgenstein and Libeskind engage in effectively replaces the ivory towers of architecture and philosophy with texts that help create novel conditions for mutual understanding and appreciation.

Tyson-Lord J. Gray, *Beauty or Bane: Advancing an Aesthetic Appreciation of Wind Turbine Farms*

I begin this paper by looking at declining wind turbine sales during the years 2007 to 2010. In an attempt to locate a reason for this decline, I evaluate two claims by wind farm opponents: 1) that wind farms reduce property value, and 2) that wind farms ruin the beauty of nature. The first claim I respond to by looking at three studies conducted on residential property sales located near wind farms. For the second claim, I engage in a comparison of Immanuel Kant's and John Dewey's aesthetics. I ultimately advance an aesthetic appreciation of wind farms that seeks to view beauty as an integration of both emotional and cognitive perceptions.

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 intertwining 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, 38/4 (Summer 2012) – <http://criticalinquiry.uchicago.edu>

Diarmuid Costello, Margaret Iversen, *Introduction: Photography between Art History and Philosophy*

The essays collected in this special issue of *Critical Inquiry* are devoted to reflection on the shifts in photographically based art practice, exhibition, and reception in recent years and to the changes brought about by these shifts in our understanding of photographic art. Although initiated in the 1960s, photography as a mainstream artistic practice has accelerated over the last two decades. No longer confined to specialist galleries, books, journals, and other distribution networks, contemporary art photographers are now regularly the subject of major retrospectives in mainstream fine-art museums on the same terms as any other artist. One could cite, for example, Thomas Struth at the Metropolitan Museum in New York (2003), Thomas Demand at the Museum of Modern Art (MoMa) (2005), or Jeff Wall at Tate Modern and MoMA (2006–7). Indeed, Wall's most recent museum show, at the time of writing, *The Crooked Path* at Bozar, Brussels (2011), situated his photography in relation to the work of a range of contemporary photographers, painters, sculptors, performance artists, and filmmakers with whose work Wall considers his own to be in dialogue, irrespective of differences of media. All this goes to show that photographic art is no longer regarded as a subgenre apart. The situation in the United Kingdom is perhaps emblematic of both photography's increasing prominence and its increased centrality in the contemporary art world over recent years. Tate hosted its first ever photography survey, *Cruel and Tender*, as recently as 2003, and since then photography surveys have become a regular biannual staple

of its exhibition programming, culminating in the appointment of Tate's first dedicated curator of photography in 2010. A major shift in the perception of photography as art is clearly well under way.

Jeff Wall, *Conceptual, Postconceptual, Nonconceptual: Photography and the Depictive Arts*

I would like to set aside, for now, the distinction between art and art with a capital A because this distinction may not exist, except as a polemical tool or an expression of personal opinion. Fifteen years ago, in "Marks of Indifference" I proposed that it was the dialectic of negation in which conceptual art implicated photography that paradoxically breached the final, most subtle, barriers to the acceptance of photography as art. That implied, I think, that photography played some central role in the elaboration of conceptual art, what I am going to call the conceptual reduction of autonomous art. I don't know whether I meant to imply that or not, but, if I did, I shouldn't have because photography had nothing to do with the success of conceptual art; photography played no significant role in it. Photography was a sort of passenger on that trip. We can put it even more strongly and say that the very presence of photographs in works or discourse distracted or diminished the logic of the arguments conceptual artists were making. The most rigorous conceptual artists had little or nothing to do with photography because they had no need for it and recognized that, as depiction, it could contribute nothing to the reduction they were seeking to establish.

Carol Armstrong, *Automatism and Agency Intertwined: A Spectrum of Photographic Intentionality*

A concatenation of forces surrounded the rise of the photographic to the center of contemporary art practice. During the sixties the author-function was seriously critiqued. Roland Barthes announced the death of the author in 1967, and Michel Foucault answered his own question, what is an author? deconstructively in 1969, replacing what William Wimsatt and Monroe Beardsley had already termed the intentional fallacy with a model of the cultural constructedness of all notions of creative agency. At the same time, notions of automatism generated by psychoanalytic models of mind and dada and surrealist conceptions of artistic and literary practice joined forces with sixties anticanonical, postexpressionist notions of the artwork as the deskilled, mechanical product of a consumerist society whose forces yielded the fantasy of individual will. Meanwhile, also during the sixties, painters such as Andy Warhol and Robert Rauschenberg began to use found photographs very overtly either as part and parcel of the generative process of their work or inside their work along with other kinds of materials. And thus the medium-specific boundaries between the photographic and the painterly, just to take the two, began to crumble for good, though the art-school disciplines and museum departments dedicated to these two media continued to hold sway.

Patrick Maynard, *Arts, Agents, Artifacts: Photography's Automatisms*

By the time photography was introduced to the public at the end of the 1830s, the fine arts idea was already exhibiting resilience through shifts of both extension and meaning. As to extension, one of Immanuel Kant's candidates, oratory, dropped out quickly. Music has always posed a problem for the mimesis constituent. In intension or cognitive meaning the components soon began internequine jostling, with shifting alliances—rather like ancient Athens, Sparta, Thebes, and Persia. Famously, the mental-content constituent, arising from "genius," expanded in meaning and importance, at notable expense to craft and mimesis—thus the emergence of romanticism, as a popular term for creativity and self-expression. This is already well exemplified in John Stuart Mill's 1833 essays on poetry and genius, which demoted craft and deemphasized mimesis in favor of what he called "the expression or uttering forth of feeling." Thirteen years later, Edgar Allan Poe responded with a craft-rhetoric put-down of genius and self-expression, although he later emphasized beauty. As for the aesthetic component, while Mill was willing to finesse a case for beauty in terms of self-expression, by the end of the century Leo Tolstoy's self-expression approach in *What Is Art?* would banish Poe's beauty from the answer as decadent hedonism. The pace did not slow in the twentieth century, when, leaping ahead, R. G. Collingwood explicitly demoted craft in favor of expression, thereby taking down mimesis—as were artists of the time—while Benedetto Croce placed beauty in the mental expression of the beholder. We scarcely need reminding of what came next: the historic phase of aesthetic or formalist counterattacks against mimesis—later, even against self-expression—with which religious thinkers such as Jacques Maritain had shown little patience from the start.

Robin Kelsey, *Playing Hooky/Simulating Work: The Random Generation of John Baldessari*

As traditional patronage gave way to new markets in the modern period, artists went in search of a public. The public sphere, driven inward by the private interests of capitalism, increasingly offered art a pure exchange-value and the role of a luxury good (something to match the couch). Artists, seeing no place else to go, pursued an endgame, sustaining art's vitality through inventive, elemental, and critically intelligent forms of negation. A key question was how to contend with the sham of taste—and artistic subjectivity more generally—as a refuge or antidote to the crass engines of the market.

Susan Laxton, *As Photography: Mechanicity, Contingency, and Other-Determination in Gerhard Richter's Overpainted Snapshots*

Of the generation of post-1960s artists who looked to photography for a new set of conceptual tools, Gerhard Richter stands apart because he has uniquely professed a desire to "use painting as a means to photography," that is, to bring painting to the structure and sensibility of the photograph. To ascribe sensibility or perceptive acuity to a process so mechanical as photography may strike the reader as either romantically fey or even offensively anthropomorphizing, given that the aesthetic questions at stake have exactly to do with philosophy's "mind-independent" designation of the medium. But the metaphor has pedigree among historians of photography, having been articulated by Walter Benjamin in his "Little History of Photography," where he characterizes photography as a medium possessed of an "optical unconscious," a nature specifically "other" in its ability to present the "spark of contingency, of the here and now, with which reality has (so to speak) seared the subject." It is precisely on the basis of this picture making outside of human agency, Benjamin insists, that "the dubious project of authenticating photography in terms of painting" fails, for it is an attempt to "legitimize the photographer before the very tribunal he was in the process of overturning." Certainly, it is from this premise of photography's revolutionary capacity that the first critical assessments of the work of "artists using photography" proceeded in the 1970s and continued through the 1980s into the present decade. This is particularly important to keep in mind when assessing what has been called the recent turn to the pictorial in photographic practices because this move has been accompanied by, on one hand, a general pulling away from easily legible, unambivalent documentary content in photographic practices—a tendency that may itself be considered part of a quietly growing, renewed interest in the critical capacity of painting among a new generation of artists—and, on the other, a nuanced exploration of the appropriative lessons of postmodernism, manifested in recent interest in the repurposing of found, or what Benjamin might call "other-determined," imagery.

Margaret Iversen, *Analogue: On Zoe Leonard and Tacita Dean*

It is only now, with the rise of digitalization and the near-obsolescence of traditional technology, that we are becoming fully aware of the distinctive character of analogue photography. This owl-of-Minerva-like appreciation of the analogue has prompted photographic art practices that mine the medium for its specificity. Indeed, one could argue that analogue photography has only recently become a medium in the fullest sense of the term, for it is only when artists refuse to switch over to digital photographic technologies that the question of what constitutes analogue photography as a medium is self-consciously posed. While the benefits of digitalization—in terms of accessibility, dissemination, speed, and efficiency—are universally acknowledged, some people are also beginning to reflect on what is being lost in this great technological revolution. In this context, artists' use of analogue film and the revival of early photographic techniques should be regarded as timely interventions, although these may strike some as anachronistic. This essay does not attempt an ontological inquiry into the essential nature of the analogue; rather, it is an effort to articulate something about the meaning of analogue photography as an artistic medium for contemporary artists by paying close attention to its meaning and stakes for particular artists. Instead of presenting a general survey, I want to consider the work of just two artists, Zoe Leonard and Tacita Dean, both of whose work is concerned with what is being lost. As Leonard put it: "New technology is usually pitched to us as an improvement. ... But progress is always an exchange. We gain something, we give something else up. I'm interested in looking at some of what we are losing." Tellingly, both artists have produced exhibitions simply called *Analogue*. Leonard gave the title to a large project she did between 1998 and 2009 consisting of 412 silver gelatin and c-prints of local shop fronts in lower Manhattan and poor market stalls around the world. Dean used it for a 2006 retrospective exhibition of her films, photographs, and drawings.

Diarmuid Costello, *Automat, Automatic, Automatism: Rosalind Krauss and Stanley Cavell on Photography and the Photographically Dependent Arts*

How might philosophers and art historians make the best use of one another's research? That, *in nuce*, is what this special issue considers with respect to questions concerning the nature of photography as an artistic medium; and that is what my essay addresses with respect to a specific case: the dialogue, or lack thereof, between the work of the philosopher Stanley Cavell and the art historian-critic Rosalind Krauss. It focuses on Krauss's late appeal to Cavell's notion of automatism to argue that artists now have to invent their own medium, both to provide criteria against which to judge artistic success or failure and to insulate serious art from the vacuous generalization of the aesthetic in a media-saturated culture at large. Much in the spirit of 'Avant-Garde and Kitsch', paying attention to the medium is once again an artist's best line of defence against the encroachment of new media, the culture industry, and spectacle. That Krauss should appeal to Cavell at all, let alone in such a Greenbergian frame of mind, is surprising if one is familiar with the fraught history of debate about artistic media in art theory since Greenberg. Cavell's work in this domain has always been closely associated with that of Michael Fried, and the mutual estrangement of Fried and Krauss, who began their critical careers as two of Greenberg's leading followers, is legendary. I have written about the close connection between Fried's and Cavell's

conceptions of an artistic medium before. Whereas Fried's and Cavell's early conception of an artistic medium was in a sense collaborative, emerging from an ongoing exchange of ideas at Harvard in the latter half of the 1960s, Krauss's much later appeal to the ideas of automatism and the automatic underpinning Cavell's conception of the photographic substrate of film from the early 1970s is not. In what follows, I try to clarify both the grounds of this appeal and its upshot. Does Krauss's account shed new light on Cavell's, or is she trying to press his terms into service for which they are ill-served? Both could of course be true, the former as a consequence of the latter perhaps. Conversely, do the art historical and philosophical accounts pass one another by? Note that even if the latter were true, its explanation might still prove instructive in the context of an interdisciplinary volume seeking to bring art historians and philosophers into dialogue around the themes of agency and automatism, which is precisely what Krauss's appeal to Cavell turns on.

Dominic McIver Lopes, *Afterword: Photography and the "Picturesque Agent"*

Even as art theory and analytic philosophy have failed to connect in their studies of photography, the two disciplines have joined in tying conceptions of the specific character of photography to ideas about automaticity and agency. In rough caricature, the philosopher reasons: "An item is a work of art only insofar as it is the product of agency, so a photograph is not an art work insofar as it is not the product of artistic agency. After all, in Lady Eastlake's colorful words, the 'obedience of the machine' in photography is no 'picturesque agent.'" This much is accepted both by philosophers who go on to conclude that photography is not an art and also by those who defend the contrary. The reasoning on the side of theory and criticism often goes, again in caricature, as follows: "Art works sometimes result from a suppression of agency, and the distinctive 'obedience of the machine' in photography is no 'picturesque agent,' so the automatism of the photographic machine shapes the distinctive profile of photographic art." The triadic assemblage of the medium, automatism, and agency is clearly more than a trope in writing on photography; it regulates and structures reasoning about photography, even as it sends that reasoning off in remarkably divergent directions in different disciplines. In the spirit of the nudge towards convergence that this special issue represents, this afterword develops some thoughts that are sparked by and that offer a friendly challenge to the preceding papers. In brief, the triad that controls thinking about photography across disciplines depends on some rather demanding conceptions of agency and automatism. As it turns out, less demanding conceptions of agency and automatism pave the way to a new and more modest conception of the specificity of photography as an art medium. If our common ground is what keeps us apart, perhaps we should find some new common ground?

Adam Frank, Elizabeth A. Wilson, *Like-Minded*

Ruth Leys ("The Turn to Affect: A Critique," *Critical Inquiry* 37 [Spring 2011]: 434–72) raises a number of important questions about the conceptual and empirical underpinnings of the affect theories that have emerged in the critical humanities, sciences, and social sciences in the last decade. There are a variety of frameworks for thinking about what constitutes the affective realm (neurological, psychological, social, cultural, philosophical), and there are different preferences for how such frameworks could be deployed. We would like to engage with just one part of that debate: the contributions of Silvan Tomkins's affect theory. We take issue with Leys's formulation that Tomkins's work along with that of Brian Massumi, William Connolly, and Paul Ekman form a group of like-minded theorists. We do not believe this represents an accurate account of the conceptual and empirical commitments of these various authors. By bundling their work together, Leys misses much of what is compellingly critical in each of these writers, and she overlooks what is most invigorating in the debates amongst them. In addition, the specificities of Tomkins's work have been badly served in Leys's essay. In four volumes stretching from 1962 to 1992 (and elaborated in various other empirical and theoretical papers) Tomkins laid out a complex and captivating theory of the human affect system, in which mechanisms of neurological feedback, social scripts, and facial behavior coassemble as affective events. Our response to Leys's essay is motivated by a wish to see more detailed engagements with this theory—the distinctiveness of which we believe has yet to be fully explored in this new affective turn.

Charles Altieri, *Affect, Intentionality, and Cognition: A Response to Ruth Leys*

One does not have to share William Connolly's vitalist affiliations in order to have serious reservations about Ruth Leys's essay and response. Simple phenomenological concerns will do to make one suspicious of her core claim: From my perspective, intentionality involves concept-possession; the term *intentionality* carries with it the idea that thoughts and feelings are directed to conceptually and cognitively appraised and meaningful objects in the world. The general aim of my paper is to propose that affective neuroscientists and the new affect theorists are thus making a mistake when they suggest that emotion or affect can be defined in nonconceptual or nonintentional terms. I worry about the difficulty of defining the boundaries of a notion like conceptual, especially since on the next page Leys claims an equivalence between cognition and signification. There seems at least a tendency toward tautology in equating "nonconceptual" with "nonintentional," as if one could be used to define the other. But then signification enters the picture, although criteria for signification involve simple recognition and do not implicate the awareness of logical connectives that seem necessary for conceptual and cognitive

appraisal. And the Wittgenstein in me worries even more why Leys thinks that intentionality should be confined to only one set of traits despite the fact that a great variety of language games depend on something like intentional awareness.

Ruth Leys, *Facts and Moods: Reply to My Critics*

The purpose of my article, "The Turn to Affect: A Critique," was to show that the theorists whose work I analyzed are all committed to the mistaken idea that affective processes are responses of the organism that occur independently of cognition or intention. My aim was not to emphasize the differences among the authors under consideration—differences that, as I noted in my article, of course do exist—but rather to demonstrate that those theorists share certain erroneous assumptions about the separation presumed to obtain between the affect system on the one hand and intention, cognition, and meaning on the other and to lay out the unfortunate consequences of their doing so. If Adam Frank and Elizabeth A. Wilson wish for another kind of essay than the one I have written—an essay that would stress the divergences between the ideas of Silvan S. Tomkins and those of the other affect theorists I consider, especially those of Paul Ekman, in order to show what was distinctive about Tomkins's contributions—let them write it. But in such an essay they will have to acknowledge certain facts about the relationship between Tomkins and Ekman that, in their haste to separate Tomkins's theories from Ekman's, they are in danger of neglecting or misrepresenting.

W. J. T. Mitchell, *Report from Morocco*

Every once in awhile an academic drudge gets to visit a place that dreams are made of. We all know the little game in which American scholars compete to mention the exotic locations they have been to: Paris, London, Beijing, Mumbai. But I have never aroused such open jealousy in my colleagues until I uttered the word "Casablanca." For knowledgeable tourists, this is something of a puzzle. Casablanca is routinely disrespected by the guidebooks for its lack of an authentically ancient medina or a labyrinthine souk, and its paucity of museums leaves the tourist with relatively few obvious destinations. One suspects that much of the aura surrounding the city's name comes from the wholly fictional movie and the associated mystique of Humphrey Bogart and Ingrid Bergman. Moroccans are notably marginal in the film, which, in a kind of doubling of colonial occupation, treats Casablanca as an outpost of the Vichy French regime under the thumb of the Nazis. Rick's Café Américain never existed until quite recently, when a retired American diplomat decided to capitalize on the legendary bistro with a simulacrum. The real city is quite modern, with the relics of 1920s colonial art-deco-French architecture serving as a main attraction, along with the thoroughly contemporary mosque of Hassan II, designed by a French architect and finished only in the 1990s. There is also the Corniche, with its surfing beaches and exclusive cafés, clubs, and hotels.

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W.J.T. Mitchell, *Preface to "Occupy: Three Inquiries in Disobedience"*

If journalism is the first draft of history, these three essays might be described as a stab at a second draft. It is an attempt by three scholars from different disciplines, with sharply contrasting methodologies, to provide an account of the protest movements of 2011, from the Arab Spring to Occupy Wall Street. We deploy the perspectives of ethnography, political thought, and iconology in an effort to produce a multidimensional picture of this momentous year of revolutions, uprisings, mass demonstrations, and—most centrally—the occupations of public space by protest movements.

W.J.T. Mitchell, *Image, Space, Revolution: The Arts of Occupation*

Is there a dominant global image—call it a world picture—that links the Occupy movement to the Arab Spring? Or (to narrow the question quite drastically) is there any single image that captures and perhaps even motivated the widely noticed synergy and infectious mimicry between Tahrir Square and Zuccotti Park?

Bernard E. Harcourt, *Political Disobedience*

Occupy Wall Street is best understood, I would suggest, as a new form of political as opposed to civil disobedience that fundamentally rejects the political and ideological landscape that has dominated our collective imagination in this country since before the cold war. Civil disobedience accepts the legitimacy of the political structure and of our political institutions but resists the moral authority of the resulting laws. It is "civil" in its disobedience—civil in the etymological sense of taking place within a shared political community, within the classical Latin framework of *civilitas*, within an art of civil government. Civil disobedience accepts the verdict and condemnation that the civilly disobedient bring upon themselves. It respects the legal norm at the very moment of resistance and places itself under the sanction of that norm. If it resists the legal sanction that it itself entails, it is, in effect, no longer truly

civil disobedience. As Martin Luther King, Jr. wrote in "Letter from Birmingham City Jail," "an individual who breaks a law that conscience tells him is unjust, and willingly accepts the penalty by staying in jail to arouse the conscience of the community over its injustice, is in reality expressing the very highest respect for law." Civil disobedience does not aim to displace the law-making institutions or the structure of legal governance but rather to challenge the governing laws by demonstrating their injustice. Political disobedience, by contrast, resists the very way in which we are governed. It rejects the idea of honoring or expressing the "highest respect for law." It refuses to willingly accept the sanctions meted out by the legal and political system. It challenges the conventional way that political governance takes place, that laws are enforced. It turns its back on the political institutions and actors who govern us all. It resists the structure of partisan politics, the traditional demand for policy reforms, the call for party identification, and, beyond that, the very ideologies that have dominated the postwar period.

Michael Taussig, *I'm so Angry I Made a Sign*

A first-hand account of the signs and artwork of Occupy Wall St.

Susan Fraiman, *Pussy Panic versus Liking Animals: Tracking Gender in Animal Studies*

Pioneering work in interdisciplinary animal studies, much of it under the rubric of ecofeminism, dates back to the 1970s. Yet animal studies remained an idiosyncratic backwater until its twenty-first-century reinvention as a high-profile area of humanities research. This essay ties the soaring cachet of the new animal studies to a revamped origin story—one beginning in 2002 and claiming Derrida as founding father. In readings of Derrida and leading animal studies theorist Cary Wolfe, I examine the gender politics of animal studies today, especially that affiliated with Wolfe's formulation of posthumanism. In addition to slighting important ecofeminist precedents, this approach to animal studies is remarkably anxious to distance itself both from emotional attachments to animals and from scholars working on gender, sexuality, and race. I attribute this anxiety in part to the gendered opposition, longstanding in academia, between scholarship frankly motivated by feeling and scholarship whose prestige depends on claims to "masculine" objectivity and theoretical rigor. To counter this logic, I turn to animal studies foremothers Carol Adams and Donna Haraway; despite disagreements on several key issues, Adams and Haraway share a readiness to own their debt to feminist thinking and to see their theoretical work as inseparable from emotional and political commitments to animals.

Heather Keenleyside, *The First-Person Form of Life: Locke, Sterne, and the Autobiographical Animal*

This essay begins from Michel Foucault's famous claim that life did not exist until the end of the eighteenth-century, and considers how eighteenth-century experiments with the literary genre of the "life" might be related to emerging ideas of life as a distinct form of being. It does this by focusing on one of the period's most well known lives, and on one of its most prominent philosophers: Laurence Sterne's *The Life and Opinions of Tristram Shandy*, and John Locke. Readers have looked to Locke for many things—a labor theory of property and value, an incipient liberalism, an empiricist model of mind—but not, typically, for a philosophy of life. Sterne helps us to see the foundations of such a philosophy where we would little expect it, in Locke's reflections on personal identity.

Amit Pinchevski, *The Audiovisual Unconscious: Media and Trauma in the Video Archive for Holocaust Testimonies*

Since its establishment in 1979, the Video Archive for Holocaust Testimonies at Yale University has given rise to numerous studies on history, memory and trauma in the wake of the Holocaust. While acknowledging its audiovisual nature, previous accounts have nevertheless failed to consider the significance of this novel archival formation and how it shapes the production and reception of survivors' testimonies. This article occasions an unlikely encounter between the trauma and testimony discourse as developed by Dori Laub, Shoshana Felman, Lawrence Langer in the context of the Yale archive, and the theory of "technical media" as developed by German media theorist, Friedrich Kittler. It argues that the trauma and testimony discourse has a technological unconscious in the form of videotape technology, which crucially conditions the way trauma is conceived in this discourse. It is only with an audiovisual medium capable of capturing and reproducing evidence of the fleeting unconscious that a discourse concerned with the unarticulated past becomes intelligible.

Jens Hanssen, *Kafka and Arabs*

In October 1917 Martin Buber published an animal story by Franz Kafka in his monthly review *Der Jude*. Kafka's friend and literary executor, Max Brod, recommended it, assuring Buber that Kafka's work was among the most Jewish documents of our time. Kafka wrote "Jackals and Arabs" during the war-induced hiatus in Jewish immigration to Palestine, only half a year before the Balfour Declaration of 2 November 1917 committed the British government to support a Jewish national home in Palestine. The polyvalent story and its multilayered context crystallize Kafka's relationship to Zionism and Palestine as well as his German, Jewish, and Arab scholarly reception. The current revolutionary moment in the Arab world allows us to rethink Kafka and Arabs and, at the same time, the Palestine conflict. As such, this essay

contains an intellectual affinity with the revision of Kafka scholarship offered in *Critical Inquiry* following the fall of the Berlin Wall, as well as Achmat Dangor's haunting postapartheid novel *Kafka's Curse*.

Nasser Rabbat, *The Arab Revolution Takes Back the Public Space*

The two potential public spaces of political expression in the city, the (remembered) mosque and the (imported) plaza, were denied their civic function for anywhere between thirty and fifty years of despotic rule across the Arab world depending on the country. Abrupt and violent revolts sometimes managed to stage their protests in one or the other for a short moment, but the reprisal of the regime was usually swift and ruthless (the 1964 and 1982 religious uprisings in Syria, the 1977 "Bread Riots" in Egypt and elsewhere, the 2000 Shi'ite revolt in southern Iraq).

Critique, 783-784 (agosto-settembre 2012) – www.leseditionsdeminuit.com/f/index.php

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Pierre Judet de la Combe, *Catastrophe et crise. De l'épopée à la tragédie (grecques)*

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Bruno Latour ou la pluralité des mondes

Patrice Maniglier, *Un tournant métaphysique?*

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Bruno Latour, « *L'universel, il faut le faire* ». Entretien réalisé par Élie During et Laurent Jeanpierre

Pierre Schoentjes, *14 de Jean Echenoz. Un dernier compte à régler avec la Grande Guerre*

Maxime Maillard, *Le gai savoir de Jean-Philippe Toussaint*

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Estetika, The central european Journal of Aesthetics, 2 (2012) – aesthetics.ff.cuni.cz/

Malcolm Budd, *The Musical Expression of Emotion: Metaphorical-As versus Imaginative-As Perception*

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Ara H. Merjian, "Those ars all bellical": Luca Buvoli's *Velocity Zero* (2007–2009) and a post/modernist poetics of aphasia

Luca Buvoli's single-channel video, *Velocity Zero* (2007-9) features various sufferers of aphasia – the brain disorder affecting speech (and often cognition) – as they read aloud the eleven points of F.T. Marinetti's 'Founding and Manifesto of Futurism' (1909). First screened at the Venice Biennale in 2007 as part of a larger installation, this revision of Futurism – on the eve of its centenary – entails a literal re-reading of the movement's founding text. Combining live-action footage overlaid with animation, and filmed in both English and Italian versions, *Velocity Zero* unstitches the movement's ostensibly streamlined poetics. In the mouths of these readers, the manifesto's language is decelerated, elided, pulled apart, giving the lie to a Futurist dream of dehumanized speech and speed. Yet many of the readings approximate Marinettian principles even as they undercut them; involuntary slips and omissions wrest a new poetics from imperative fiats. Buvoli's work thus sets into relief some vital, if unlikely, affinities: between physiological disability and avant-garde prowess, between clinical diagnosis and critical methodology. *Velocity Zero* restores to Futurist pronouncements the fraught embodiment of language. But it also suggests the extent to which the movement – like modernism at large – was haunted by linguistic demolition from the start.

Rossitza Schroeder, Looking with words and images: staging monastic contemplation in a late Byzantine church

This paper considers the sophisticated interactions between text and image in the narthex of the thirteenth-century monastic church of the Virgin Peribleptos (St Clement) in Ohrid. It examines the formal characteristics of a number of visual and textual poetic utterances—the Nativity hymn, four epigrams and several cryptograms—and suggests that their function is performative and affective, enabling the profound transformation of the monastic viewer. The article argues that by looking at, or "looking with," the images and texts on the walls of the church, the monks became active participants in a cosmic drama that bridged past and present, secular and sacred.

Mary Jane Schenck, The Charlemagne window at Chartres: visual chronicle of a royal life

"The Charlemagne Window at Chartres: Visual Chronicle of a Royal Life" contributes to the rich history of interpretation by exploring how the visual cues in the twenty-two historiated panels are reconstructed into a narrative that calls the viewer to action by recalling a specific chronicle. The broad outlines of Charlemagne's legendary voyages to the East and South are clear but details still confound us. Scholarly debates over significant themes and a relationship to other images in the cathedral remain lively. Increasingly however studies analyze only a few panels and ignore others. What has been obscured is the connection between image and word—spoken read or remembered. This study is grounded in image theory as well as textual criticism. It re-focuses attention on narrative to argue that the visual rhetoric of the window prompted the thirteenth century viewer to remember the vernacular (not Latin) version of the Pseudo-Turpin chronicle. The influence of the vernacular text is revealed in the details and sense of chronological order a hallmark of the shift from Latin chronicle to vernacular narrative. It thus clarifies the sequence in which panels should be read and allows us to see the unity of each register where Charlemagne is depicted carrying out a three-part commission from St. Jacques. This essay argues against the prevailing notion that Roland eclipses Charlemagne and identifies the king throughout as the principal Christian warrior saint who returns after Roncevaux to defeat the Saracens. Other legends and texts contribute a new understanding of the motif of the Milky Way and the significance of St. Giles. His presence illustrates the intertwined themes of confession pilgrimage crusade the translatio of relics and the close ties between Chartres and the Albigensian crusades all being depicted through Charlemagne the crusader.

Christopher Fulton, Revolutionary fire: David Alfaro Siqueiros at Centro Médico "La Raza"

David Alfaro Siqueiros's grand mural in Hospital de "La Raza" is elucidated through the close study of a written draft of the symbolical program and with reference to the social and political issues entertained by the artist at the time the work was planned. The mural confronts the issue of economic development, then a top priority of government, and focuses on the more specific issue of the beneficial application of advanced technologies, particularly nuclear power. The painting expresses Siqueiros's communist views by identifying the proletariat as society's revolutionary agent and by asserting that the proper goal of advanced and industrialized Mexico is the attainment of a socialist society. The mural is conceived both as an allegorical narrative and as a work of rhetorical address, with close attention given to the interplay of these two modes of expression.

Rebecca Peabody, *Kara Walker, on The End of Uncle Tom*

The End of Uncle Tom and the Grand Allegorical Tableau of Eva in Heaven, a silhouette installation created by contemporary artist Kara Walker, was inspired by and named after Harriet Beecher Stowe's 1852 novel. Walker's installation references characters and relationships drawn from the novel, yet positions them as illustrations with ambivalent, or even perverse relationships to the original text. Most scholars who focus on this work make brief reference to Stowe's Uncle Tom's Cabin in order to identify one or two of Walker's silhouetted characters, then leave the novel behind – choosing to interpret Walker's work as commentary on something larger than one novel. This critical tendency has, so far, prevented a thorough-going analysis of Walker's sustained engagement with Stowe's text, as well as with the creative industry it inspired. The main goal of this essay is to take Walker's references much more seriously – more literally, and literarily. The essay that follows proposes a close reading of The End of Uncle Tom alongside Uncle Tom's Cabin, with the goal of pointing out not only the depth of Walker's engagement with the novel, but also what her resistance to, and reiteration of, the narrative reveals about a one hundred fifty year tradition of retelling this epic work. At stake is a more complex understanding of both Walker's practice, and the ongoing influence of Stowe's novel on the ways in which racialized identity is imagined, constructed, consumed, and reproduced.

J. Joris van Gastel, *Bernini's metamorphosis: sculpture, poetry, and the embodied beholder*

Taking as a case study the marble group of Apollo and Daphne, sculpted by Giovan Lorenzo Bernini for Cardinal Scipione Borghese in the 1620s, this paper discusses the exchange between sculpture and poetry in determining how the beholder engages the sculpted object. More in particular, the question is addressed how the image's infringement on the beholder's world and body can both be activated and channelled by text and discourse, and how, at the same time, the artist seeks to relate to such a discourse with his work. To map this complicated exchange, first several contemporary poems are discussed, focusing in particular on the manner in which they thematize the beholder's encounter with sculpture. Subsequently, the Apollo and Daphne is scrutinized to gain understanding in the ways it engages with and presupposes literary discourse and the embodied beholder.

Grant F. Scott, *Victor's Secret: Queer Gothic in Lynd Ward's Illustrations to Frankenstein* (1934)

American graphic artist Lynd Ward's detailed wood engravings for Mary Shelley's *Frankenstein*, allotted scant attention by critics, depart radically from other book illustrations of the novel. While these renderings borrow heavily from the cinema, Ward's woodcuts are Gothic in atmosphere and psychology and build on the nineteenth-century stage history of *Frankenstein*. In addition, Ward's illustrations constitute the earliest attempt in the medium to offer a sustained queer reading of the novel, anticipating like-minded critical investigations of *Frankenstein* by about sixty-five years. While Ward's interpretation lays the foundation for such theoretical readings, it also mediates Victor's homoeroticism through the illustrator's own socialist politics of the early 1930s and the visual narratives that constitute his two earlier graphic novels, *Wild Pilgrimage* (1932) and *Prelude to a Million Years* (1933).

Word & Image. A Journal of Verbal/Visual Enquiry, 28, 3 (2012) –
<http://www.tandfonline.com/toc/twim20/current>

Tony Fabijancic, *The sadness is in you: memory in the boxes of Joseph Cornell, William Gibson, and E.L. Doctorow*

The works of American assemblage artist Joseph Cornell, the constructions by the mechanical boxmaker in William Gibson's *Count Zero* (which are inspired by Cornell's works), and the chest in E.L. Doctorow's *City of God*, which contains documentation of Nazi atrocities in a Jewish ghetto in Lithuania, are examples of, respectively, certain kinds of memory: 1) fantasies of the past 2) personal memory and for the potential value of emotionally invested objects in a commodity-ridden world, and 3) historical fact. All of the boxes tell stories dependent upon time, and all textual in the sense that their objects tell stories, are embedded in various narratives, or depend upon the narrative and interpretive skills of viewers or readers for their meanings to be fully activated.

Andrew Heisel, *What to do with "Southern Negro types" in Dunbar's Hampton volumes*

This article explores a series of six illustrated volumes of Paul Laurence Dunbar's poetry produced between 1899 and 1906 by faculty of Virginia's Hampton Institute, a college for Native Americans and African Americans established after the Civil War. The volumes reflect competing racial ideologies during that era. They work, on the one hand, to advance the Hampton's goal of educating African Americans into skilled trades and agriculture. On the other hand, the books romanticize the poor, uneducated

subjects the Institute seeks to change. The books thus highlight the mixed motives of their white audience, who both seek to educate African Americans out of their ramshackle life and desire an opportunity to reminisce over such "Southern Negro types" as the Hampton camera club sought to document. Dunbar's work at times supported such fond recollections of the days of slavery. Although John Keeling has placed unsettling poems like "The Deserted Plantation" in a dialectic with poems such as "We Wear the Mask," the illustrations to these volumes often remove the poems from this dialectic by placing them in the larger culture's nostalgic narrative. Yet the photographs in later volumes can also have a positive effect on the poems, serving to punctuate Dunbar's occasional notes of protest. The volumes thus illustrate the conflicts in post-Reconstruction understandings of race, offering no single message, but instead presenting the confused mix of ideologies that marked both America and Dunbar's particular poetic vision.

Jennifer A. Greenhill, *Humor in cold dead type: performing Artemus Ward's London panorama lecture in print*

This essay explores the Artemus Ward's Lecture (As Delivered at the Egyptian Hall, London), an experimental volume published in 1869. The book attempts to preserve the hilarity of a recently deceased American humorist, Charles Farrar Browne, known as "Artemus Ward," the character who made President Lincoln laugh during the Civil War and inspired Mark Twain as he developed his own comic techniques. It does so with explanatory glosses on the lecture's content, thirty-six woodcut illustrations depicting the various scenes of Ward's visual aid, an execrably painted panorama, and experimental typography meant to evoke the humorist's delivery of his material. Excessive in its contrivances, the book demonstrates the inevitable awkwardness of intermedial translation projects, perhaps especially those focused on preserving the subtleties of comic performance and the interactivity of the theatrical encounter. But the book's awkwardness is symptomatic of its overriding logic and therefore signifies more than simply a failed effort to translate the stage to the page. It signifies, I argue, the degree to which Ward's editors had internalized his entertainment and his reputation more generally, as a humorist given to excess and lecturing on a subject—Mormonism—that had its own reputation for immoderation. The book offers a powerful example of mid-nineteenth-century conceptions of "muchness," as Ward would say, but it does more than this: it suggests the ways that typographic expression might not only index surface features of a performance, but also reveal the deep structure of the event and the social framework in which it found form.

Sören C. Hammerschmidt, *Pope, Curll, and the intermediality of eighteenth-century character*

In this article I reexamine eighteenth century "character" by rearticulating it with the period's media ecologies. I argue that Britons perceived a particularly close relationship between familiar letters and character, and that the study of published familiar correspondence has the potential to reveal eighteenth-century character as a fundamentally relational form of identity. To make my case I discuss the mediations of character that governed the publication of Alexander Pope's familiar correspondence on a massive scale (1735-42). By paying attention not only to the text of the letters but also to the portrait engravings and other visual elements that were integral to the letters' publication and reception, I show that character in the eighteenth century was invariably linked to the media forms through which it circulated: character could not be thought apart from the technologies of inscription or imprinting, the reading materials, and the infrastructures that facilitated its inscription and dissemination. However Pope's character was formulated, it therefore inevitably emerged as an interface between media forms and their users. In articulating the print publication of Pope's familiar letters with the formulation and circulation of character, I aim to show that mediation was fundamental to the very constitution of character in eighteenth century Britain.

Christian K. Kleinbub, *Raphael's Quos Ego: forgotten document of the Renaissance paragone*

This article offers an original interpretation of the print Quos Ego (c.1515-16), designed by Raphael and engraved by Marcantonio Raimondi, as an art-theoretical image addressing the period's obsession with the paragone, the competition between the arts, including painting, sculpture, and poetry. Using illusionistic devices, simulated sculpture, intense chiaroscuro, and the engraving medium itself, Quos Ego attempts to establish painting's superiority over sculpture. Moreover, by emphasizing the more direct and instantaneous impact of the visual image, the engraving attempts to overcome the literary source of its imagery, Virgil's Aeneid, thus challenging the period's equation of poetry and painting. Linking the important early paragonal thinking of Leonardo da Vinci (c. 1490s) and Baldassare Castiglione's writings on the paragone (Book of the Courtier, published 1528), Quos Ego can be seen as not only visualizing much of what was argued on painting's behalf, but also advancing visual arguments for painting within a debate generally dominated by words.

Vladimir Kapor, *Reading the image, reviewing the text — on the reception of Bernardin de Saint-Pierre's "Voyage à l'Ile de France" (1773)*

Bernardin de Saint-Pierre's first book, *Voyage à l'Ile de France* (1773), published anonymously and with illustrations by Jean-Michel Moreau le jeune, has often been hailed as an 'abolitionist manifesto', yet the

author devotes only a modest portion of the text to the condition of black slaves in Mauritius, under French colonial rule. To explain the predominantly abolitionist readings of *Voyage à l'Île de France*, I propose to turn to the hitherto understudied period reception of the book, in order to posit that the original illustrations and the interaction between these and the text may have played an important part in orienting the interpretation of the work. In addition to addressing a lacuna in Bernardin de Saint-Pierre criticism, the following reflections on the reception of *Voyage à l'Île de France* as an imagetext may also be viewed as a case study, making a contribution to the broader area of research into modes of reception of illustrated books in the Eighteenth century.

Greg Kerr, *Utopia and iconicity: reading Saint-Simonian texts*

In his study of Thomas More's *Utopia*, Louis Marin identifies a productive discontinuity peculiar to that work. The discontinuity arises from the tension between, on the one hand, the textual objective of delimiting the complex social reality of the egalitarian island state within a given conceptual language and, on the other, the capacity of the reader of More's work to visualize mentally the referential content of that language in the form of an iconic representation, as a map of the island. This article develops the tension identified by Marin between discourse and iconicity by reference to some examples of texts by members of the Saint-Simonian movement, one of the chief currents of 'utopian' socialism in nineteenth-century France.

While Marin's analysis is based on a cartographic conception of the utopian text's iconic elements, however, this article argues that in Saint-Simonian discourse, the iconic function is not supplied by a real or imagined map, but transfers instead to the opaque (typo)graphic support of that discourse. Shapes and patterns are produced by the graphic disposition of signifiers across the page that are surplus to their tacit referential function, but which point to something that Saint-Simonian doctrine cannot yet affirm via the conceptual antithesis of 'matter' and 'spirit' which underpins it.

Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft, 57, 1 (2012) –
http://www.meiner.de/product_info.php?cPath=4_38&products_id=3598

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