

## Newsletter delle riviste di Estetica

n° 11, luglio 2013

### riviste italiane

**Agalma**, 25, 2013 – <http://www.agalmaweb.org/>

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**Aisthesis**, 6, 1, 2013 – <http://www.fupress.net/index.php/aisthesis/index>

#### *Wittgenstein on Aesthetics / Aesthetics on Wittgenstein*

Jean-Pierre Cometti, Fabrizio Desideri, *Foreword*

Jean-Pierre Cometti, *On Standard and Taste. Wittgenstein and Aesthetic Judgment*

The question of aesthetic judgment is related to a lot of paradoxes that have marked sustainably the reflection on arts, and even arts as such during their modern history. These paradoxes have found a first formulation, apparently clear, in the very famous Hume's essay: "On the standard of taste", but without to lead to a real resolution. In this paper, I would like to approach the question of Hume by starting from what Wittgenstein suggested about aesthetic judgment in his Cambridge lectures. To this end, I will try to give a wittgensteinian reading of Hume's essay, in order to show that though the question of aesthetic judgment makes certainly sense, the way of considering it - like the way Kant shall consider it later - can be regarded as typical of difficulties Wittgenstein tried to overcome in his investigations on rules. By giving an alternative formulation to this question, we should be able to examine differently the problems of the aesthetic judgment, to underline more precisely the originality of Wittgenstein's approach, and perhaps to better grasp what are its consequences, not only for a better comprehension of the relationship between Wittgenstein's philosophy and art, but for the type of perplexity to which we must face everytime we meet the paradox inherent to the question of aesthetic appreciation as such: how can we conceive the very idea of a standard involving a normative meaning without making to faint what

gives to a work of art its value. We shall see that Wittgenstein's suggestions, though their contribution to a better understanding of this question is still affected by some ambiguities, are to be reconsidered under the light of his anti-essentialism, and that these ambiguities can be dissipated by dissociating, on one hand, what belongs to his own tastes or to his related thoughts and on the other hand what we can conceive through the ways which were opened by his philosophy beyond his personal inclinations. Despite what gives to the sphere of Wittgenstein's artistic interests its limited character; despite also what drives his attention towards another kind of problems, it may well be that his thought cast a bright light on current artistic practices and therefore on the questions they ask to philosophy.

### **Fabrizio Desideri, *Grammar and Aesthetic Mechanism. From Wittgenstein's Tractatus to the Lectures on Aesthetics***

This paper takes distances from two influential images of Wittgenstein's philosophy: the image of a primarily ethical philosopher defended by the so-called «resolute» interpreters and that of an ascetically "analytical" philosopher transmitted by the standard interpretation. Instead of contrasting images (that of Wittgenstein as an "aesthetic" philosopher and that of the "ethical" Wittgenstein), this paper focuses on the analysis of the fractures and tensions characterizing not only the relationship between Wittgenstein's philosophy and aesthetics, but also the very style of Wittgenstein's thought. Addressing a specific issue from a conceptual and textual standpoint (the unity of Ethics and Aesthetics in the Tractatus) seems to the author to be a fruitful strategy that allows us not only to understand whether and how determinant and central the aesthetic problem is for Wittgenstein, but also to see how aesthetics itself can be radically reshaped through the filter offered by his thought. In the first place, then, it is clarified what the Tractatus claim that ethics and aesthetics «sind eins» might entail. Secondly, it is checked if and how the conceptual consistency of the «being one» of ethics and aesthetics is transformed during the 1930s, to the point that it requires a different configuration: the metamorphosis of the logical unity between the two conceptual fields into an analogical affinity. Analyzing this conceptual metamorphosis the paper considers also the idea of an asymmetry of the aesthetic over the ethical as already evident, despite appearances, in the 1929 Lecture on Ethics. This asymmetry is then developed focusing the image of grammatical mechanism with its degrees of freedom of which Wittgenstein writes from 1930. In connection with this image the author outlines finally the idea of an aesthetic mechanism arising from primitive reactions and strictly related with the genesis of language games.

### **Simo Säätelä, *Aesthetics - Wittgenstein's Paradigm of Philosophy?***

This paper attempts to elucidate Wittgenstein's remark about the "strange resemblance between a philosophical investigation (especially in mathematics) and an aesthetic one" from 1937 by looking at its textual and philosophical context. The conclusion is that the remark can be seen both as a description of a particular conception of philosophy, a prescription or declaration of intent (to proceed in a particular way), and a reminder (to Wittgenstein himself) about the form of a philosophical investigation. Furthermore, it is concluded that the Darstellungsform he has in mind is the one that finds expression especially in the first part of the PI.

### **Silvana Borutti, *Wittgenstein's Concepts for an Aesthetics: Judgment and Understanding of Form***

My paper seeks to maintain that in Wittgenstein there is more than the simple and obvious negation of artistic quality as the property of things, and thus a criticism of any essentialism. My reasoning will connect Wittgenstein's evaluative idea of the aesthetic with its philosophical conception of Aspekt and the self-revealing character of the form. The themes this paper deals with are: the aesthetic judgment; the sensitivity toward rules; the aesthetic judgment as an example of the understanding of meaning. Aesthetic judgments are not to be understood as a philosophical paradigm but as a case of what, for Wittgenstein, is in general the aesthetic understanding of meaning.

### **Giovanni Matteucci, *Towards a Wittgensteinian Aesthetics. Wollheim and the Analysis of Aesthetic Practices***

In order to investigate the possibility to develop Wittgenstein's suggestions about aesthetics, this paper will focus on the organic perspective elaborated by Richard Wollheim in «Art and Its Objects». In this regard we will try to emphasize how the concept of art as a "form of life" - explicit in Wollheim - involves the analysis of the practices embodied in the experience of art starting from those of representation. The inception modes of such practices of representation need to be described in the use of specific anthropological abilities related to perception patterns that go beyond the mere statement of facts, in a fusion among aesthetic, cognitive and emotional levels. Deepening the relationships both between lived experience and expression, and expression and understanding, we will try to point out how Wollheim (and Wittgenstein) places any rhetoric of the ineffable out of the game, even regarding the analysis of the aesthetic experience.

### **Mark W. Rowe, *Success through Failure: Wittgenstein and the Romantic Preface***

I argue that the Preface to Wittgenstein's *Philosophical Investigations* represents a form of preface found in several other major works of Romanticism. In essence, this kind of preface says: 'I have tried very hard to write a work of the following conventional type ... . I failed, and have thus been compelled to publish, with some reluctance, the following fragmentary, eccentric, unfinished or otherwise unsatisfactory work.' It sometimes transpires, however, that a work which appeared unfinished and unsatisfactory to the author and his contemporaries, later comes to be seen as both complete and startlingly original. Indeed, not initially recognizing what you have achieved is sometimes a mark of the greatness-through-originality so highly prized by Romantic writers. Besides the *Investigations*, I concentrate on Coleridge's Preface to 'Kubla Khan', and the first 269 lines of Wordsworth's *Prelude* (in both the 1805 and 1850 versions), discussing exactly why all three authors found their projects so recalcitrant, why their solutions were so original, and why the magnitude of their achievements was not appreciated from the first. I end with some reflections on why Wittgenstein's work on aesthetics, the aesthetic impact of his work, and the cognitive impact of his work should not be separated.

### **Gabriele Tomasi, *Wittgenstein on "Beautiful" and "The Beautiful"***

In an entry in his *Notebooks 1914-1916* Wittgenstein appears to give some credit to the idea widespread in modern aesthetics that «the end of art is the beautiful»: «[...] there is certainly something» – he writes – in this conception. And he comments on: «[...] the beautiful is what makes happy» (NB 21.10.16). Maybe influenced by Tolstoy, who wrote that «people will come to understand the meaning of art only when they cease to consider that the aim of that activity is beauty, i.e. pleasure», Wittgenstein does not adopt the idea without reservations. However, he admits that there is some validity to it. Therefore what we read in his *Lectures on Aesthetics* (1938) is rather intriguing: «It is remarkable that in real life, when aesthetic judgments are made, aesthetic adjectives such as 'beautiful', 'fine', etc., play hardly any role at all» (LE, I, 8). Why is this a remarkable fact? Is it because, in spite of beauty being the aim of art, when aesthetic judgments are made, the predicate 'is beautiful' plays a marginal role? And if this is the case, why is the supposed end of art almost neglected in art appreciation? Or is Wittgenstein simply bringing a word back from its metaphysical to its everyday use here (cf. PI, 116)? I will argue that, while in the *Notebooks* entry Wittgenstein tells us something important on what makes an aesthetic experience a valuable experience and/or an experience of value, in the *Lectures* the topic is a bit different. Wittgenstein is talking about the appreciation of objects and works of art, about the ways we aesthetically react to them. I will focus on this shift in point of view and on a distinction introduced in the *Lectures* between approval and appreciation. It is in the light of this distinction, that we can understand the observation about the unimportance of 'beautiful' in aesthetic judgment. In the final part of my talk I will argue that, contrary to this opinion, the adjective 'beautiful' is of significance in aesthetic judgment.

### **Vicente Sanf lix Vidarte, *Showing and Saying. An Aesthetic Difference***

Wittgenstein's distinction between saying and showing and the associated thesis, what can be shown cannot be said, were crucial to his first philosophy, persisted throughout the evolution of his whole thought and played a key role in his views on aesthetics. The objective of art is access to the mystical, forcing us to become aware of the uniqueness of our own experience and life. When art is good is a perfect expression and the work of art becomes like a tautology. An important consequence of this understanding of art is the irreducibility of the aesthetic to the scientific perspective.

### **Giuseppe Di Giacomo, *Art and Perspicuous Vision in Wittgenstein's Philosophical Reflection***

If today a decidedly analytical interpretation of Wittgenstein's thought seems to be dominant in many ways, there are, in my opinion, countless reasons that lead instead to reintroduce the possibility, and even the opportunity, of a different reading: a proper philosophical-aesthetic reading – where "philosophical" is equivalent to "transcendental" in the Kantian sense – which certainly seems to me more productive in theoretical terms.

### **Joachim Schulte, *Music and Language-Games***

This paper aims to clarify certain aspects of the connections between music and (word) language alluded to in various manuscript passages by Wittgenstein. Three points are emphasized: (1) Wittgenstein's willingness to speak of music as a language; (2) the importance of context; (3) the possibility of distinguishing various ways of explaining our hearing certain sequences of sounds as expressive of gestures or states of mind etc. Several attempts at elucidating the idea of understanding music lead to the realization that, according to Wittgenstein, a prior grasp of his notion of a language-game is required to make headway in this area.

### **Alessandro Arbo, *Language Games and Musical Understanding***

Wittgenstein has often explored language games that have to do with musical objects of different sizes (phrases, themes, formal sections or entire works). These games can refer to a technical language or to common parlance and correspond to different targets. One of these coincides with the intention to suggest a way of conceiving musical understanding. His model takes the form of the invitation to "hear

(something) as (something)": typically, to hear a musical passage as an introduction or as a conclusion or in a certain tonality. However one may ask to what extent or in what terms (literal or metaphorical) these procedures, and usually the intervention of language games, is requested by our common ways of understanding music. This article shows through the use of some examples that aspectual perception inherent to musical understanding does not require language games as a necessary condition (although in many cases the link between them seems very strong), in contradiction with the thesis of an essential linguistic character of music. At a basic level, it seems more appropriate to insist on the notion of a game: to understand music means to enter into the orbit of "music games" which show an autonomous functioning. Language games have, however, an important function when we develop this comprehension in the light of the criteria of judgment that substantiate the manner in which music is incorporated in and operates within specific forms of life.

### **Kathleen Stock, *Some Reflections on Seeing-as, Metaphor-Grasping and Imagining***

In this paper I examine the frequently made claim that grasping a metaphor is a kind of 'seeing-as'. I describe several ways in which it might be thought that metaphor-grasping is importantly similar to seeing-as, such that an extension of the latter category is though justified to include the former. For some of these similarities, I suggest they are illusory; for others, I argue that they are shared in virtue of the membership of both seeing-as and metaphor-grasping in some much broader category, and so don't obviously motivate thinking of metaphor-grasping as seeing-as. My aim is modest: not to deny that metaphor-grasping is a kind of seeing-as, but only to suggest that it should not be too quickly accepted.

### **Alberto Voltolini, *The Content of a Seeing-As Experience***

In this paper I will claim that the different phenomenology of seeing-as experiences of ambiguous figures matches a difference in their intentional content. Such a content is non-conceptual when the relevant seeing-as experience is just an experience of organizational seeing-as. It is partially conceptual when the relevant seeing-as experience is an overall experience of seeing something as a picture that is identical with Wollheim's seeing-in experience and is constituted by an experience of organizational seeing-as (its configurational fold) and by an experience of knowingly illusory seeing-as (its recognitional fold). To my mind, Wittgenstein's reflections on seeing-as have anticipated these claims.

### **Elisa Caldarola, *Understanding Resemblance in Depiction: What Can we Learn from Wittgenstein?***

Wittgenstein's remarks on "seeing-as" have influenced several scholars working on depiction. They have especially inspired those who think that in order to understand depiction we should understand the specific kind of visual experience depictions arouse in the viewer (e.g. Gombrich [1960], Wollheim [1968; 1987]). In this paper I would like to go a different way. My hypothesis is that certain of Wittgenstein's claims both in the *Tractatus* and in his later writings resonate well within the context of an objective resemblance account of depiction (Hyman, 2006).

### **Moira De Iaco, *Wittgenstein and the Liberating Word. Aesthetics Remarks about Philosophical Attitude***

As philosophers we look-through a phenomenon and we see as it appears. The philosopher feels the sensation of dissatisfaction and lives in revolt against an instinctive dissatisfaction with the language. We see as the words are played, because they are source of confusion. He searches the liberating word, which liberates us from dissatisfaction or mental cramps: it subverts an idea, renews a thought, creates new knowledge and opens to the difference. The choice of words, based on the listening to the words, is an aesthetic analyse, in the sense that it is a pursuit of pleasure and an avoidance of pain.

### **Leonardo Distaso, *On Satzklang: on the Sense and on the Nonsense***

The Wittgenstein's notion of plain and patent nonsense is fertile because it shows the discovery of the ambiguity of the sense, in particular of the nonsense of contingency at the end of complete clarification. All the reflection of Wittgenstein's philosophy is a question on the possibility of crossing, from the inside, language as it is to move from the hidden nonsense of the contingency of the language and of the reality to the patent nonsense of the philosophy. But since the clarity of the patent nonsense shows the paradoxical situation of our condition, the limits of the language, the patent nonsense is also the real discovery of the Philosophy that makes me capable of stopping doing philosophy when I want to. This is the aesthetical dimension of the sense, in which the patent nonsense makes a transition to the hidden and enigmatic nonsense. It is on the level of this hidden nonsense that we can find the notion of Satzklang: sound of proposition. When we grasp in a flash, when we hear and we pronounce a word or a proposition, we catch the sound of the word that has directly to do with its meaning or its application, and it brings us back to that preliminary dimension in which we belong to a language that guarantees the possibility of the meaning of what we say, a possibility that reveals itself only in a dimension of nonsense: the echo of the original sounds of the language as it stands as enigmatically senseless because it poses itself as a condition for any language, in a primitive and primeval dimension of language. The paradigmatic aesthetical experiences called understanding a musical theme and understanding a poem,

the question about the meaning of the sounds and the meaning of a theme in music show are described from the transition from patent nonsense to something which is hidden nonsense. The analysis of the sound of proposition shows the sense of nonsense moving toward the inaccessible original place of the language: the place of having the taking-place of language itself.

#### Enrico Terrone, *Wittgenstein's Picture Theory of Pictures*

I rely on Frascolla's interpretation of the Tractatus ontology to develop an account of depiction in which a picture is conceived of as a visual structure constituted by pixels that are conceived of, in their turn, as elementary propositions. Then I argue that such an account is complementary to the considerations about «noticing aspects» in the Philosophical Investigations, to the extent that the visual structure constituted by pixels provides a design allowing the picture's viewer to notice aspects. Finally I argue that a joint reading of the considerations about pictures in the Tractatus and in the Philosophical Investigations allows us to address some important issues in the contemporary philosophical debate about depiction.

#### Francesco Valagussa, *Wittgenstein. Playing on the Edges of Language*

This article aims to show the development of Wittgenstein's conception of language from a pictorial model to a musical model. At first language is considered as a "means of representation" but in the second phase of Wittgenstein's work the problem of understanding a proposition and the different shades of meaning supports an analogy with the musical dimension. In this perspective, Wittgenstein approaches the idea of language-game.

#### Massimo Baldi, *Wittgenstein and Aesthetics: A Bibliography*

In these pages the reader will find a bibliography whose subject is the relationship between Wittgenstein's Work and Aesthetics in the range of years 1960-2012.

**Engramma**, 105 (aprile 2013) – [www.gramma.it/](http://www.gramma.it/)

#### *Rinascite a Schifanoia*

Olivia Sara Carli, Emma Filipponi, a cura di, *Il cielo di Schifanoia in mostra a Venezia (28 febbraio/14 marzo 2013)*

Marco Bertozzi, Alessandra Pedersoli, Giovanni Sassu, a cura di, *Mese per mese. Lettura dei registri superiori del Salone dei Mesi di Schifanoia*

Michela Santoro, *Ercole da Ferrara e il suo doppio. Ricostruzione di un'identità*

Alice Barale, *Perseus and Medusa: between Warburg and Benjamin*

Martino de' Rossi, Isabella Tenti, *Il cielo di Padova. I decani di Palazzo Schifanoia di Ferrara e il Palazzo della Ragione di Padova: un confronto*

Monica Centanni, *26 aprile, giorno di primavera: nozze fatali nel giardino di Venere. Una rivisitazione della lettura di Aby Warburg dei dipinti mitologici di Botticelli*

Antonella Sbrilli, *Foglietto del calendario del 26 aprile*

**Engramma**, 106 (marzo 2013) – [www.gramma.it/](http://www.gramma.it/)

#### *Antichità immaginate*

Olivia Sara Carli, *Le 'vignette' della Tabula Peutingeriana*

Martina Iridio, Sara Spinazzè, *Iulium Carnicum. Dalle fonti umanistiche alle origini di Iulium Carnicum*

Marcello Barbanera, *Ruins and Cultural Identity*

Pier Federico Caliarì, *I Carnets des voyages d'Hadrien*

Nunzio Giustozzi, *Mon Cher Hadrien. Marguerite Yourcenar, le Memorie, l'antico*  
Flavio Mainoli, Federica Pellati, Giuseppe Salinari, *La cultura ai tempi del digital*  
Paolo Mastandrea, *A proposito della mostra patavina "Pietro Bembo e l'invenzione del Rinascimento"*  
Lorenzo Bonoldi, *Isabella d'Este "retracta de marmo"*  
Monica Centanni, *Elisabetta Gonzaga come Danae nella medaglia di Adriano Fiorentino (1495)*

**Engramma**, 107 (giugno 2013) – [www.engramma.it/](http://www.engramma.it/)

#### *pots&plays*

Oliver Taplin, *Pots&Plays. Interactions between Oliver Taplin and the Italian Seminar*  
Giulia Bordignon, *Personificazioni di concetti astratti nelle rappresentazioni teatrali e nelle raffigurazioni vascolari: alcuni esempi*  
Ludovico Rebaudo, *Teatro e innovazione nelle iconografie vascolari. Qualche riflessione sul Pittore di Konnakis*  
Silvia Galasso, *Pittura vascolare, mito e teatro: l'immagine di Medea tra VII e IV secolo a.C.*  
Monica Centanni, Chiara Licitra, Marilena Nuzzi, Alessandra Pedersoli, *Il Laocoonte perduto di Sofocle: una ricostruzione per fragmenta testuali e iconografici*  
Guido Paduano, *Edipo, il Re che voleva sapere troppo. Nota del traduttore (Inda, Siracusa 2013)*  
Anna Beltrametti, *Perché e come tradurre ancora Antigone. Nota del traduttore (Inda, Siracusa 2013)*  
Andrea Capra, *Dalla carta al teatro. Nota del traduttore di Le Donne al Parlamento (Inda, Siracusa 2013)*  
Alessandra Pedersoli, *Edipo, nero come la peste. Recensione di Edipo Re, regia di Daniele Salvo (Inda, Siracusa 2013)*

**Fata Morgana**, 19, 2013 – [fatamorgana.unical.it/FATA.htm](http://fatamorgana.unical.it/FATA.htm)

#### *Credito*

Morgan Adamson, *Il credito monetario e la percezione cinematografica*  
Arianna Salatino, *Cinema e isteria: lo sguardo incredulo*  
Enrico Camporesi, *Profanare l'ostia. Jean Louis Schefer, Perceval (e il cinema)*  
Alessio Scarlato, *"Chi dite che io sia?". Il Gesù di Dreyer*  
Francesco Ceraolo, *Il credito dell'immagine*  
Simona Busni, *L'etica del mondo visto: cinema, linguaggio e credenza*  
Giovanni Festa, *L'occhio vivo è migliore dell'occhio dipinto*  
Stefania Schibeci, *La credibilità delle immagini surrealiste*  
Veronica Gaia di Orio, *Aporie dell'autorialità*  
Adriano D'Aloia, *Cinema d'azzardo*

Marco Grosoli, *Il casinò come metafora*  
Giorgio Avezzi, *Sulla crisi della ragione cartografica del cinema*  
Matteo Pollone, *John Grierson: libertà del cinema, prigionia del reale*  
Nicola Perugini e Francesco Zucconi, *Estetica e politica della vita povera*  
Daniele Dottorini, *Il credito della verità*  
Roberto De Gaetano, *Viaggio in Italia. La credenza oltre l'illusione*  
Federico Vitella, *"Film-lampo" e strategie di autenticazione in L'amore in città*  
Chiara Tognolotti, *"Accostarsi alla verità". Finis terrae di Epstein*  
Alessandra Merlo, *L'origine decentrata del senso*  
Elisa Mandelli, *La necessità del credito. The War Game di Peter Watkins*  
Massimo Canepa, *Carmelo Bene: dis-credito del cinema*  
Anna Caterina Dalmaso, *Nella traccia di Immemory di Marker*  
Marco Dalla Gassa, *Still Life: natura morta con banconote*  
Miriam Visalli, *Person of Interest e l'elogio del dubbio*  
Massimiliano Coviello, *Le immagini che ci riguardano. Cave of Forgotten Dreams*

**Itinera**, 5, 2013 – <http://riviste.unimi.it/index.php/itinera/index>

Adeline Thulard, *Introduzione alla sezione "Sguardi sulle forme sceniche contemporanee. Convegno di teatro e filosofia"*

Milena Mogica-Bossard, *Analyser des objets postdramatiques*

It is known that postdramatic objects are difficult to study because of the importance they give to lived material experience. One doesn't know what elements are to be chosen and if they will be significant, nor which method should be used to avoid blasting them away with an analysis which would most certainly dissect and decompose them in a lifeless body. They actually raise unprecedented esthetic as well as analytic problems, which make them even more fascinating to the researcher.

Lorenzo Mango, *Il teatro è un'arte visiva?*

Is theatre a visual art? We can consider such a question from a double point of view. From a practical perspective the answer seems to be positive, however in theoretical terms the question is more complicated. The western idea of theatre is focused on the primacy of literary and it is only during the XX Century that the aesthetic consideration of theatre changes radically. Theater reduces or denies the narrative destination of its communication and emphasizes the production of an iconic meaning. Therefore we can speak of two different kinds of scenic dramaturgy: the "dramaturgy of difference" when we have a free interpretation of a pre-existent literary text (as for Jerzy Grotowski or Carmelo Bene) and an "iconic dramaturgy" (as for Romeo Castellucci or Jan Fabre) when we have the autonomous construction of a visual dramaturgy.

Annalisa Sacchi, *Il teatro come forma che pensa. Pregiudizio antiteatrale, materialità e abiezione nella scena postdrammatica*

If one turns to the source of the so-called antitheatrical prejudice, Plato, and explores beside his notorious critics to the arts also his statements about the spectatorship, something intriguing appears. It appears that common origins link the theoretical meditation and the theatrical spectatorship, encapsulating these two occupations in the Greek word *theoria*, in which the sense of sight is crucial to both the act of going to the theatre and of engaging in theoretical inquiry. This mutual and ambivalent attraction of theatre toward philosophy and of philosophy toward theatre reaches a sort of climax in the era of post-dramatic theatre. Dismissed the general aversion to "theatricality" – still at stake within the Modernist theatre – contemporary theatrical scene has been demonstrating to what extent theatre is in itself a "thinking form", or a form of thinking embodied in the material presence of the performer. Far from causing the sort of embarrassment and frustration denounced by modernist theatre artists such as Edward Gordon Craig, the actor's deliberate vulnerability possibly enables our own and prompts us

toward empathy and theoretical understanding. Watching live performance is watching the actor dying onstage; sharing that liveness promotes a necessary and moving confrontation with mortality.

**Valentina Garavaglia, *Suggestioni postdrammatiche di un teatro di confine***

In detention centers, as in marginal contexts in general, theater crosses over into the social sphere. As with many efforts of this type, it may follow different paths than official theater, focusing on aspects related to the value of human beings. An out of bounds theater, part of the so-called "theater of diversity", is based on the idea of community theater and designed to enhance and develop individual inclinations and abilities in a group context. The end product of this approach to theater is a dynamic performance, an object which, according to the categories suggested by Peirce, displays signs that are interposed between the object and its interpreter, forming a ground that is translated into social significance. This is a kind of theater that, because of the spectator's reaction, falls into a postdramatic context, where the acting materializes the dramatic subject and his world, affirming his identity through a real body in a real space.

**Ana Candida De Carvalho Carneiro, *Il collasso del dramma: cosa rimane?***

The Neo-avantgardes of the 20th century left an indelible mark on the idea of theatre, establishing once and for all the concept of drama as a theatrical form, historically defined and based on identifiable criteria. The script as an end in itself was either dismissed – and pure performance was thus preferred –, or it was used as a device or starting point for what was occurring on stage in the hybrid, experimental theatrical forms. The role of playwrights – and therefore that of the script as an independently meaningful structure – fell into a deep crisis. By coming to grips with the new experiences, playwrights were able to explore new modes of textual expression, putting their art back on the right track. What dimensions do the categories of drama take on today? What are the new literary devices and techniques that contemporary playwrights can adopt? In order to try and answer these questions, we will analyse the script *La demande d'emploi* (The job application) by Michel Vinaver. Although written in 1971 – therefore, at the very beginning of the mentioned revolutionary period –, it already presents very important features of a type of playwrighting that can be qualified as post-dramatic, like almost the entirety of the playwright's work. We will explore and develop concepts like fragment, movement and polyphony, that can be frequently encountered in contemporary theatrical texts and with which both scholars and theatre professionals have to come to terms.

**Adeline Thulard, *Conflitto sintomatico nelle immagini sceniche***

Paper aims to show how traditional dramaturgic concepts can be re-used to study a dramaturgy of image in the contemporary theatrical forms. When dialogue, action and conflict appear into the image, they highlight a dramaturgic movement towards the spectator. We also remark that mimesis and recognition are questioned, and emotions tend to replace comprehension. It could also be claimed that there is a symptom-effect in perception, if we open the argument to psychoanalysis, as G. Didi-Huberman claimed, as well as to Bachelard's "reader-dreamer" model.

**Marco Scotti, Anna Zinelli, *Spazio e percezione nella ricerca di Massimo Bartolini***

This paper aims at providing a thorough examination of one possible interpretation of the relationship between art and senses within the field of contemporary visual arts, through a specifically identified case study: Massimo Bartolini's works. In particular, a selected number of works based on synaesthesia has been chosen (*Casa di Francesca Sorace*, 1993; *Mixing Parfums*, 2000; *El Jardí de Roses*, *la Font de Pedres*, 2007; *La strada di sotto*, 2011): these projects concern environmental distortion aiming to redefine the perception of space questioning the usual and established modalities of fruition.

**Michele Bertolini, *Linee per un'antropologia del corpo e dei sensi dell'attore teatrale: a partire da Helmuth Plessner***

The essay on actor by Helmuth Plessner, linking anthropology and aesthetics, examines the functions of senses and body in the actor's work, a question opened by the Eighteenth Century theatrical theories. An anthropological consideration of the actor reveals many relationships with the theory of images.

**Pietro Conte, «Una trasgressione delittuosa». *Manichini di cera e teoria della percezione***

Referring to Tadeusz Kantor's Dead class and the renowned mannequins dragged along the stage by its age-old characters, this essay focuses on the material used to build them, namely wax, investigating its distinctive meaning for aesthetics as a theory of perception.

**Filippo Focosi, *Il ruolo del confronto nella critica artistica***

The topic of this paper is comparison and classification among artworks. In the first section, I underline the importance of comparison in art criticism, as acknowledged by contemporary philosophers such as Sibley, Vaida and D'Angelo. In the second section, I analyze the nature of comparison as treated by Eighteenth century British empiricists such as Hume and Gerard, who recognized, implicitly or explicitly, the existence of two levels of comparison, one involving sensibility and the other relying on reasoning



and leading to classification among artworks and species of beauty. In the third and last chapter, I return to the recent analytical debate (Pratt, Vermazen, Dickie and Carroll) and establish both the limits of classification and the real point of comparison, which amounts to refine our taste and achieve a deeper understanding of artworks.

**Nicola Vitale, *Esperienza estetica e unità di coscienza***

Jung considers the symbol as a unifying and transcendent element, as an image capable of unifying the various aspects of consciousness (sensation, intuition, feeling and thought) in a gradual rapprochement to the essential unity of being. However, this point is controversial, since the symbol is the expression of a sense that while not entirely rational, concern the cognitive sphere. Therefore what Jung attributes to the symbol (its unifying and transcendent power) was transferred to the aesthetic experience of art, where the same aspects of consciousness in the symbol are supported by perceptual elements, according to a level of completeness and unity that only the aesthetic experience of art can achieve.

**Graziella Seminara, *Da Saramago a Cechov: il teatro musicale di Azio Corghi e il "teatro epico" del '900***

Since his debut, in *Gargantua* (1984, by François Rabelais), and even more in the works composed in collaboration with José Saramago (*Blimunda*, 1990; *Divara*, 1993), Azio Corghi has pursued an idea of drama characterized by a marked 'aesthetic presence' of the author and by his vision of the world, typical of the 'epic' theatre of the twentieth century. In 2000, composing *Tat'jana Repina* (2000) by Chekhov, with his 'open' theatricality and tormented existential problems, the musician was forced to rethink his musical dramaturgy: the landscapes of History designed by Saramago are replaced by a psychological story, which takes place in a 'community' of individuals marked by loneliness and despair; and the choral, 'collective' dimension, which in *Blimunda* and *Divara* arose from History, is converted into a 'monological' chorus which is typically Chekhovian and shows the crisis of communication typical of the modern theatre. To convey the bleak pessimism of Chekhov, in *Tat'jana* – going beyond *Blimunda* and *Divara*'s predominant symbolism – Corghi pushed his writing to the highest level of abstraction, used only at the beginning, during his structuralist period, no more in accordance with the strict determinism of post-Webern avant-garde but according to a free choice, dictated by inner artistic necessity.

**Mabel Giraldo, *La pratica attoriale in Richard Schechner: dalla sensazione all'essere. Sulle tracce della fenomenologia di Merleau-Ponty***

Against Cartesian dualism and in line with the general twentieth-century rediscovery of body and perception, this paper aims to examine the role of senses for the performer, as presented by Richard Schechner's theory of performance. Such a theory finds its legitimacy in the pages of the philosopher Merleau-Ponty, and in the priority the philosopher assigned to perception and senses as sources of knowledge, as well as opening of consciousness to the world.

**Valentina Crifò, «La struttura intima del cervello creatore». La nova critica d'arte di Mariano L. Patrizi**

The exploration of the psycho-anthropological aspect of art history was the main purpose of Mariano Luigi Patrizi, criminologist and physiologist. This paper aims to present his short biography and examine his contribution to art theory and aesthetics, focusing on his major work, *Un pittore Criminale, Caravaggio e la nova critica d'arte*, published in 1921.

**Chiara Sironi, *Il problema interpretativo di Gerard nel dibattito sul gusto nel Settecento inglese***

The chronological proximity of the publication of Gerard's and Hume's aesthetic essays gives rise to a delicate question of interpretation which casts doubt on Gerard's influence on his master. This paper will demonstrate how their different concepts of taste (the former still talking about "faculties", the latter about "sentiment") and, consequently, the role of judgment justify the hypothesis that Gerard did not affect Hume's theory of aesthetic evaluation.

**Parl**, 22, luglio-dicembre 2012 – <http://www.parol.it/home.htm>

Antonio Bisaccia, *Qualche ipotesi ottica per l'immateria*

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**Studi di estetica**, n. 47, terza serie, 2013 – [www.unibo.it/estetica/](http://www.unibo.it/estetica/)

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**Bildwelten des Wissens**, 9, 2, 2013 – <http://www.kulturtechnik.hu-berlin.de/bildwelten/>

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**Boletín de Estética**, 23 (autunno 2013) – [www.boletindeestetica.com.ar](http://www.boletindeestetica.com.ar)

Winfried Menninghaus, *Darwin, Freud y la piel desnuda: la belleza humana en una perspectiva evolutiva*

El presente artículo es el resultado de una investigación comparada entre tres áreas: la biología evolutiva, la psicología sexual y el campo de la estética empírica y filosófica. El tema central es el fenómeno de la "piel desnuda", como primer ornamento estético del hombre y su curioso proceso de transfiguración en la "cultura de la vestimenta", considerado a la luz de los trabajos de Charles Darwin y Sigmund Freud.

Néstor Luis Cordero, *El filósofo cínico, actor en el teatro del mundo*

Cuando la filosofía deja de lado una búsqueda desinteresada del saber y se propone como meta proponer los fundamentos de cierto tipo de vida, el método elegido por el filósofo para transmitir su mensaje debe ser eficaz y convincente. Los filósofos cínicos consideraron que la mejor manera de manifestar el rechazo de un tipo de vida y la preferencia por otro tipo de valores consistía en adoptar una actitud provocadora, insolente, desvergonzada, incluso impúdica. Este tipo de actuación suscita la curiosidad del eventual discípulo, que no puede dejar de interesarse en las causas de tal actitud. Actor en el teatro del mundo, el filósofo cínico eleva la provocación al rango de metodología filosófica. Diógenes, que entraba al teatro por la salida, fue un subversivo intelectual que fue envidiado incluso por los poderosos.

**Critical Inquiry**, 39, 3 (Spring 2013) – <http://criticalinquiry.uchicago.edu>

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**Critique**, 793-794 (giugno-luglio 2013) – [www.leseditionsdeminuit.com/f/index.php](http://www.leseditionsdeminuit.com/f/index.php)

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Ève De Dampierre-Noiray, *L'obsession du transversalisme*

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**Estetika. The Central European Journal of Aesthetics**, 1, 2013 –  
<http://aesthetics.ff.cuni.cz/>

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**Figures de l'art**, 23, 2013 – <http://marincazaou.pagesperso-orange.fr/esthetique/fig23/FigArts23.html> Christine

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**Image & Narrative**, Vol 14, 1 (2013) – [www.imageandnarrative.be/](http://www.imageandnarrative.be/)

*Beyond all Bearing. (Con)Figurations of the Intolerable, part 1*

Arne De Winde, Sientje Maes, Bart Philipsen, *Beyond all Bearing. Bespeaking the Intolerable*

Nadia Sels, *"A Heart That Can Endure." Blumenberg's Anthropology of Solace*

In his essay "Trostbedürfnis und Untröstlichkeit des Menschen", Hans Blumenberg discusses the philosophical and anthropological importance of the concept of consolation. Man, he claims, is the only animal whose pain can be caused or taken away by what is ultimately a fiction. This article resumes and comments upon the main argument of this text and situates it in the context of Blumenberg's broader view on man as an animal symbolicum, and more particularly his theory on the "absolutism of reality". It concludes with an inquiry into the link between consolation and human creativity in both word and image.

Stéphane Symons, *In Praise of Shadows. Commemorative Images and the Atomic Bomb*

Starting from a description of a wooden panel and stone step that are displayed in a museum in Hiroshima, this essays reflects on the nature and capabilities of commemorative images. In line with insights derived from Walter Benjamin, the argument is made that commemoration is to be understood as a manner of rendering the past incomplete and of thereby modifying it. The shadows that are engraved into the wooden panel and stone step are a vital element in this discussion because they denote a moment of weakness that, even though it lacked the strength to preserve itself, has nevertheless been granted a survived existence in the present. In the second half of the essay, Western views on the shadow (as secondary vis-à-vis its referent) are opposed to Japanese views (the shadow as a force that surrenders its referent to a movement of renewal and internal transformation).

Silke Horstkotte, *Transcending Trauma. Thomas Lehr's 9/11 Novel "September. Fata Morgana"*

The 9/11 attacks and their consequences invite an engagement with questions of aesthetic representation in the face of unbearable violence and suffering which in the twentieth century were discussed in relation to the Holocaust, and a re-evaluation of trauma concepts first developed in that context. Through a case study of the German 9/11 novel September. Fata Morgana by Thomas Lehr, this article considers the implications that the medial, specifically visual staging of the 9/11 attacks poses for a twenty-first-century trauma aesthetic. It argues that the author of this novel aims to create an explicit counter-model to the media logic of the 9/11 attacks and to their visual relation to the real. The novel's structure as a whole, as well as the narratives of its four narrators, are based on a system of poetic intertextuality in which everything that happens is measured against a specific canon of lyrical poetry about which the four narrators share an unspoken consensus despite their diverse backgrounds. However, the narrative construction of transparent and permeable borders between West and East ultimately constitutes an ethically questionable relation to the other that cannot serve as a suitable means of overcoming unbearable loss.

Arnout De Cleene, Michiel De Cleene, *The Obtuse Space of Carl Theodor Dreyer's "La Passion de Jeanne d'Arc". A Visual-Essayistic Approximation*

The spatial peculiarities of three remarkable aspects of Carl Theodor Dreyer's La Passion de Jeanne d'Arc (1928) make up the kernel of this essay. The intertitles, the tragic climax of the film in the dialogue



between Massieu and Jeanne d'Arc, and the existence of a scale model of the film set betray a complex relation to the overarching theme of the unbearable sorrow in the film. They suggest an alternative layer of meaning which does not coincide with the symbolic layer of the film and exists relatively autonomous. As such, they come close to what Roland Barthes identifies as the *sens obtus*. In accordance with our subject – a silent film, made up of images and intertitles – this essay relies on a visual (photographic) and textual (essayistic) component.

**Pieter Vermeulen, *In the Fishtank. The Biopolitical Imagination in David Foster Wallace's "This Is Water" and "The Pale King"***

This essay locates the late work of David Foster Wallace in contemporary debates about biopolitics. While work on various states of exception has provided critical and novelistic discourse with many lurid figures of bare life, the insidious, nonspectacular, everyday aspects of biopolitics – what I describe, following Simon During, as 'the mundane' – are less frequently the object of literary representation. The essay shows how Wallace's 2005 lecture *This Is Water* dramatizes this difficulty, and that his posthumously published novel *The Pale King* more successfully figures the 'mundane' effects of the biopolitical reorganization of life in the neoliberal age.

**Rolf Parr, *Being Normal / Not Being Normal. Two Types of Unbearably-Attractive in Literature, Film and Television***

The unbearable-but-attractive state of being normal and the attractive but-unbearable state of not being normal are merely two sides of the same coin named 'normality,' which Jürgen Link analyzed and described systematically in his extensive study *Versuch über den Normalismus. Wie Normalität produziert wird*. Following an outline of the main features of Link's theoretical approach, the range of possibilities to refer to flexible notions of normality in literature and media will be considered. This article will illustrate the spectrum of different positions using examples taken from film and literature. But first, I will examine what normality actually means in modern societies, how it works and above all, why in many respects it is always connected to unbearableness.

**Oliver Kohns, *Guy Fawkes in the 21st Century. A Contribution to the Political Iconography of Revolt***

The article analyzes the symbolism of the Guy Fawkes mask, which has achieved a global visibility in the protest movement "Occupy" around 2010. Being taken from the movie "V for Vendetta" (USA 2006), which adapts the comic "V for Vendetta", the mask performs a complex interplay between pop culture and political protest. By wearing the Fawkes mask and by blowing up the British parliament, a re-appropriation of political representation for the people is demanded in the film. Thus, the Guy Fawkes mask symbolizes a genuinely democratic desire. However, the political symbolism of uprising develops a disturbing affinity towards totalitarianism at the same time.

**C(h)ris Reyns-Chikuma, Marine Gheno, De "Fraise et chocolat" à "Buzz-moi" d'aurélia aurita [sic]. D'un journal érogaphique à la mise en scène d'une mise à nu dans le contexte du « tout dire »**

Le « buzz » médiatique autour de la bande dessinée *Fraise et Chocolat* soulève de nombreuses questions sur les femmes dans le monde artistique français. L'auteure, aurélia aurita (qu'elle signe elle-même sans majuscules) semble cumuler les barrières à franchir en art : une femme, d'origine asiatique, créant une BD érotique. De nombreuses références à d'autres auteures du « tout dire » telles que Virginie Despentes (*Baise-moi*), Christine Angot (*Inceste*) ou Catherine Millet (*La vie sexuelle de Catherine M.*) inscrivent le travail d'aurita dans une tradition féminine et féministe mais aussi scandaleuse. Cet article analyse le scandale médiatique autour d'aurita selon une perspective féministe contemporaine dans la culture populaire que nous appelons pop-féminisme. *Buzz-moi*, son quatrième opus, confirme l'approche critique et féministe de l'auteure envers les médias, la BD et le champ artistique, ce qui contribue à la création et diffusion d'un contre-discours au féminin sur la libération sexuelle et textuelle des rôles et des genres (identitaires et littéraires).

**Gabriel Tremblay-Gaudette, "Comics versus Art." *Bart Beaty***

### *Représentations récentes de la Shoah*

**Kathleen Gyssels, Evelyne Ledoux-Beaugrand, *Représentations récentes de la Shoah dans les cultures francophones***

The editor's preface gives an overview of current theoretical and methodological issues in Shoah studies, with a specific focus on the Francophone situation. It also presents the various contributions, which have been arranged according to a chronological order.

**Christa Stevens, *Le scandale de Piotr Rawicz. "Le sang du ciel", la Kabbale et l'écriture sacrilège***

Cet article analyse l'intertexte kabbalistique du Sang du ciel avec l'objectif de reconsidérer quelques problèmes qui causent « scandale » dans ce texte de Piotr Rawicz : le refus d'accepter le caractère unique et inédit de la Shoah, la primauté accordée aux interrogations métaphysiques et ontologiques, un imaginaire sexuel et une teneur régulièrement raillante ou blasphématoire. Les références kabbalistiques, qui se font surtout connaître comme des inversions opérées aux récits mystiques de la Création, mettent en lumière que le texte de Rawicz est porté par un désir de dé-création, signe à son tour d'un profond désespoir.

**Kathleen Gyssels, *André Schwarz-Bart à Auschwitz et Jérusalem. L'étoile du matin***

L'étoile du matin est un récit déconcertant dans la mesure où (in)attendu, il ventile un certain nombre d'opinions sur la shoalogie, contestant les manières selon lesquelles l'on commémore les victimes de la Shoah. Visitant Auschwitz et Jérusalem, André Schwarz Bart se dit déçu des procès contre les criminels nazis et en désaccord avec la politique d'Israël. D'autre part, son alter-ego, Haïm Schuster réfléchit sur son double naufrage en tant qu'écrivain juif et antillais d'adoption. Dans sa « circonfession », il redéfinit son rapport à la judéité, plaidant pour en finir avec les catégories identitaires. Au fil des pages, il se demande toujours, comme son ami Wiesel dans *Coeur ouvert*, s'il a bien accompli son devoir de survivant, tant le passé vit toujours en lui. Son impossible deuil s'exprime dans cet inédit, à l'instant où l'écrivain envisage son propre « départ », transmettant à ses proches et à ses lecteurs un nouvel appel à sortir du conflit des mémoires et de la concurrence victimaire.

**Evelyne Ledoux-Beaugrand, *Hantise et remémoration de la Shoah. La marque mémorielle dans Démon de Thierry Hesse***

Dans cet article consacré au roman *Démon* de Thierry Hesse (2009), l'auteure examine les liens tissés entre la marque corporelle et la mémoire de la Shoah. Elle montre comment, dans *Démon*, la blessure physique du narrateur se fait le vecteur d'appropriation et de symbolisation d'une mémoire traumatique qu'avait refoulée le père. Indissociable, dans le roman de Hesse, des phénomènes de hantises résultant de ce que la clinique psychanalytique nomme une transmission traumatique, ce processus de remémoration sur fond d'une mémoire familiale endeuillée par la Shoah est appréhendé à la lumière des écrits psychanalytiques de Nicolas Abraham et Maria Torok sur le fantôme.

**Max Silverman, *Mémoire palimpseste. La question humaine, Écorces et Histoire(s) du cinéma***

Dans *La question humaine* de François Emmanuel le narrateur reçoit des lettres anonymes qui suggèrent un lien entre son propre rôle, en tant que psychologue dans une firme internationale et responsable de la mise en place d'un programme de licenciements, et la solution finale nazie. La technique qu'utilise celui qui envoie les lettres consiste à insérer des bribes de la célèbre note SS du 5 juin 1942, portant sur les modifications techniques à apporter pour améliorer le fonctionnement des camions à gaz aux camps d'extermination de Chelmno et Kulmhof, dans des documents techniques rédigés par le narrateur pour justifier le programme de la réduction des effectifs de sa société. Cette technique d'enchevêtrement de textes différents crée un palimpseste, où une couche de traces se voit dans une autre et est transformée par l'autre. Je propose d'utiliser la figure du palimpseste pour considérer le mécanisme de la mémoire dans *La question humaine* ainsi que dans un petit texte de Georges Didi-Huberman (*Écorces*) et dans *Histoire(s) du cinéma* de Jean-Luc Godard. L'histoire qui revient dans ces oeuvres est complexe et révèle non seulement la présence cachée de la Shoah mais aussi d'autres sites de la violence extrême.

**Sébastien Fevry, *Mémoires en dialogue. Shoah et sans-papiers dans le cinéma français contemporain***

L'article examine certains films français contemporains comme *Welcome* (Lioret, 2009), *Les mains en l'air* (Goupil, 2010) ou *Le Havre* (Kaurismäki, 2011) qui rapprochent de façon plus ou moins explicite la mémoire des sans-papiers de celle de la Shoah. Comment ces deux mémoires, l'une relevant d'une actualité immédiate et l'autre d'un passé plus ancien, dialoguent-elles dans les films ? Sous quelles conditions, avec quels enjeux politiques ? De telles questions amèneront inévitablement à envisager

l'instrumentalisation du souvenir de la Shoah ainsi que sa résurgence dans une société française dont la politique à l'égard des sans-papiers s'est considérablement durcie sous la présidence de Nicolas Sarkozy.

**Dinah Assouline Stillman, *The Vel' d'Hiv' Roundup. The New Fascination in French Cinema***

The theme of the Vel d'Hiv' round up of the Jews seems to be omnipresent in literary works as well as on the French screen, so much so that in 2010, two movies on the same topic were released a few months apart, *La Rafle* (The Round Up) and *Elle s'appelait Sarah* (Sarah's Key.) Far from the prevailing view following WWII of the French as Resistants during the Nazi occupation, these literary and cinematic works remind people of the responsibility of collaborators and the Vichy government in the disappearance of thousands of Jews. Documentaries like *Comme un juif en France* (Being Jewish in France) and other more personal narratives like *Un secret* ( A Secret) or *Le nom des gens* (The Names of Love), covering this tragic event from the point of view of family stories, have also been frequently reviewed.

**Serge Goriely, *La Shoah sur la scène francophone. De la copie à l'original***

Comme à beaucoup d'endroits dans le monde, la scène belge francophone n'a pas eu de cesse de s'intéresser à la Shoah. Si, dans un premiers temps, les théâtres ont eu tendance à reprendre des succès étrangers (venant principalement d'Allemagne, de France ou des Etats-Unis), à partir de la fin des années 1970, des voix propres se sont élevées. Celles-ci ont pu se manifester tant à travers l'écriture (celle de Kalisky en particulier) que dans un travail de mise en scène. Depuis 2000, les créations se sont multipliées, parfois sous des formes originales et innovantes, parfois aussi destinées à un public plus jeune.

**Samuel Minne, *Les Démons du yaoi. Homosexualité masculine et surnaturel dans le manga***

Within the homoerotic subgenre of manga called yaoi, some stories present supernatural characters sexually dealing with human men. Ghosts, vampires and demons satisfy their sexual needs through different situations. Aiming to justify their urges, these situations often follow traditional plots of fantasy fiction, subverting them at times. The arising of the supernatural then emphasizes the strangeness of homosexuality, while offering an ideal framework for its thriving.

**Journal of Aesthetics and Art Criticism**, 71, 1 (February 2013) – [www.temple.edu/jaac/](http://www.temple.edu/jaac/)

Jeanette Bicknell and John Andrew Fisher, *Introduction: Making a Space for Song*

David Davies, *The Dialogue between Words and Music in the Composition and Comprehension of Song*

Theodore Gracyk, *Meanings of Songs and Meanings of Song Performances*

Jerrold Levinson, *Jazz Vocal Interpretation: A Philosophical Analysis*

Justin London, *Ephemeral Media, Ephemeral Works, and Sonny Boy Williamson's "Little Village"*

Michael Rings, *Doing It Their Way: Rock Covers, Genre, and Appreciation*

Franklin Bruno, *A Case for Song: Against an (Exclusively) Recording-Centered Ontology of Rock*

Peter Kivy, *Realistic Song in the Movies*

Nina Penner, *Opera Singing and Fictional Truth*

Lee B. Brown, *Can American Popular Vocal Music Escape the Legacy of Blackface Minstrelsy?*

David Goldblatt, *Nonsense in Public Places: Songs of Black Vocal Rhythm and Blues or Doo-Wop*

John M. Carvalho, *"Strange Fruit": Music between Violence and Death*

Aaron Smuts, *The Ethics of Singing Along: The Case of "Mind of a Lunatic"*

**Journal of Aesthetics and Art Criticism**, 71, 2 (May 2012) – [www.temple.edu/jaac/](http://www.temple.edu/jaac/)

Paul Guyer, *Monism and Pluralism in the History of Aesthetics*

James Shelley, *Hume and the Joint Verdict of True Judges*

Darren Hudson Hick, *Ontology and the Challenge of Literary Appropriation*

Symposium: *Dance Art and Science*

Renee M. Conroy, Julie C. Van camp, *Introduction: Dance Art and Science*

Barbara Gail Montero, *The Artist as Critic: Dance Training, Neuroscience, and Aesthetic Evaluation*

Noël Carroll, William P. Seeley, *Kinesthetic Understanding and Appreciation in Dance*

Graham McFee, *Defusing Dualism: John Martin on Dance Appreciation*

David Davies, *Dancing Around the Issues: Prospects for an Empirically Grounded Philosophy of Dance*

Renee M. Conroy, *Responding Bodily*

**Journal of Art Historiography**, 8 (June 2013) – [arthistoriography.wordpress.com/](http://arthistoriography.wordpress.com/)

*The Vienna School beyond Vienna. Art history in Central Europe*

Matthew Rampley, *Introduction*

Milena Bartlová, *Continuity and discontinuity in the Czech legacy of the Vienna School of Art History*

Marta Filipova, *Between East and West: The Vienna School and the idea of Czechoslovak art*

Nenad Makuljević, *The political reception of the Vienna School: Josef Strzygowski and Serbian art history*

Stefan Muthesius, *The Cracow school of modern art history: the creation of a method and an institution 1850-1880*

Paul Stirton, *The Vienna School in Hungary: Antal, Wilde and Fülep*

Matthew Rampley, *The Strzygowski School of Cluj. An episode in interwar Romanian cultural politics*

Magdalena Kunińska, *Marian Sokołowski: patriotism and the genesis of scientific art history in Poland*

**Postgraduate Journal of Aesthetics**, 10, 1 (Spring 2013) –  
<http://www.pjaesthetics.org/index.php/pjaesthetics>

Chris Woerner, *Creativity, Ethics and Education: An Interview with Berys Gaut*

In this interview with Berys Gaut, Professor of Philosophy at St. Andrews and newly appointed President of the British Society of Aesthetics, Chris Woerner discusses Gaut's recent work on creativity, his views on the relations between ethics and aesthetics, and the proper place of philosophy in education.

Lewis Coyne, *Heidegger and the Problem of the Sublime*

The aim of this piece is to explore the sublime through Martin Heidegger's earlier philosophy. By reading aspects of Heidegger's thinking alongside Kant's canonical formulation of the sublime in the Critique of Judgement, I attempt to show why Heidegger neglected to deal with the notion, but also how he might

have reconciled it with his ontology. I argue that by comparing the sublime to an ontological mood of disclosure, rather than understanding it as an aesthetic experience, one is able to give an account which overcomes some – if not all – of the concept's metaphysical baggage that was bequeathed by Kant.

**Andy Weir, *Myrmecochory Occurs: Exhibiting Indifference to the Participating Subject in Pierre Huyghe's Untilled (2012) at Documenta 13***

Pierre Huyghe's art installation in the composting area of the Karlsaue Park at Documenta 13 doesn't care about my experience of it. Events such as pollination and compostation continue to happen whether or not I choose to view or participate in the exhibited work. As such, it raises questions for a regime of contemporary art that focuses on viewer-object relations or on the co-completion of meaning through openness to public participation, as well as for attendant political claims premised upon reconfigurations of the subject of sense experience. This paper proposes that Huyghe's *Untilled* (2012), through complicity with material processes, stages an indifference to participation, and challenges the claims of a participatory regime of art by actively producing a non-subject-dependent reality. The work suggests a politics distinct from both relational aesthetics and its antagonistic reworkings, which are premised on openness to and dependence upon a subject.

**Dharmender Singh Dhillon, *Dave Chappelle's Block Party***

This paper examines Michel Gondry's 2006 documentary: *Dave Chappelle's Block Party* in relation to the work of the Critical Theorist Herbert Marcuse. I shall begin with a brief introduction to the work of both Chappelle and Marcuse, which will lead onto a discussion of how the content of *Block Party*; namely, music, from the marginalized inhabitants of the ghettos, that meets certain conditions Marcuse posits as necessary for revolutionary action. I will then look at some of the problems of this reading in terms of how *Block Party* betrays some of Marcuse's conditions. I will argue that whilst history has not necessarily vindicated Marcuse's claims, there is still something which can be salvaged, which is made evident in certain moments in the film.

**Postgraduate Journal of Aesthetics**, 10, 2 (Summer 2013) –  
<http://www.pjaesthetics.org/index.php/pjaesthetics>

**Helen Bradley, *The Pursuit of Fiction: An interview with Peter Lamarque***

Since 2000, Peter Lamarque is Professor of Philosophy at the University of York. Before that, he was Ferens Professor of Philosophy and Head of the Philosophy Department at the University of Hull (1995-2000), and taught in the Philosophy Department of the University of Stirling, first as Lecturer (1972-1993) and then as Senior Lecturer (1993-95). He held visiting positions at the Institute of Philosophy, University of Tsukuba, Japan (1983-84), Cornell University as Visiting Associate Professor (1985, 1987, 1993), the Humanities Research Centre, Australian National University as Visiting Fellow (1994), and the Programme of the Theory of Literature, University of Lisbon, as Visiting Professor (2009).

**Mojca Kuplen, *Guyer's Interpretation of Free Harmony in Kant***

The reconciliation of Kant's account of the role of imagination and understanding in ordinary cognition with their role in judgments of taste is the main subject of the contemporary debate on Kant's aesthetics. It is not surprising that it has resulted in a variety of different interpretations. Paul Guyer classified these interpretations into three main classes, that is, precognitive, multicognitive and metacognitive interpretations, where the latter is defended by Guyer. While the difficulties with the first two approaches have been already tackled by himself, my aim in the following paper is to point out main difficulties with Guyer's own metacognitive approach. I argue that Guyer's metacognitive interpretation is insufficient to explain the notion of free harmony in Kant's aesthetics.

**Daniel Abrahams, *Defining Satire***

The purpose of this paper is to define satire in such a way that allows for a work of art to be interpreted either to be or not to be, in part or in whole, satirical. Given that satire can be especially difficult to make sense of, this project is worthwhile in view of the (ethical) criticism of art. I will suggest that an artwork is satirical, in part or in whole, if it makes a criticism through the use of a double object where the double object operates through an amusing misrepresentation. This definition is friendly to both the critic and audience-member, as it is primarily interested in the interpretation of works of art.

**Hetty Blades, *Scoring Dance***

This paper examines the traditional view of dance ontology as ephemeral – as existing physically only during performance. Consulting the expanding notion of the score in dance in relation to two recent examples, I examine the ongoing notationality of dance and consider the role and function of scores for

current choreographic practices. I suggest that choreography can occur on the page, attributing scores a central role in the work, one of offering access to features of the work without performance. This paper demonstrates that dance works are more than abstract structures of movement and that they can be expressed in a variety of linguistic, diagrammatic, notational and performative forms.

**Res. Anthropology and Aesthetics**, 63-64 (2013) –  
<http://www.hup.harvard.edu/collection.php?recid=425>

### *Wet/Dry*

Christopher S. Wood, *Source and trace*

Whitney Davis, *Climatic variability and pictorial oscillation*

Milette Gaifman, *Timelessness, fluidity, and Apollo's libation*

Beate Fricke, *A liquid history: Blood and animation in late medieval art*

Anne Dunlop, *Drawing blood*

Nicola Suthor, *Guercino's 'wet' drawing*

Dario Gamboni, *Volcano equals head equals kiln equals phallus: Connecting Gauguin's metaphors of the creative act*

Mario Wimmer, *On sources: Mythical and historical thinking in fin-de-siècle Vienna*

Barbara Wittmann, *A Neolithic childhood: Children's drawings as prehistoric sources*

Gabriele Guercio, *The form of the indistinct: Picasso and the rise of generic creativity*

Chiara Cappelletto, *Source and trace in Walter Benjamin's thought: About a polarity*

Spyros Papapetros, *Modern architecture and prehistory: Retracing The Eternal Present*

David Joselit, *The readymade metabolized: Fluxus in life*