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From the aesthetic mind to the symbolic mind

Monographica

Christoph Wulf, *The mimetic creation of the Imaginary*

Young children learn to make sense of the world through mimetic processes. These processes are focused to begin with on their parents, brothers and sisters and people they know well. Young children want to become like these persons. They are driven by the desire to become like them, which will mean that they belong and are part of them and their world. Young children, and indeed humans in general are social beings. They, more than all non-human primates, are social beings who cannot survive without the Other. In mimetic processes the outside world becomes the inner world and the inner world becomes the outside world. The imaginary is developed and the imaginary develops ways of relating to the outside world. In a mimetic loop, this in turn affects the inner world of the imaginary. These processes are sensory and governed by desire. All the senses are involved which means that the imaginary has multiple layers. Since there is an intermingling of images, emotions and language, these processes are rooted in the body and at the same time transcend the body as they become part of the imaginary. Human beings create images of themselves in all cultures and historical periods. They need these images to understand themselves and their relationship to other human beings and to develop social relations and communities. Images of the human being are designs and projections of the human being and his or her relationship to other people and to the world. They are formed to visualize representations of individuals or aspects of them. They arise when we communicate about ourselves. They support us to live with diversities and to develop similarities and feelings of belonging with other people. They are the result of complex anthropological processes, in which social and cultural power structures play an important role.

Lorenzo Bartalesi, *From the aesthetic mind to the human cultures: Towards an anthropology of aesthetics*

This article's main thesis is that aesthetic communication has evolved from animal social play to forms of extraordinary complexity such as traditional arts, helping to preserve and transfer survival oriented information in a preverbal, or embodied form. Following this line of argument, aesthetic communication provides the basis for an adaptive modeling of reality wherein the agents engaged simulate potential exchanges and outcomes with factual or fictive entities, further enhancing – by proxy – their ability to predict and adapt to natural and intentional contingencies. By means of aesthetic communication human cognition has become distributed, i.e. off-loaded in the practices, customs and emotional templates readily available in culture. In this light, the decline of traditional societies and the isolation of art practices that results from it, are to be considered subjects of scientific concern in addressing the societal and ecological crisis we confront today.

José Ignacio Contreras, *Playing with pattern. Aesthetic communication as distributed cognition*

This article's main thesis is that aesthetic communication has evolved from animal social play to forms of extraordinary complexity such as traditional arts, helping to preserve and transfer survival oriented information in a preverbal, or embodied form. Following this line of argument, aesthetic communication provides the basis for an adaptive modeling of reality wherein the agents engaged simulate potential exchanges and outcomes with factual or fictive entities, further enhancing – by proxy – their ability to predict and adapt to natural and intentional contingencies. By means of aesthetic communication human cognition has become distributed, i.e. off-loaded in the practices, customs and emotional templates readily available in culture. In this light, the decline of traditional societies and the isolation of art

practices that results from it, are to be considered subjects of scientific concern in addressing the societal and ecological crisis we confront today.

Fausto Fraioli, *From Aesthetic to Epistemic Structures and back: Complex Dynamics between Art and Science*

We often forget that art and science are not dissociated, nor indeed antagonistic, but rather allow a creative interplay to emerge from which arises the generation of new forms of knowledge (Miller [1995]: 190). According to Parkinson, "the analogy between the new painting and the new physics consists in that elements formerly held as cognitive or conceptual a-prioris enter as constitutive factors in the very structure of the edifices of art and science" (Parkinson [2008]: 161). How exactly does it work? If for us nowadays it's relatively easy to think of the mimetic moment of art as a prelude to geometry, it is not so trivial to claim how higher-order representational symbolic epistemic structures (h.o.r.s.e.s.) arise from the lifeworld, or simply how both interact together. The aim of this paper is to stake out the complexity of processes going from the lifeworld and, before that, from the life of pictorial language, to h.o.r.s.e.s., in order to apply this model to further enquiries. In the first part, we will reactivate the Kantian interdependence between aesthetics and epistemology via the intersubjective dimension, in order to understand how the shaping of forms and the figuring-out patterns remain an essential component of any epistemic structure as such. In the second part, moving from Hacking, Husserl and Foucault, we will look into the way in which the evidence of symbolic structures can be maintained even alongside a genetic conception of science. Art plays an essential role in such a conception, in that it opens new horizons of figurativity in which new shapes can arise and new kinds of objectivities (Gegenständlichkeiten) can be accepted as belonging to our epistemic experience of the world.

Valeria Maggiore, *Is aesthetic mind a plastic mind? Reflections on Goethe and Catherine Malabou*

What is the relationship between thinking and seeing a form? In his morphological writings Goethe answers this question by saying that seeing is not pure passivity, but a thoughtful look because it invokes the mobility and plasticity of our thinking. For this reason this kind of aesthetic gaze is useful to understand the world of life, equally mobile and plastic. In this article, I will try to find out whether Goethe's considerations about aesthetic idea and plasticity can find a new-look in the reflections of Catherine Malabou, one of the most influential thinkers in contemporary French debate, in whose works the concept of plastic form is central.

Federica Buongiorno, *From the Extended Mind to the Digitally Extended Self: A Phenomenological Critique*

In this paper, I will critically consider Clark and Chalmers' hypothesis of the «extended mind» in order to sketch a possible phenomenological account of active externalism, by following three steps: (i) I will consider Clark and Chalmers' hypothesis within the broader context of the so-called «physical symbol system hypothesis» theorized by Herbert A. Simon; (ii) I will connect the problem of the «extended mind» to that of the «extended self», with particular regard to the context of digitalization; (iii) I will take into account an explanatory dimension that has been fundamentally underrated by externalist theories: the dimension of the human body and its relationship to mind, which I understand from a phenomenological perspective. My ultimate goal is to show how phenomenology could provide the missing theoretical framework to develop a more complex and comprehensive theory of the (digitally) extended self.

Anna Caterina Dalmasso, *Techno-aesthetic Thinking. Technicity and Symbolism in the Body*

This paper investigates the reciprocal implications between aesthetics and technics, to show how technicity, as a cultural and symbolic attitude, is constitutively rooted in the aesthetic dimension of human experience. The analysis conducted aims to bring into focus the originarity of technicity in the development of the living body, understood in its inseparable connection with the mind, as junction between the sensible and the symbolic, the organic and the cultural, the perceptive and the expressive. I address this question through a parallel analysis of Simondon's groundbreaking reflection on technics and the less explored account of technics in Merleau-Ponty's philosophy. If the latter inscribes our attitude towards technics in the motricity and symbolism inherent to the living body, the former ascribes to aesthetics a form of thinking, thus playing a fundamental role in our relationship to the technical dimension. Despite the differences in their approach to technics, I combine their theoretical perspectives to encompass their internal limits and to outline possible convergences.

Ellen Dissanayake, Dean Falk, Fabio Martini, *The Geometric Enigma. A Book Symposium*

Focus

Marta Rosa, *The Aesthetics of Marina Abramović: In Conversation with the Artist*

Andrea Mecacci, *Eating an Onion. Notes on Marina Abramović*

The Onion is a 1995 video performance by Marina Abramović. The essay aims at analyzing some central themes of the artist's path, taking this work as reference text. First of all, by including the artist in the process of dissolution of beauty marking the art of the Twentieth century and regarding performance art as one of the outcomes of this process inaugurated by the avant-gardes. Secondly, by showing the link between the political dimension (in this particular case, the war in Yugoslavia in the 1990s) and an existential reflection focused on the role of the artist and the woman in the contemporary world.

Maddalena Mazzocut-Mis, *Aesthetics, theatricality and performativity: an introduction*

Contemporary theatre allows for a script, a scenario, that is exclusively visual. If action is no longer supported by dialogue, this does not mean that it will disappear. It will undoubtedly return in gestural exchange and in a temporality that is expansive or contracted and condensed. Action becomes an opaque enigma. The interpretation of performative action is a journey that the spectator undertakes in a foreign country, where we are forced to learn a new language. It remains to be seen what the reaction and the work of interpretation of the spectator would be when confronted with an action knowingly deprived of any meaningful anchor or referent. Would it merely be confusion? Confusion and an interpretative effort that often comes to an end by a harsh defeat: the aesthetic of the performative represents a moment of rupture in the process of rethinking of the traditional relationship between artist and spectator.

Varia

Andrew Benjamin, *Doubt and Indifference: Threshold Conditions within the Work of Art*

The project of this paper is part of a larger attempt to develop a philosophy of art. Integral to that project is the distinction between aesthetics and a philosophy of art. It is always possible to consider affect as an end in itself if what is at stake involves a series of psychological claims. Equally, it is possible to engage with such claims philosophically. However, there is no clear connection between either possibility and a philosophy of art. In the latter the presentation of affect is always located within images. Images are produced by the work of materials. Images have to be understood in terms of that production. They have a material presence. If there is a failure to insist on the complex materiality of art's work as comprising a locus of philosophical inquiry, then any subsequent theory of the image is unable to contribute to the development of a genuine philosophy of art. Moreover, within the history of art images are informed form. The informing of form has two elements. Form is informed firstly by the history in which those images are located, and secondly by their capacity to be reworked. The latter can be understood as a futural coming-into-relation and thus the possibility that images and the elements from which they are comprised are able to have an afterlife. The afterlife is forms' capacity to continue to be informed. It is this latter possibility which necessitates that hermeneutic concerns supplant aesthetic ones in the creation of a philosophy of art.

Elena Tavani, *Theatricality in Installation Artworks: An Overview*

The article is an investigation into theatricality from various standpoints (among others those of Michael Fried, Claire Bishop, Juliane Rebentisch and Samuel Weber) in order to focus on different views on theatricality considered as partially emancipated from theatre and to verify if and to what extent each of them can apply to installation artworks as environments and intermedial devices. Ultimately the article propounds the idea of a paradoxical anti-theatrical theatricality of installation art, grasped in its very connection to site-specificity, critically engaging Martin Heidegger's insights regarding the «Gestell» and the «work-being» of the work of art, as a general theoretical basis through which a particular focus of 'specificity' of installation is endorsed.

Michele Bertolini, *La ri-creazione della quotidianità: medium, sguardo e costruzione finzionale nella fotografia di Jeff Wall*

The essay focuses on Jeff Wall's theoretical writings and artistic productions. The inquiry on the photograph's medium has been re-enacted in the late 1970s and 1980s by the use of the large scale and the "tableau-form"; in Wall's work the large scale of the images, coupled with the light box, stimulates at the same time a new relationship with the beholder's gaze and the possibility of a historical dialogue with other media, like painting and cinema. By the analysis of photographs like *Mimic* (1982) and *A view from an Apartment* (2004-2005) the interplay between document and fiction, capture of everyday and mise en scène appears at the core of Wall's research and a main subject in contemporary photography.

Marianela Calleja, *The Sublime in Lutoslawski's Three Poems of Henri Michaux (1961-63)*

The sublime in classical aesthetics arrived at a famous formulation with Kant (CPJ, Part I, Section 1, Book 2, §23-29) as a subjective quality more elevated than beauty, linked to commotion and respect followed by reaffirmation. However, a new interpretation of the Schopenhauerian sublime is necessary in its transforming appreciation of the importance of this feeling as a psychological state, which is not yet

metaphysical as usually understood, when dealing with struggling situations without resolution (Vandenabeele [2015]: 128). Here the focus will be on a variety of the sonorous sublime in contemporary music, which finds resonances with Schopenhauer's sublime: Witold Lutoslawski's Three Poems of Henri Michaux (1961–63) for mixed chorus and orchestra focuses on unpredictability and form-contrariness, "picturing" surrealist texts of uncertainty in Pensées, violence in Le Grand Combat, and resignation in Repos dans Malheur (Michaux [1928], [1938]).

Ju-Yeon Hwang, *Culture and Affect in Aesthetic Experience of Pictorial Realism: An Eighteenth-Century Korean Literatus' Reception of Western Religious Painting in Beijing*

Cultural factors are operating in the aesthetic experience of pictorial realism, occurring in a transcultural manner, and their effects are salient in beholder's affective reaction correlated with perceptual-cognitive operation. This paper aims to demonstrate this hypothesis, by developing two analytical tools that might explain the anti-hedonic valence of Hong Taeyong, an eighteenth-century Korean literatus' aesthetic experience of a Western religious fresco depicting the Lamentation of Christ in a Jesuit Catholic church in Beijing. First, a complex multifold conflict between «actual affect» and culturally modeled «ideal affect», operating simultaneously in his visual experience, might be translated into a highly negative valence of his global affective state. Second, the variance of processing fluencies at different levels would have made his global processing operation less fluid, and it might play a role in his negative affective valence, since the affect is inherent in processing fluency signal.

Lucia Angelino, *Les frontières entre réel et imaginaire à l'épreuve des promenades sonores in situ (Soundwalks)*

This article examines the particular aesthetic experience brought about by soundwalks. In each case, the point of departure is the phenomenological analysis of two case study: Janet Cardiff's Walks and the audio-tours Remote x by Rimini Protokoll. Drawing upon Husserl and Merleau-Ponty, I will examine the conflicts of perception and the peculiar shift from one order of perception to another that punctuate the spectator's walking, as well as the intertwining of the real and the imaginary coming into being in such performances and experienced at the very level of his bodily inscription in space. More specifically, my aim is to address the challenge that the aesthetic experience here in question sets to Husserl's phenomenology of perception and to show how the extension of the notion of perception achieved by Merleau-Ponty makes it possible to overcome the paradox.

De Musica, XXIII (2019)

<http://riviste.unimi.it/index.php/demusica/issue/view/635>

Paolo Bozzato, *Il legame emotivo con lo strumento musicale. Una ricerca con adolescenti allievi di scuole di musica*

È stato ancora poco studiato, nell'ambito della psicologia della musica, il rapporto che musicisti e studenti di musica hanno con il proprio strumento musicale. L'articolo presenta un contributo di ricerca che analizza, in una prospettiva psicologica, il legame emotivo instaurato da un campione di 58 adolescenti, allievi di scuole di musica classica, con lo strumento musicale. Si tratta di un gruppo composto da 37 femmine e 21 maschi, con un'età compresa tra gli 11 e i 17 anni, residenti in Lombardia, che suonano da almeno due anni alcuni dei principali strumenti dell'orchestra sinfonica moderna. Dall'analisi del contenuto, attraverso il software Atlas.ti, di componimenti scritti sul rapporto con il proprio strumento musicale è emersa una grande varietà di stati emotivi vissuti dagli adolescenti che testimoniano l'intensità emotiva di tale rapporto. Tali vissuti dipendono in parte dal brano suonato, in parte dall'autovalutazione della propria performance e ancora dall'azione stessa del suonare che genera, nella maggior parte dei casi, emozioni positive. Per la maggioranza degli intervistati lo strumento musicale non è un semplice oggetto, ma è percepito come un altro da sé significativo, con funzioni utili per la crescita e il benessere psicologico e relazionale. Personificato in un amico, compagno o confidente consente di sentirsi meno soli e di superare, grazie al suo aiuto, fatiche e difficoltà connesse alla crescita. La musica che nasce dal rapporto tra sé e questo alter ego consente di esprimere se stessi, le proprie emozioni, ma anche di evadere dalla realtà, di comunicare con gli altri quello che non si riesce a dire in altro modo e, infine, di sentirsi meglio in caso di difficoltà o problemi personali. Il legame emotivo instaurato con il proprio strumento musicale è risultato essere dunque intimo, coinvolgente e anche importante per la crescita e lo sviluppo del Sé.

Francesco Spampinato, *Analoga e omologia nell'analisi interartistica: accostamenti ricettivi e processi creativi*

Questo testo propone di utilizzare le due nozioni di analogia e omologia come chiave per la comprensione di alcune dimensioni della ricezione delle opere d'arte. Viene qui studiato, in particolare, il fenomeno degli accostamenti interartistici non giustificati dalla conoscenza del contesto storico-culturale di produzione. Si riconoscono qui i vari tipi di omologie possibili fra opere di ambiti artistici diversi e le varie fasi della morfogenesi espressiva che le ha originate, per poi presentare un modello omologico dell'immaginario interartistico che tenga conto tanto degli archetipi quanto dei processi di costituzione del senso.

Angelo Pinto, *On this side of the composing hut. Narrativity and compositional process in the fifth movement of Mahler's Tenth Symphony*

In che modo la musica di Mahler, nel suo processo compositivo, può essere considerata alla stregua di un romanzo dai punti di vista strutturale ed ermeneutico? Sin da quando Theodor W. Adorno pubblicò *Eine Musikalische Physiognomik* ('Mahler. Una fisiognomica musicale', 1960), è diventato luogo comune discutere la musica di Gustav Mahler in termini narratologici: cioè, cercare nella sua musica delle analogie strutturali con la narrativa tramite l'approccio della 'narratologia musicale'. Tuttavia, gli scritti in questo campo non prestano sufficiente attenzione alla dimensione autoriale di come il compositore costruisce il suo 'romanzo' in musica durante il processo compositivo, dato che essi sono perlopiù focalizzati solo sulla versione finale dell'opera musicale. Nel percorso analitico presentato in quest'articolo, io suggerisco che negli schizzi e la bozza rimastici del quinto movimento dell'incompiuta Decima Sinfonia di Mahler si possano trovare tracce di una strategia narrativa che io definisco 'narrativizzazione' e che esse costituiscano elementi essenziali dell'ermeneutica di questo movimento. Inoltre, dall'esito finale della mia analisi sembra che il compositore, per il tramite di questo processo compositivo narrativizzante, abbia voluto rappresentare nel movimento un processo di scrittura, in un gioco meta-referenziale tra un 'interno' e un 'esterno' di quella che io definisco 'la sua casetta mentale di composizione'.

Roberto Russo, *Franz Schubert - una lettura della sonata D 959*

Un uomo, un artista eccelso, una vita particolarmente travagliata; e una sonata per pianoforte che sembra essere lo spaccato della sua parabola artistica ed esistenziale. Il 1828 - anno di composizione della D. 959 - è uno dei periodi più prolifici di Franz Schubert, e anche l'anno della sua morte. Con questo capolavoro il musicista disegna un profondo percorso introspettivo fatto di reminiscenze ed intuizioni, lucide indagini e inedite architetture, desolante disperazione ma consapevole accettazione della condizione umana.

Engramma. La tradizione classica nella memoria occidentale, 165 (maggio 2019)

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

Warburgian Studies

Victoria Cirlot, *Estudios Warburgianos en España (2015-2019)*

Marilena Calcara, *Studi warburghiani in Germania (2018-2019)*

Stephanie Heremans, *Warburgian Studies in Belgium (2016-2019)*

Ekaterina M.-Smolnyakova, *Warburgian Studies in Russia*

Laura Leuzzi, *Warburgian Studies in UK (2014-2018)*

Daniela Sacco, *Études sur Raymond Klibansky en Canada*

Cássio Fernandez, *Studi warburghiani in America Latina*

Anna Fressola, a cura di, *Bibliography. Works by Aby Warburg and secondary literature (updated May 2019)*

Barbara Baert, Stephanie Heremans, B. Baert, *Fragments. Studies in Iconology. A presentation*

Natalia Mazur, *Мир образов, образы мира | The World of Images, Images of the World, Saint-Petersburg, Moscow 2018*

Emily Verla Bovino, *Super-Powering Warburg Studies. A panorama of the U.S. Context in 2019*

Engramma. La tradizione classica nella memoria occidentale, 166 (giugno 2019)

<http://www.gramma.it/eOS2/index.php>

Olivetti. Comunità, conflitti, intelligenze, forme di vita

Ilaria Bussoni, *Nicolas Martino, Olivetti. Disegno della vita e comunità dell'intelligenza*

Michela Maguolo, Roberto Masiero, *11 domande su Olivetti e oltre*

Marianna Gelussi, *"Arte programmata, la chiamano". 1962, Olivetti e l'arte cinetica*

Michela Maguolo, *La comunità e il suo centro. Una rivista, un tema, un dibattito*

Susanna Piscicella, *Olivetti e Ivrea, l'altra faccia della Luna*

Fata Morgana, 36 (2018)

<http://fatamorgana.unical.it/wp/home>

Fantasma

Focus

Denis Brotto, *L'esposizione dell'invisibile. Il phantasmata come forma dell'immaginazione*

Deborah De Rosa, *Altrove. Derrida e la spettralità dell'attore*

Nicola Turrini, *Leviathan e i suoi fantasmi*

Lia Turtas, *Il fantasma dello stile: "l'animismo macchinico" del cinema pasoliniano*

Giorgio Avezù, *I fantasmi nella macchina. Dati di comportamento e raccomandazioni personalizzate*

Mariano Veliz, *Il tempo scardinato dei fantasmi: orfani e case stregate nel cinema contemporaneo*

Mariagrazia Costantino, *Storie d'invisibilità dalle metropoli asiatiche*

Francesco Toniolo, *Un simulatore di paura. Le onryo - cinematografiche nei videogiochi horror giapponesi*

Rosamaria Salvatore, *Fantasmi del desiderio. L'istanza masochistica in Fassbinder*

Rifrazioni

Daniela Angelucci, *Il fantasma di Anne-Marie. Duras e il cinema dell'immaginario*

Rossella Catanese, *L'orfanella di Messina. Il fantasma del terremoto nel 1909*

Fabio Pezzetti Tonion, *Spettri del passato, memoria e realtà ne Il carretto fantasma di Sjöström*

Manlio Piva, *"Il cinema è la morte al lavoro": L'invenzione di Morel di Emidio Greco*

Samuel Antichi, *Cavalo Dinheiro: i fantasmi della Storia*

Fabio Alcantara, *Un viaggio tra i fantasmi: Heart of a Dog di Laurie Anderson*

Massimiliano Coviello, Marco Mondino, *The Ghosts of Ellis Island: memoria e trasmigrazione mediale*

Lorenzo Rossi, *La città infestata. Il cinema sepolto di Dawson City*

Vito Zagarrìo, *Magnifiche presenze*

Tommaso Ariemma, *Ogni storia di fantasmi è una storia d'amore. Su A Ghost Story di Lowery Farah Polato, Fantasmi d'altrove, o dell'ospitalità: Scappa - Get Out di Peele*
Francesco Zucconi, *Spettrologia del confine. Su Des spectres hantent l'Europe di Kourkouta e Giannari*

Itinera. Rivista di filosofia e di teoria delle arti, 16 (2018)

<http://riviste.unimi.it/index.php/itinera/index>

Réécriture scénique et sources: du roman français à la scène théâtrale italienne

Adeline Thulard, *Tentatives de biographies scéniques : entre mythe, histoire et fiction*

This paper aims to report the conclusions of a practice-as-research laboratory carried out with students of Université Lumière Lyon 2, which took place within the project "Borders' trespassing: from France to Italy, from research to creation, from an art to another". Students were invited to write a dramaturgy inspired from Casanova's life. They explored several questions about playwriting (action, character, dialog...) and found original solutions to write a biographic play. The results question the representation of identity and personality in our mediatic world, experimenting intermediality in their text.

Laura Brignoli, *Comment la scène italienne s'est appropriée L'Homme semence : stratégies d'adaptation d'un prétendu manuscrit*

Sonia Bergamasco's adaptation of L'Homme semence by Violette Ailhaud makes use of a single actor reciting, even if, in a staging that emphasizes plurimediality, it is not possible to define L'uomo seme as a real monologue. The analysis will take into account first the structure of the story, the strains that the plot imposes on the fabula and the effects it has on its global meaning; the linguistic marks that oppose the choral speech to the individual discourse, and the mentions referring to a culture anchored in a territory in a precise moment of history, which are superimposed on a speech that touches on the universal.

Mariagabriella Cambiaghi, *Tra Lettura e Teatro: Il caso di Libri da Ardere di Amélie Nothomb*

Les combustibles (translated into Italian as Libri da ardere) is the third Amélie Nothomb work and her unique theatrical text. However, it can't be considered as a canonical play, for its strong relationship with the page and the reader. The paper focuses on two theatrical versions produced by Teatro dell'Elfo in Milan in 2006 and 2018, adapted and directed by Cristina Crippa. The show maintains the link with the book through the declamation of stage directions by the three characters, in an experiment between reading and theatre.

Veronica Scarioni, *L'Avversario. Il romanzo di Carrère nella lettura scenica di Invisibile Kollettivo*

The paper aims to illustrate the Italian play L'Avversario, a work by Invisibile Kollettivo that tries to translate into a theatrical show the roman written by the French author Emmanuel Carrère. Both in the roman and in the play the most important aspect is the author's point of view together with his feelings. This results quite normal referring to a book, but it is way too original in a theatrical play. So, the paper tries to explain the motivation that moved the Italian artists to stay loyal to the spirit of the book, choosing the form of the scenic reading for bringing it on stage.

Daniela Sacco, *Dal testo alla scena: montaggio, citazione e traduzione. Il caso Quartett di Heiner Müller e la messa in scena di Valter Malosti*

The dramaturgical principle of montage has a crucial importance in the mechanism of transposition from the novel to the staging and also includes the operations of quotation and translation. Heiner Müller's transposition of the Liaisons dangereuses by Choderlos de Laclos into the pièce Quartett is an exemplary case for studying these dynamics, as well as the staging by Valter Malosti.

Yves Baudelle, *Théâtre/Roman: Titus n'aimait pas Bérénice, de Nathalie Azoulai (prix Médicis 2015)*

A novelistic rewriting of Racine's tragedy, which projects the character Berenice into our time while killing Titus, this novel by Nathalie Azoulai lends itself to a narratological analysis that describes the different modalities of the intermedial transposition here at work. Beyond this formalist approach, however, it is worth considering the meaning of this transmodalisation: a tribute from the novel to the theatre, this

story is above all a romanticized biography of Racine and thus plays on genres. But the interlocking of the two levels of fiction and the hypertrophy of metapoetic discourse are here lures that mask the reverence of postmodernity to classicism, opposing the majesty of style to the sloppy of contemporary autofiction.

Elena Quaglia, *Rappresentare: Némirovsky tra narrativa e teatro*

The paper aims to explore the theatrical success of Irène Némirovsky's work, analysing in particular two Italian productions: *Il Ballo*, conceived and performed by Sonia Bergamasco, and the play *Jezebel*, adapted from the namesake novel by Maddalena Mazzocut-Mis and Sofia Pelczer, and directed by the latter. The analysis of these performances allows also to highlight the inherent theatrical dimension of Némirovsky's work, both on a thematic and formal level.

Cinzia Bigliosi, *Irène Némirovsky e la tentazione del grande schermo*

Having reached the apex of her fame in the 30s, Irène Némirovsky regained her popularity in 2004, when her posthumous novel *French Suite* was published, prompting the re-publication of all her works. Known as author of novels, Némirovsky would have liked to write exclusively for the cinema. She authored four plays which never became films. With Hollywood in her mind, three unsuccessful attempts and movies based on her works, Némirovsky wrote great literature thinking about the big screen.

Materiali di Estetica, terza serie, 6.1 (2019)

<http://riviste.unimi.it/index.php/MdE>

Gillo Dorfles. L'estetica al plurale

Testi

Francesco Leprino, *Un rigoroso disordine. L'eclettismo di Gillo Dorfles*

The essay identifies the notion of eclecticism as pivotal to Dorfles' aesthetic research. A plurality of skills that has been traced since his formation and that generates the identikit of Dorfles as a restless explorer of contemporary languages: Dorfles as a critic, Dorfles as a scholar of aesthetics, Dorfles as a researcher of costume, industrial design, fashion, Dorfles as a painter and ceramist, Dorfles as a poet, Dorfles as an amateur musician, and even before all of that: Dorfles as a doctor and psychiatrist.

Teresa Monestiroli, *Il saluto di Milano*

This short contribution traces the deep bond between Dorfles and the city of Milan as early as 1928, the year in which the city welcomed him. Eclectic protagonist of Milanese cultural life in the twentieth century, Dorfles remains one of the leading interpreters of the passion for the contemporary that has always distinguished his private and public life.

Gabriele Civello, *Gillo "1910-1951": un territorio in parte inesplorato*

The author illustrates the first years of Gillo Dorfles' life, starting from his childhood in Genoa during the First World War, the years of high schools in Trieste, his studies at the Faculty of Medicine in Milan and Rome. Subsequently, the author analyses Dorfles' writings on Aesthetics, the poems and the pictorial works produced by Dorfles from the 1930s till 1948 (the year of the creation of the Movement for Concrete Art) and until 1951 (the year of the foundation of the magazine "Aut aut").

Faber Fabbris, *Gillo Dorfles e Civiltà delle Macchine: la fondazione di un'estetica industriale? (1953-1957)*

We explore one of Dorfles' many cultural contributions: his collaboration with the magazine *Civiltà delle Macchine*. That review, whose founder and editor was the major Italian poet Leonardo Sinisgalli, investigated the fields across "literary" and "scientific" knowledge. Dorfles dealt with specific issues about industrial design (furniture, design schools, historical developments), but also outlined a theory of industrial aesthetics, fully connected with his wider art history approach.

Andrea Mecacci, *Problemi di gusto. Hume e Dorfles*

The essay aims to highlight the links between Dorfles' *Le oscillazioni del gusto* (The Oscillations of Taste) (1958 and 1970) and David Hume's classic essay *Of the Standard of Taste* (1757). Taste becomes the core of aesthetic experience, making the relationship between subjectivity and shared values problematic, but necessary. Like Hume, Dorfles also conceives taste, despite its variety and variability, as a process of

cultural exercising that finds its operative grammar in the balance between facility and novelty and in the dimension of delicacy.

Silvia Zambrini, *Gillo Dorfles: frammenti di un discorso musicale e non solo*

Gillo Dorfles's thoughts regarding the changes of urban sounds may be defined as farsighted. As shown by his observations and numerous works, Dorfles had already detected the connection between music and noise when he was young and started talking about it when noise pollution was indeed a topic for research, but it was unthinkable that music could be part of it.

Clara Pellegris, *Gillo Dorfles. Oltre la Moda. Oltre un Secolo*

The essay tries to analyze the extraordinary intuitions of Gillo Dorfles about fashion. According to him, fashion is considered an essential starting point to learn contemporary society because it's the index that disclose our choices, not only about clothes. Every aspect of our live can be judged through fashion. Reading his bibliography and interviews it's immediately clear that will not be an historical tale, but an intensive social and aesthetics investigation.

Contributi speciali

Chiara Cantelli, *Riflessioni critiche su una presunta influenza di Croce sulla concezione dell'arte di Corrado Ricci*

Critics generally converge on the supposition that the close relationship between the historian and art critic Corrado Ricci and Croce had a relevant influence on the first, as shown by an essay of 1905, closely similar in content and terminology to the Neapolitan philosopher's Aesthetics. Actually, the use of such terminology by Ricci precedes the Crocian text, outlining an autonomous conception of art which, albeit converging in many respects to that of Croce, diverges on as many key-points.

Germana Alberti, *Note per un'estetica comparata*

The article is a report of the comparative aesthetics seminar held in 2018 at the Rimini's School of Oriental and Comparative Philosophy. Various and interesting topics related to intercultural aesthetics were discussed: the philosophical ideas underlying Chanoyu; the link between culture, perception, representation and language; the history of the reception of non-European works in Western culture; characteristic aspects of Buddhist, Chinese and Japanese art.

Pier Alberto Porceddu Cilione, *L'anima vegetale del pensiero*

This article presents and discusses some theses elaborated by Emanuele Coccia in his recent book *The life of Plants*. A theme that seemed abandoned to the margins of philosophical conceptuality, the idea of nature, and in particular the idea of plant life, seems to have acquired a renewed interest by philosophers in recent times. Starting from the radical rethinking of some metaphysical categories (subject, object, immersion, life, form), the article discusses the possibility of giving back to the philosophy of nature the importance it deserves. As the book, the article closes with a reflection on the role of philosophy in the future university.

Studi di estetica, 13, 1 (2019)

<http://mimesisedizioni.it/journals/index.php/studi-di-estetica/issue/view/76>

Aesthetic Education

Jean-Jacques Wunenburger, *Désenchantement et réenchantement contemporains de l'esthétique*

Aesthetics, intended as an experience of the feelings of beauty and sublime, is getting devalued more and more because of the evolution of arts and images. We are now witnessing processes of transfer and re-actualization of aesthetics in the fields of therapy and ecology. Given the context, shouldn't we plead for an education focused on imagination rather than sensitivity?

Ellen Winner, *Emotions in the art museum*

In the paper, the author discusses what we know about emotional reactions to the visual arts, and considers why people report less powerful emotions to visual art than to music.

Didier Moreau, *L'éducation esthétique comme formation émancipatrice*

Assuming that aesthetic education, like ethical education, is self-training for emancipation, the article examines, from Werner Jaeger's analysis, the concept of Paideia. From the outset, it strongly links the education of sensitivity to the question of the formation of a political community. But what community is it for the Moderns? The study of the Weimar debate between Schiller and Herder clarifies the conceptual conflict between an anamorphic model of education and a metamorphic perspective, between the art advocated by the Schiller State Educational and Herderian folk art. This conflict makes it possible to better grasp the concept of "aesthetic revolution" as Jacques Rancière develops it in the theme of intellectual emancipation. It is then possible to identify what, in aesthetic education at school, could clear the lines of force of an emancipatory self-formation.

Philippe Saltel, *L'éducation artistique a-t-elle des effets moraux?*

The French philosopher Jean-Marie Guyau (1854-1888) claims that arts training takes an important part in education and moral development of children. Our point is to analyse this part: is it founded on the relation between natural or aesthetic beauty and moral good? In that case, what about the taste of the public? Could a link between arts and morals be established on an academic practice? Guyau thinks so because of psychological, historical and also analogical reasons, in spite of singular interesting consequences.

David Granger, *The legacy of John Dewey's Art as experience: Thomas Hart Benton and Jackson Pollock*

This article begins with an overview of the contrasts between John Dewey's naturalistic aesthetics, primarily as presented in his classic work *Art as experience*, and the more formalist aesthetics of art collector, philanthropist and educator Albert Barnes. This contrast is then used to explore and explain their disparate compatibilities and relationships with the pioneering work of the iconic 20th century American artists Thomas Hart Benton and Jackson Pollock. This examination ultimately underscores both the genuine catholicity of Dewey's aesthetics and its deep roots in the endless meaning-making possibilities of everyday experience. The article then concludes with a brief discussion of the educational implications of these findings for our thinking about Dewey in the context of art and aesthetic education.

Elena Tavani, *Adorno educatore e "fisionomo della radio": il Radio Research Project*

The main topic of the article is the reconstruction of Adorno's claims on education through the parallel consideration of his analyses of media such as radio and television in their immanent logic. His participation to the Radio Research Project (1938-1939) about radio music is also considered with its "dramatic" outcome: the clash of Adorno's theoretical views and Lazarsfeld's "educational" program's empirical impact. I suggest that Adorno's priority was not to just resist to authoritarian and impositional aspects of the socio-psychological experiments standing behind the project's attempt to produce educational effects, but to analyze the technological medium itself in its "physiognomy". My further claim is that Adorno's critical "mediological" attempts to catch the internal qualities of media are analogous to his strategy to "understand" artworks in their specific technique and articulation. In both cases the analysis must also dwell with "historical forces" and "anthropological changes" in perception and behavior. One of these changes is the *Halbbildung* which has historically replaced the *Bildung*. The article points out that Adorno does not simply insist on themes such as the standardization of mass media products stressing the ideological presuppositions of their "ubiquity", but looks for the determination, through fundamentally pedagogical means, of a change in the audience's way to address and experience media, i.e. with a more responsible and free attitude.

Stefano Oliva, *"Una pratica vivente": Berio, Wittgenstein e il problema dell'educazione musicale*

Departing from the problem of a possible aesthetical education, this paper will focus on the topic of musical hearing, as conceived by the Italian composer Luciano Berio. In order to specify the philosophical implications of his reflection on the possibility of a musical education, it will take into account two Wittgenstein's main topics: the concept of hearing as and the argument against the possibility of a private language.

Lorenzo Manera, *The aesthetic experience in the Reggio Emilia Approach*

The Reggio Emilia Approach is an educational philosophy in which the aesthetic dimension and the search for beauty are considered fundamental aspects. This paper explores the aesthetic education provided in Reggio Emilia educational centers for early childhood by deepening the relationship and partnership between the Reggio pedagogue Loris Malaguzzi and important exponents of the Italian Neo Avant-garde Gruppo 63, as well as international Avant-garde art experiences such as Fluxus and the Wiener Aktionismus. The paper reconstructs the important connections between phenomenological aesthetics and the Reggio Emilia Approach. Furthermore, it highlights how the epistemological basis of the Reggio Emilia Approach lies not only in constructivism but also in phenomenological aesthetics, exposing the

fallacy of some of the main criticisms made about the Approach. Finally, it highlights that, re-garding digital technologies, the Reggio Emilia Approach offers a significant possibility to interpret aesthetic education in the digital era.

Annamaria Contini, *Nelson Goodman and Project Zero: art, cognition, and education*

In 1967, Nelson Goodman founded Project Zero, a program of basic research into art education, which, even today, is an international reference point. This article reviews the relationships between the theses set out in *Languages of art* and the most original results obtained by Project Zero between 1967 and 1971, when Goodman was the director. Thus emerges the role of general symbol theory in developing an educational approach that attempts to over-come the dichotomy between art and science, between the emotive and the cognitive. The article also analyzes the effects of Goodman's participation in Project Zero on his aesthetic-philosophical reflections, using it to interpret both the exemplar function taken on by art in *Ways of worldmaking*, and the emergence of new concepts such as that of "implementation".

RIVISTE STRANIERE

British Journal of Aesthetics, 59, 2 (April 2019)

<http://bjaesthetics.oxfordjournals.org/>

Fabrice Teroni, *Emotion, Fiction and Rationality*

The aim of this article is to explore in a systematic way the rationality of emotions elicited when we engage with works of fiction. I first lay out the approach to the emotions on which my discussion is premised. Next, I concentrate on two facets of emotional rationality—the first pertains to the relation between emotions and the mental states on which they are based, the second to the relation between emotions and the judgements and behaviour they elicit. These observations about emotional rationality are then applied to emotions elicited by works of fiction. After having distinguished several families of emotions, I concentrate on what I call blob-emotions (for example, one is terrified by the monster on the screen) and emotions-for (for example, one is afraid for a character in the movie). I argue that, given their nature as direct responses to a restricted range of stimuli, blob-emotions are not irrational. As regards emotions-for fictional entities, I emphasize that a subject's rationality shows in the way her emotions-for respond to evidence. On this basis, I discard an influential reason to think that emotions-for fictional entities are irrational. Finally, I offer an argument to conclude that they are typically correct and rational.

Lior Levy, *Ways of Imagining: A New Interpretation of Sartre's Notion of Imagination*

In the conclusion to *The Imaginary* Jean-Paul Sartre draws attention to the centrality of imagination in human life, describing it as a constitutive structure of consciousness. Imagination, according to him, is not a contingent feature of consciousness, but one of its essential features. This essay re-examines Sartre's notion of imagination, arguing that current interpretations do not exhaust its meaning. Beginning with a consideration of dichotomies that dominate his theory of imagination—such as those between present, material objects and absent images, or real entities and fictional creations, as well as interpretative responses to them—the essay moves on to explore the possibility of locating a different sense of imagination in his work, one which is irreducible to such oppositions. Focusing on Sartre's example of the work of an impersonator, this essay advances the idea that the playful activity of impersonators and actors enables the spectators who are watching them to explore novel and often unfamiliar connections between objects in the world. Imagination, according to this interpretation, enriches and augments perception, rather than suspends or replaces it with mental images. This new interpretation of Sartre's notion of imagination places him in proximity to Wittgenstein's discussion of 'aspect-seeing' in *Philosophical Investigations*. However, whereas Wittgenstein's discussion of 'aspect-seeing' can lead to the conclusion that it is impossible to draw a line between perceiving and imagining, the notion of imagination operative in Sartre's example enables us to maintain and explain the differences between ordinary and 'imaginative' perception.

Wesley D. Cray, *Some Ideas about the Metaphysics of Stories*

Aaron Smuts has argued that attempts to offer a plausible distinction between stories and tellings will likely face insurmountable difficulties. Here, I offer a distinction between stories and tellings that does not face these difficulties. In doing so, I propose an ontology of stories according to which such entities are

ideas for narrative manifestation. In developing this ontology, I also consider parallels between stories and musical compositions.

Michael Rings, *Aesthetic Cosmopolitanism and the Challenge of the Exotic*

This paper explores how the virtuous aesthetic cosmopolitan—one actively engaged in cultivating an authoritative appreciation for culturally unfamiliar works or traditions of art, in a manner informed by moral cosmopolitan principles—engages with the 'exotic' artwork in a manner that is both morally responsible and aesthetically discerning. After providing an overview of philosophical cosmopolitanism and the aesthetic cosmopolitan's project, I consider in depth a particular example: the music of Mauritanian singer Noura Mint Seymali as encountered by an unaccustomed listener. I explore potential problematic responses to the work, including both chauvinistic and exoticizing responses. I then consider possible strategies for alternative responses, informed by the aesthetic and hermeneutic theories of Hume, Gadamer, and Charles Taylor. Having revealed deficiencies with these alternatives, I go on to argue that the cosmopolitan's best strategy is a mode of appreciation that is 'conversational' in nature, an open-ended approach modeled on an exchange between the appreciator and an other-cultural interlocutor. In proposing such a model, I draw on the work of Kwame Appiah and Maria Lugones, as well as Anthony Laden's recent work on conversational norms.

Mattia Gallotti, Raphael Lyne, *The Individual 'We' Narrator*

The prevailing assumption in literary studies tends to be that a 'we' narrative voice is either that of an individual purporting to speak for a group, or that of a collective of people whose perspectives have coalesced into a unified one. Recent work on social agency across the cognitive humanities suggests another way of understanding what might be conveyed by such a 'we'. Social cognition research shows that individuals can have their capacities changed and enhanced when they interact with others, and suggests that 'we-representations' in the individual mind may result from the transformative effects of interaction. In this paper, we draw on a specific instance of storytelling in the plural, William Faulkner's 'A Rose for Emily', to articulate a theory of this 'individual we', and to show its potential in refining our understanding of 'we' narratives. We also propose that in future research the interdisciplinary study of the 'we' could engage with insights from literature as well as from philosophy and science.

Critical Inquiry, 45, 4 (Summer 2019)

<https://criticalinquiry.uchicago.edu/>

Raymond Malewitz, *On the Origin of "Oops!": The Language and Literature of Animal Disease*

In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari describe viral outbreaks as rhizomatic models for various kinds of nonhierarchical communities. In their explanation of the intricate relationship between deterritorialization (the detachment of a sign from a given context) and reterritorialization (the repurposing of that sign in a new context), they write that "under certain conditions, a virus can connect to germ cells and transmit itself as the cellular gene of a complex species; moreover, it can take flight, move into the cells of an entirely different species, but not without bringing with it 'genetic information' from the first host."

Ina Blom, *"And Follow It": Straight Lines and Infrastructural Sensibilities*

The human hand cannot draw a straight line, John Ruskin claimed. No matter how well trained, it will inevitably produce curvature or variety of direction. A century later, his claim seemed to underpin La Monte Young's musically wayward *Composition 1960 #10* (the directions for which were to "Draw a straight line and follow it"). Young's earliest performances of this work, in 1961, show his awareness of its implicit challenge for human bodies. Like a good construction worker, he used plumb lines and yardsticks to make the lines, which he drew with chalk directly on the floor, as straight as possible, repeating the exacting and time-consuming procedure over and over again. If the work called for drawing, his own hand was clearly not up to the task.

Caleb Smith, *Disciplines of Attention in a Secular Age*

"Our inventions are wont to be pretty toys, which distract our attention from serious things," Henry David Thoreau writes in *Walden* (1854). In the century and a half since Thoreau withdrew to the Massachusetts woods, his thinking about modernity and mental life has become our common sense. New machines of work and play, so the story goes, are destroying our capacity to pay attention. We are always in touch but never really intimate, always moving but never in a natural rhythm. "Why should we live with such hurry and waste of life?" (W, p. 90). In his makeshift hermitage, Thoreau devised a therapy for himself, a secular asceticism to cultivate a higher wakefulness. When he walked in the countryside, he practiced

what he called “the discipline of looking always at what is to be seen” (W, p. 108). When he read the classics, he devoted himself to “a training such as the athletes underwent, the steady intention almost of the whole life to this object” (W, p. 99). Like him, the distracted today turn to disciplines of attention, adapting the religious practices of older or distant societies to new situations that seem to have little to do with ritual or faith. Mindfulness training, transcendental meditation, regimens to sharpen our focus and extend our concentration--these are the spiritual exercises of our secular age.

Michael Clune, *Judgment and Equality*

Among the most exciting critical developments of recent years has been the restoration of the aesthetic to a central position in the study of the arts. Critics have made diverse claims on its behalf, among which we might discern two widely shared themes. First, aesthetic education does not constitute a retreat from politics, but a means of contesting the neoliberal hegemony of the market. Second, the critics’ emphasis on aesthetics’ political potential is matched by an unprecedented refusal of aesthetic judgment.

Robert Pippin, *Love and Class in Douglas Sirk's All That Heaven Allows*

One sure sign, among many others, that the great melodramas of Douglas Sirk’s time at Universal studios (1952-1959) might not be all they initially seem is the immediate ambiguity of the titles of many of the most ambitious ones. For example, the 1955 film *All That Heaven Allows* could suggest, “Look at all that heaven allows in its generosity.” And it could mean, “Be careful. This paltry consolation or happiness, and this alone, is all that heaven allows.” (In interviews Sirk made clear he meant the latter, that for him, “heaven is stingy,” and he was amused that the studio gave it the former interpretation. They thought it a brilliant, uplifting title.) Many other films throughout his American career have the same double character: *Imitation of Life*, *Tarnished Angels*, *All I Desire*, and *There’s Always Tomorrow*.

Thomas Thiemeyer, *Cosmopolitanizing Colonial Memories in Germany*

In 2019, the Berlin Humboldt Forum will open its doors. As one of the most important cultural projects in Europe in the coming years, it is meant to show – among others – objects from the Ethnologisches Museum of the Stiftung Preußischer Kulturbesitz/Staatliche Museen zu Berlin within the rebuilt Berlin City Palace. The collections of this museum are highly contested due to their colonial provenance. Currently, a debate has arisen around the question of how to deal with these holdings. For Germany, this is a new phenomenon. For a long time, Germany’s colonial heritage interested only a few specialists. Now, it has become part of national debates. Why now? That’s the leading question of this article. Four reasons seem to me to be important: Germany’s transformation into a country of immigration; the highly-publicized debates surrounding the Berlin Humboldt Forum; the changing place of the Holocaust within the German culture of remembrance; and discussions about rights of ownership over cultural heritage within contexts of injustice, namely art looted by the Nazis and collections from the colonial period. I will argue that the current shift is representative of a new German culture of remembrance that I identify as cosmopolitan according to the concept of Levy and Sznajder.

Image & Narrative, 20, 2 (2019)

<http://www.imageandnarrative.be/>

Ubique and Unique Book Pt. 2: The Presence and Potential of the Codex

Juri Joensuu, Juha-Pekka Kilpiö, *The Black Block: Opaque Page as a Graphic Device*

The black block, a rectangle of black printing ink on the page of a book, surrounded by blank margins, is a peculiar graphic device. Its literary tradition has usually been considered to start from *Tristram Shandy*, which includes a renowned black page in memory of “poor Yorick”. Nevertheless, Sterne’s gimmick can be seen as an allusion to an older typographical tradition of the so-called mourning pages, which were featured in books remembering the departed decades before *Tristram Shandy*. In this article, we analyze the ways in which the black block is used in narrative literature, with examples chosen mainly from 20th century experimental fiction. The block proves ambivalent in that it seems to fall somewhere between text and image and, moreover, between the storyworld and the world of the book. Often, it underscores the technological aspect of print literature but, at the same time, gives rise to comical effects.

Arja Karhumaa, *Thinking with Ungenesis: The Situated Knowledge of a Text Designer*

This essay is a description of *Epägenesis*, a piece of artistic research conducted by a graphic designer to explore how design and language are connected. The project consists of experimental writing based on seventeen found text documents, gathered from everyday textual practices. Through *Epägenesis*, I

examine the material aspects of written language in a holistic manner, weaving together artistic methods of conceptual writing, models of analysis used in multimodal research, and my practice as a designer of texts. The present essay gives an outline of my process and procedures of writing, and of designing the resulting catalogue publication, *Epägenesis : Katalogi*. As an example of the holistic approach in this project, the essay describes the Gem series of the catalogue. It is where a model of analysis used in multimodal research is subverted as a means of production—as a model for conceptual writing. The Gem series foregrounds the attention given to text by the designer. Applying Donna Haraway's (1988) notion of situated knowledges, this essay maps out a terrain where the designer appears as an inherently hybrid presence, and embodied skill and knowledge is seen as a significant node in emergent material networks where written language is created, used, and transformed.

Matti Kangaskoski, *Affordances of Cultural Interfaces: Reading Print and Digital Poetry in Stephanie Strickland's "V-Project"*

In this essay, my aim is to articulate the differences in reading and interpretation of print and digital poetry through the concept of affordance. I consider reading as a culturally guided action that includes the process of reading through interaction with the interface as well as means of making sense of what has been read, i.e. interpretation. A typical work of poetry can be circumscribed by the covers of a codex. The covers delineate a whole, a totality, within which we find all the elements we need to consider in reading and interpretation, and usually we can access the whole text without restrictions. Moreover, the codex is static in the sense that the ink marks on paper stay on the page for as long as we wish and from one reading to the next. These can be seen as affordances – potential uses, enabled actions in a certain environment – of the codex interface. The familiar affordances become more pronounced in contrast with other media: a digital poetry application often has no clear textual boundaries, no front and back cover, no linear or conventionalized direction of reading, and the text can be accessed in many ways, sometimes in pieces as small as one word or one letter at a time. Pieces of the work can be encountered singularly, detached from the other elements of the (often assumed) whole. These features, afforded by the digital interface, suggest a different logic of reading that changes not only what we think about the poetry in question but also how we think about it. Reading poetry entails material, processual, cognitive, and culturally defined affordances that suggest certain means, a certain logic of reading.

Laura Piippo, *Rinse, Repeat: Paratextual Poetics of Literary Twitter Collage Retweeted*

This essay studies what happens to the poetics of a text that was first written on or for a certain internet platform when it is later copy-pasted to a different literary medium –that of an edited and printed book. The main target of the discussion is Finnish author Karri Kokko's conceptual literary work *Retweeted* (2016), a print-on-demand book, the roots of which are firmly in both the traditions of print media and the digital interfaces of the social media platform Twitter. The analysis pays close attention to the medial qualities of both Twitter and the conceptual novel that draws material from it. The essay aims to highlight the poetic qualities of the material produced and circulated on Twitter, the affectivity of the platform itself, and the effects the transposition into the codex format has on these phenomena. The essay argues that when investigating the poetics of internet-based collages, and social media platforms more generally, one must be mindful of 1) the logics of writing and revenue on internet platforms, and 2) the paratextuality of both the original online platforms and the book at hand. Keywords: poetics; collage; codex; print-on-demand; internet; social media platform; interface; Twitter; paratextuality; affect; *Retweeted*; Karri Kokko

Various Articles

Laura Katherine Smith, *Reading Serials: Trisha Dunleavy's Complex Serial Drama and Multiplatform Television*

In this article, I explore the two main intersecting projects of Trisha Dunleavy's book, *Complex Serial Drama and Multiplatform Television*. The first entails a lineage of the development of a new and specific form of television: "complex serial drama" out of American Quality Drama and its flourishing thanks to non-broadcast networks and the multiplatform television era. The second defines and demonstrates the characteristics of complex serial drama by way of case studies. By opening the article with some comments on seriality as a transmedial form (or, following Kelleter, as a "practice of popular culture"), I hope to locate Dunleavy's specific contribution of the complex serial drama in television within this larger conversation around seriality. By zooming in on questions of closure, order and temporality, I highlight some specific aspects of Dunleavy's work that I found particularly strong together with some remaining questions: namely, what is the role of closure or completeness in serials given that seriality seems to imply a continuous unfolding of material engagement on the parts of authors and viewers?

Nemesio García, Carril Puy, *The Ontology of Musical Versions: Introducing the Hypothesis of Nested Types*

This article explores the ontological nature of musical versions. I assume the widespread view that type/token ontologies offer the best explanation of the repeatable nature of works of music. However, I show that traditional type/token theories, which distinguish only between two levels of objects, face two problems when applied to the phenomenon of musical versions. First, they are not able to accommodate the familiar intuition of our musical practices that the work versioned is repeated in its versions' performances. Second, they are not able to distinguish between two different phenomena of our practices: the phenomenon of a work's versions and the phenomenon of works inspired by, or derived from, other works. These undesirable consequences are entailed, under traditional two-level type/token theories, by the nature of types as ontologically thin entities. I defend that the hypothesis of nested types, a multiple-level type/token theory, can avoid these two problems while preserving the theoretical virtues of traditional two-level type/token theories and structural monism—the most widely shared view about the individuation of musical works, according to which musical works are individuated by one, and only one, sound structure.

Laura Sizer, *Sad Songs Say So Much: The Paradoxical Pleasures of Sad Music*

In this article I revisit the question of why people like to listen to sad music. If music can induce genuine sadness in listeners, why would we deliberately seek out such negative experiences? Drawing from work in both the philosophy and psychology of music, as well as work in the philosophy and science of affect, I argue to shift the focus of the question to music-induced moods, not emotions. This reframes the debate but does not dissolve the puzzle. To understand what is appealing about the affective experience of listening to sad music, I suggest we take into account the unique features of music-induced sad mood. I argue that sad mood and a certain sort of focused music listening are mutually reinforcing in ways that differ from other mood/music interactions. Sad mood and sad music are, in a sense, made for each other.

Manuel García-Carpintero, *Normative Fiction-Making and the World of the Fiction*

In recent work, Kendall Walton has abandoned his very influential account of the fictionality of *p* in a fictional work in terms of prescriptions to imagine emanating from it. He offers examples allegedly showing that a prescription to imagine *p* in a given work of fiction is not sufficient for the fictionality of *p* in that work. In this article, both in support and further elaboration of a constitutive-norms speech-act variation on Walton's account that I have defended previously, I critically discuss his objections. In addition to answering his concerns and developing the account further, I provide additional abductive support for its explanatory virtues vis-à-vis institutional accounts like Walton's and Gricean speech-act proposals.

Kasper Levin, Tone Roald, Bjarne Sode Funch, *Visual Art and the Rhythm of Experience*

The concept of rhythm is frequently used by art historians, critics, and philosophers as a way of describing central features of visual art. Since rhythm is generally considered to be a temporal phenomenon associated with music, it is far from clear how visual art, composed of fixed lines, figures, and color, can be associated with rhythmicity. Linked to a temporal ordering or structure in music, the notion of rhythm in visual art leads to a claim that the aesthetic aspect of a painting does not consist in, or emerge from, its spatial structures, but rather its temporal ordering of the visual field. Recently this account of rhythm in visual art has been criticized by philosopher Jason Gaiger, who argues that visual art does not comprise movement and therefore cannot be associated with a temporal rhythm. Through a discussion of temporality and rhythm in Edmund Husserl, Erwin Straus, and Henri Maldiney, this article maintains that rhythmicity is a central aspect of experiences with visual art. It is shown that the phenomenological account of rhythm in the experience of visual art is fundamentally linked to a different notion of time.

Cato Wittusen, *Bazin, an Early Late Modernist*

This article argues that there are inflections of modernism in André Bazin's realist aesthetics and that he should be considered an early champion of post-World War II modernism in cinema. Within classical film theory, which took its point of departure in the silent cinema era, modernism is taken to be incompatible with realism. Moreover, both modernism and realism are seen to rely on the principle of medium specificity in this context, whereas Bazin argued that aesthetic progress in cinema is intrinsically related to the medium's capability to be impure. Recently, we have seen several attempts at connecting Bazin's aesthetics with high-modernism in the visual arts. However, I argue that it is more instructive to focus on their differences. This comparison is relevant for developing a deeper understanding of the form of

modernism at stake in Bazin's aesthetics, especially when it comes to the question of the spectator's role in the constitution of meaning. Furthermore, Bazin's proto-modernist aesthetics must be discussed with an eye to his ardent support of what he considered a new avant-garde in narrative cinema and his lasting, but often misunderstood, interest in ambiguity as an aesthetic category.

Discussion

Scott Walden, *Costello on the New Theory of Photography*

Dominic McIver Lopes, *An Argument for the New Theory of Photography: Reply to Costello*

Diarmuid Costello, *New Theory Reconsidered: Reply to Scott Walden and Dominic McIver Lopes*

Journal of Art Historiography, 20 (June 2019)

<https://arthistoriography.wordpress.com/>

Hammam Aldouri, *Search for a method: a reassessment of Hegel's dialectic in art history*

Csilla Markója, *The modification of meaning: Cézanne, Hildebrand, Meier-Graefe and the problems of cultural transfer*

Jacob Stewart-Halevy, *Sypher's Cipher: 'Paradoxes of Conduct' in the Reception of Mannerism, 1954-1973*

Nouvelle Revue d'Esthétique, 22 (2018)

<https://www.cairn.info/revue-nouvelle-revue-d-esthetique-2018-2.htm>

L'esthétique environnementale

Justine Balibar, *Du paysage représenté au paysage réel*

L'opinion commune aussi bien que la pensée théorique tendent souvent à inverser le rapport que l'on établirait spontanément entre le réel et sa représentation et à poser une antériorité du paysage représenté sur le paysage réel, antériorité aussi bien chronologique (le paysage réel tirerait son origine du paysage représenté) que logique (il n'y aurait de paysage réel que perçu à la manière d'une image ou en référence à un modèle iconique). Afin de contester la légitimité de ce rapport d'antériorité, on montrera que le paysage réel et son expérience possèdent une spécificité qui échappe au modèle représentationnel et tient essentiellement au rapport de continuité spatiale qui unit le sujet percevant au paysage perçu et implique l'articulation d'une perception plurisensorielle à un déplacement corporel au sein du paysage.

Paolo D'Angelo, *Écologie et paysage*

Il y a quelques décennies, la considération écologique et la considération paysagère ont pu sembler se mouvoir dans la même direction, être des alliées. Dans *Le paysage et l'esthétique*, en 1973, Rosario Assunto pouvait même écrire qu'esthétique et écologie n'étaient que les deux faces d'une même médaille. Cela est-il encore vrai ? L'écologie n'a jamais manifesté un grand attrait pour le concept de paysage. Elle a préféré parler d'ambiance, et elle a fréquemment soupçonné que la coexistence dans le paysage du travail humain et de la nature n'était qu'un exemple de manipulation de cette dernière. La pensée écologiste n'a jamais complètement abandonné la conviction que la nature vraiment belle ne peut être que la nature sauvage, sans traces de travail humain. Ce principe de la supériorité du sauvage sur la nature cultivée a caractérisé la politique de maintenance des parcs ou la land reclamation, bien qu'il s'agisse d'un principe qui fait contraste avec l'essence des paysages italiens ou français, qui ont été transformés tout au long des siècles par le travail de l'agriculture et de l'architecture.

Pierre-Henry Frangne, *Au principe de l'esthétique environnementale. Du paysage de montagne à l'esthétique de la montagne*

L'article entend remonter au principe de l'esthétique de l'environnement naturel à partir de l'exemple de l'esthétique de la montagne. Il repère les conditions théoriques et historiques de son émergence qui eut lieu au xviii^e et au début du xix^e siècles : naissance de la notion de milieu en un sens physique (Newton), biologique (Lamarck, Darwin), géographique (Humboldt), social (Balzac) émancipé de toute théologie et de tout anthropocentrisme ; conquête des Alpes et publication des récits littéraires et scientifiques qui la décrivent et l'analysent (Saussure, Forbes, Ruskin) ; développement d'une activité sportive (l'alpinisme) et d'une nouvelle image (la photographie). Par « l'esthétique des Alpes » (Simmel), l'homme se pense désormais comme un sujet biologique et non plus métaphysique. Il n'est plus dans une relation de survol avec le monde.

Jean-Marie Schaeffer, *Esthétique de la nature ou esthétique environnementale ?*

Après une longue période durant laquelle l'esthétique s'est exclusivement focalisée sur les arts, on assiste depuis quelques décennies à un renouveau d'intérêt pour le beau naturel. En choisissant comme repère la philosophie du xviii^e siècle, l'objet de l'article est d'examiner dans quelle mesure l'actuelle esthétique de l'environnement est dans la filiation directe de la Critique de la faculté de juger. Pour Kant en effet, se rapporter à la nature dans la perspective d'une expérience esthétique revient à nous mettre à distance d'elle, alors que l'esthétique environnementale contemporaine s'inscrit dans le projet d'une esthétique non ségrégationniste où le souci écologique est prépondérant. En dépit de ressemblances de surface, ce qui les oppose est le plus significatif car le dualisme kantien est irréductible à la naturalisation de l'homme et de la culture.

Michaël Hayat, *Esthétique, milieux de vie, action. De l'esthétique naturalisée à l'esthétique environnementale en passant par le land art*

Par sa *naturalisation pragmatiste* de l'esthétique, J. Dewey la réenracine dans *la vie, l'expérience commune et l'interaction*, faisant sortir l'art du musée. Mais c'est l'*action* du land art *dans, sur et avec la nature* qui ouvre à l'esthétique environnementale. Avec l'idée de « milieu associé », G. Simondon pense l'action *in situ* et l'environnement dans une *relation active homme-milieu*. Mais comment marier *techno- et éco-esthétique* ? Comment l'esthétique environnementale peut-elle aider l'humain à mieux vivre et protéger la nature *pour un* meilleur « milieu de vie » ? Au-delà de l'expérience, se pose le problème du jugement : comment penser le dispositif *indoors-outdoors*, la tension attachement/détachement, l'idée de « restauration » ? L'enjeu éco-esthétique est aussi *politique*, entre excès normatifs de la représentation et dérives de la démocratie d'émotion.

Patricia Limido, *Qu'est-ce qui est esthétique dans l'esthétique environnementale ?*

Le développement de l'esthétique environnementale prend place dans le cadre plus large de ce que l'on peut appeler l'esthétisation du monde, soit une diffusion massive du régime de l'expérience esthétique à tous les secteurs de l'existence jusque dans la consommation la plus quotidienne. Cette extension de la valeur adjectivale d'esthétique se fait progressivement en se coulant sur le sens commun, ce qui induit une révision en profondeur du sens et peut-être de l'expérience esthétique elle-même. Il s'agira ici de clarifier en quels nouveaux sens, la ou plutôt les esthétiques environnementales parlent d'expérience esthétique, pour déterminer ce qui est encore esthétique ou ce qu'il reste de la stricte définition kantienne de l'expérience esthétique.

Estelle Zhong Mengual, Baptiste Morizot, *L'illisibilité du paysage. Enquête sur la crise écologique comme crise de la sensibilité*

Quels liens entretiennent la crise écologique actuelle et l'esthétique environnementale ? Ce que nous nous proposons de suivre comme piste, c'est que la crise écologique constitue aussi une crise de la *sensibilité* – une crise de notre sensibilité à l'égard du vivant. Par crise de la sensibilité, nous entendons un appauvrissement de ce que nous pouvons sentir, percevoir, comprendre, et tisser comme relations à l'égard du vivant. Cet article tente d'esquisser la généalogie, à travers la philosophie et l'histoire de l'art, d'un motif central de cette crise, profondément ancré dans notre cosmologie et notre histoire culturelle : l'idée d'une illisibilité et insignifiance du monde vivant.

Catherine Larrère, *Y a-t-il une esthétique de la protection de la nature ?*

Dans le souci de protéger la nature, sa beauté a toujours joué un rôle important. Cette appréciation esthétique est-elle demeurée la même ? L'intérêt de la réflexion d'Aldo Leopold, qui a développé une éthique de la protection de la nature dirigée par des connaissances scientifiques, mais également soucieuse du beau, est d'éclairer cette esthétique de la protection de la nature et d'en montrer les changements et les enjeux. Mais si l'esthétique leopoldienne se révèle en accord avec les principes développés par la récente théorie esthétique des environnements naturels, sa convergence avec certaines formes du *Land art*, conduit à réexaminer la condamnation de toute esthétique paysagère portée par certains théoriciens. Ce qui est en cause, finalement, c'est l'autonomie de l'esthétique, de quelque façon qu'on la conçoive.

Nathalie Blanc, *De l'esthétique environnementale à la recherche création*

Le présent article contribue à explorer les formes d'intermédiation esthétique qui rendent compte des emmêlements et des possibles métamorphoses nature-culture dans l'optique d'une esthétique environnementale. Nous proposons deux pistes en ce sens. La première piste de travail tend à conférer aux sciences humaines et sociales un rôle nouveau, celui de la médiation et de la traduction des subjectivités esthétiques à l'œuvre sur les territoires. La seconde fait de l'expérimentation esthétique et artistique en lien avec des environnements, le cœur d'une esthétique environnementale expérimentale que nous qualifions de recherche-crédation. Il s'agit de développer des pratiques de recherche esthétique et culturelle en relation avec des contextes situés, introduisant un nouveau regard sur le caractère relationnel des attachements multiples au territoire. Une collaboration art, science et société, entre COAL association engagée dans la promotion d'un art écologique et le LADYSS, un laboratoire de sciences humaines et sociales, vient accompagner la transition d'une Ferme Urbaine artistique en explorant, par entretiens, les récits-recettes des habitants du terroir urbain de Saint-Denis (qui compte 135 nationalités).

Varia

Enno Devillers-Peña, *Esthétique environnementale et écocritique : perspectives pragmatiques*

L'article cherche à éclairer les enjeux de l'esthétique environnementale et de l'écocritique à partir d'une perspective pragmatique. W. James et J. Dewey construisent cette perspective ici mise en regard de travaux récents. La discussion des enjeux s'articule autour de l'hypothèse d'une certaine capacité à transformer les mondes qu'impliquent les états mentaux dits subjectifs (attentions, croyances...) et leurs œuvres (formes esthétiques produites, fictions...). Dans un premier temps on justifie la naturalisation de l'esthétique. On discute ensuite de l'attention et de l'état mental de croyance. Enfin, on plaide pour une morale mélioriste contre une définition a priori de l'éthique.

Hicham-Stéphane Afeissa, *Esthétique de la charogne : Aristote, père de l'esthétique cognitive ?*

Le propos de cet article est tout d'abord de démontrer que l'esthétique élaborée par Aristote dans la *Poétique* est une esthétique cognitive. Pour ce faire, nous mettrons au centre de notre attention un extrait du chapitre IV, dont nous donnerons un commentaire linéaire. Le point qui nous paraît décisif concerne le passage où il est fait mention de « formes d'animaux parfaitement ignobles et de cadavres », dont nous nous efforcerons de montrer qu'il contient *in nuce* les éléments principaux d'une esthétique de la charogne. C'est par ce biais que nous nous proposerons, en un second temps, de rattacher l'esthétique aristotélicienne au courant d'esthétique environnementale. Nous proposerons en conclusion de chercher chez Aristote des indications et des arguments pour l'élaboration d'une variante originale d'esthétique de l'environnement.

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Elizabeth Kessler-Taub, *Writing the body: Andrea del Verrocchio's Measured Drawing of a Horse*

This article sheds new light on Andrea del Verrocchio's *Measured Drawing of a Horse Facing Left (recto)*, c.1480–88 (Metropolitan Museum of Art, 19.76.5), by scrutinizing the artist's unique approach to the representation of measurement. It takes as its focus the complex apparatus of annotations traversing the horse, which painstakingly translates the proportions of the equine body into words. A close reading of these "written vectors" fundamentally transforms our understanding of the function of text in a measured drawing. For Verrocchio, writing is not merely a descriptive tool but rather a powerful vehicle for the construction of a spatialized body within the boundaries of the pictorial field. His experimentation with the graphic potential of the written word challenges the traditional tension between *pictura* and *scriptura* and speaks to a broader shift in how drawn images were constructed and conceptualized during the Renaissance.

Nandini Ramesh Sankar, Deepshikha Changmai, *Word, image, and alienated literacies in the graphic novels of Orijit Sen*

The Indian graphic novel's investment in the written word makes it a politically and socially ambiguous representational enterprise. The continued prevalence of illiteracy in India, especially among members of disadvantaged social groups, restricts access to the written word. The visual arts, on the other hand, are generally perceived as much more accessible. This asymmetry of access and its social implications, we suggest, are particularly relevant to the work of Orijit Sen (1963–), who is the first Indian graphic

novelist to incorporate in his works journalistic reportage, social commentary and a concern for history. Through close readings of two of his works –The River of Stories and “Hair Burns Like Grass” –we explore the ways in which the thematization of speech-based cultures puts significant pressure on the alliance of word and image in the graphic novel form. *The River of Stories*, which is based on the debates around a government acquisition of ancestral tribal lands, represents an indigenous oral culture in conflict with a hybrid Indian modernity. In “Hair Burns Like Grass,” Sen again accesses a space governed by speech rather than writing, this time through the work of the poet-saint Kabir. Here, as in the earlier text, the graphic novel must renegotiate its investment in the written word: this leads to highly-wrought, if ultimately ironic, fantasies of the image overcoming script.

Raisa Rexer, *Baudelaire’s bodies, or redressing the wrongs of nude photography*

This article re-examines Charles Baudelaire’s poetry and his reputation for obscenity in the context of the rise of nude photography in France in the 1850s. It argues that, despite being accused of obscenity in 1857, Baudelaire was reacting against, rather than participating in, the rapid evolution of representational techniques, particularly those of the body, that came about with the invention of photography. In response to photography, Baudelaire uses metaphor to recover the naked poetic body from the obscene photograph’s threat of non-signification.

Andrew McKenzie-McHarg, *Experts versus eyewitnesses. Or, how did conspiracy theories come to rely on images?*

This article considers how the increasing availability of photographic and film imagery has affected what is described as the American culture of the counter-narrative. This culture corresponds to a segment of recent and contemporary political discourse that rejects the official explanation of a traumatic event and that instead exhibits a preference for a conspiratorial counter-narrative. Admittedly, these counter-narratives often only hint at the alleged conspiracy; more frequently, their primary preoccupation lies with the discovery of ostensible inconsistencies that supposedly blight the official explanation and detract from its credibility. This article examines three episodes within the history of this culture. The first revolves around the Japanese bombing of Pearl Harbor on December 7, 1941; the second around the assassination of US President John F. Kennedy on November 22, 1963; and the third around the al-Qaeda terrorist attacks of September 11, 2001. While the first case study demonstrates that images and inferences drawn from them are not a necessary precondition for a culture of the counter-narrative to gain traction, the two subsequent cases provide an opportunity to examine how this culture has evolved once images are recognized and treated as a source of evidence that calls into question the official version or even potentially contradicts it. In particular, these developments are examined in terms of the deference and credibility accorded to the voice of expertise and the voice of eyewitnesses respectively.

Andrew G. Christensen, *On being one’s own heir: British portraiture, metaphysical inheritance, and The Picture of Dorian Gray*

Much scholarship on Oscar Wilde’s *The Picture of Dorian Gray* has focused on its possible textual sources and its place in literary traditions. This article demonstrates that by contextualizing the novel in the history of art and the tradition of British portraiture, we can answer significant yet overlooked questions, such as why Wilde chose “picture” rather than “portrait” for his title and be better prepared to appreciate the serious themes underlying the fantastical tale. The magical portrait of Dorian is most readily identifiable as a literary gothic motif, yet, in developing his central plot device, Wilde also draws on metaphysical and mystical theories of portraiture current in the British tradition and from throughout the history of art. These, in turn, are rooted in wide-ranging superstitions and other cultural attitudes toward imagery that have proven both influential and enduring. The philosophical symbolism of Wilde’s portrait contributes to a narrative of metaphysical inheritance and an allegory of arrested development through which Wilde can also test certain aesthetic doctrines: these, however cherished, are seen to fail in Dorian’s case.

Jerry Root, *“Une approche sérielle” to the Theophilus sequence of illuminations in Besançon 551*

The medieval legend of Theophilus generated a near-unending corpus of images and texts. The legend obviously captured a vital medieval preoccupation: about identity, the mediating power of the Virgin, and the role of the individual in salvation. No visualization of the legend captures the textual narrative as faithfully as the one in manuscript 551 of the Bibliothèque municipale of Besançon. And yet, this visual fidelity to the textual narrative may easily blind us to the sophisticated and creative way the Besançon artist engages with the legend. By approaching these images with Jérôme Baschet’s “approche sérielle,” this article moves beyond the representational modality of this sequence of images to explore the relational visual narrative they propose. In the case of Besançon 551, the “approche sérielle” permits us to “see” the way the artist deploys subtle marks, signs, objects, and images to dramatize Theophilus’ pathway to salvation.

Jean H. Duffy, *Jean Dubuffet’s Beautiful People*

The circumstances surrounding the inception of Dubuffet's 1946–47 portrait series are well documented. Following an introduction by Jean Paulhan, Dubuffet became a regular at the weekly lunches held by the American socialite and arts patron, Florence Gould. Prompted by Gould's suggestion that he paint some of her 'amis', Dubuffet began work on an expanded, year-long project resulting in a series of over one hundred and eighty works, which included portraits of several of Gould's guests (Paulhan, Paul Léautaud, Marcel Arland, Marcel Jouhandeau, Édith Boissonnas, Henri Michaux, René Bertelé), but also of friends and acquaintances from his own social circle with no connection to the Thursday salon (e.g. Francis Ponge, Georges Limbour, Jean Fautrier, Antonin Artaud, Pierre Matisse, Charles Ratton, René Drouin, Michel Tapié). Inevitably, since Gould's guests included both collaborators (and, during the Occupation, German officers) and at least one resistant, the series has been interpreted as a commentary on the period's moral contradictions and tensions. This article has a rather different focus, arguing that these images are to be read primarily as a sustained meditation on the nature of portraiture, in which the pursuit of a good likeness of an individual has been displaced, as a core objective, by the exploration of a more fundamental likeness among human beings; in particular, the portrait serves as a means of celebrating the common embodiment that is the foundation of our connectedness with our world and each other. The coterie in which the series originated is eclipsed by more general perceptual/representational concerns, the sitters visually and—through the titling—verbally recontextualized within very different networks of association.

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Theoretische Philosophie und Ästhetik

Christoph Demmerling, *Literarische Erkenntnis? Überlegungen zum Verhältnis von Ästhetik und Erkenntnistheorie*

Anhand der Frage, ob fiktionale Texte Wissen enthalten können, erörtert der Beitrag das Verhältnis von Kunst und Erkenntnis bzw. Ästhetik und Erkenntnistheorie. Der erste Teil erinnert an die traditionelle Bestimmung der Ästhetik durch Baumgarten. Als Theorie der unteren Erkenntnisvermögen und als Theorie der schönen Künste werden der Ästhetik zwei Aufgaben zugemutet: eine Beschreibung der unteren Erkenntnisvermögen und deren Ausbildung und Verbesserung. Durch die Auseinandersetzung mit ästhetischen Objekten im weitesten Sinne können wir etwas lernen, indem die sinnlichen Vermögen auf besondere Weise involviert und als Fähigkeiten verfeinert werden. Der zweite Teil des Beitrags macht deutlich, dass die Lektüre fiktionaler Texte das Wahrnehmungsvermögen verfeinert, außerdem die Fähigkeiten der Aufmerksamkeit, Vorstellungskraft und Phantasie bildet. Der dritte Teil diskutiert den Begriff des nicht-propositionalen Wissens in seiner Relevanz für fiktionale Literatur und Erkenntnistheorie. Guided by the question of whether fictional texts can contain knowledge, the article discusses the relationship between art and knowledge or aesthetics and epistemology. The first part recalls the traditional characterization of aesthetics by Baumgarten: as a theory of the lower cognitive faculties and as a theory of the fine arts, aesthetics is expected to perform two tasks. It has to describe the lower cognitive faculties and it has to train and to improve them. While engaging with aesthetic objects in the broadest sense, we can learn something by involving the sensual faculties in a special way and refining them as skills. The second part of the article argues that reading fictional texts improves the perceptive faculties, as well as the skills of attention and imagination. The third part discusses the notion of non-propositional knowledge and its relevance to fictional literature as well as epistemology.

Andrea Kern, *Ästhetisches Selbstbewusstsein und Urteilsvermögen in Kants Analytik des Schönen*

Gemäß der üblichen Auslegung besteht Kants maßgeblicher Beitrag zur Philosophie darin, eine Position entwickelt zu haben, die das Dilemma zwischen zwei gleichermaßen unbefriedigenden Konzeptionen unseres Urteilsvermögens überwindet: der empiristischen Konzeption, der zufolge der letzte Grund des Urteils in Akten der Empfindung zu finden ist, und der rationalistischen Konzeption, der zufolge der letzte Grund in Erkenntnissen besteht. In meinem Text konzentriere ich mich auf Kants Analyse der Schönheitsurteile und argumentiere, dass Kant in seiner Analytik des Schönen nicht einfach ein anderes Verständnis vom Begriff der Schönheit entwickelt, sondern dass er eine andere Vorstellung davon hat, was es bedeutet, ein solches Verständnis zu haben. Kants sogenannter Mittelweg stellt die Annahme infrage, dass der Philosoph oder die Philosophin den Begriff der Schönheit von außerhalb desjenigen Selbstbewusstseins untersuchen kann, das derjenige hat, der kompetent über Schönheit urteilt. Nach dieser Lesart ist Kants Darstellung der Schönheitsurteile deswegen von besonderem Interesse für die

Philosophie, weil Schönheitsurteile eine Form besitzen, die die Form jener philosophischen Urteile widerspiegelt, die diese Form artikulieren. According to the standard interpretation, Kant's major contribution to philosophy consists in his position that overcomes a dilemma between two equally dissatisfying positions on how we understand our capacity for judgments: the so-called empiricist position, according to which the ultimate ground for judgment is to be found in acts of sensibility, and the so-called rationalist position, according to which its ultimate ground is to be found in cognitions. In my paper I focus on Kant's analysis of the judgment of beauty and argue that in his analysis of beauty Kant does not simply develop another understanding of the concept of beauty, but that his understanding of beauty manifests a different conception of ›what it means to have such an understanding‹ in the first place. Kant's so-called middle course calls into question the assumption that the philosopher can investigate the concept of beauty from outside the self-consciousness that constitutes the capacity of his competent judgment of beauty. According to this reading, Kant's account of judgments of beauty is of special interest to philosophy because they turn out to have a form that, in a certain respect, mirrors the form of philosophical judgments which attempt to articulate this form

Georg W. Bertram, *Sprachphilosophie und Ästhetik. Über künstlerischen Sprachgebrauch*

Der Aufsatz verfolgt die Frage, welche Bedeutung Literatur im Sinne von künstlerischem Sprachgebrauch für Sprache überhaupt zukommt. Inwiefern ist für Sprache und sprachliches Verstehen künstlerischer Sprachgebrauch konstitutiv? Ich mache den Vorschlag, diese Frage durch die Unterscheidung von sprachlicher Artikulation (von Strukturen der Welt) und sprachlicher Explikation (der sprachlichen Thematisierung von Sprache) zu beantworten. Diese Unterscheidung versetzt uns in die Lage, die Irreduzibilität von Explikation für Sprache zu begreifen. Auf dieser Grundlage kann dann künstlerischer Sprachgebrauch als eine spezifische Form von Explikation verstanden werden, der eine besondere Relevanz für Sprache insgesamt zukommt. Diese besondere Relevanz lässt sich mit der These umreißen, dass literarische Texte eine Distanzierung von artikulativen Zusammenhängen in der Sprache eröffnen. So erweist sich Literatur als eine dem Medium der Sprache eingeschriebene Form der Freiheit. The paper addresses the question of how to determine the significance of literature – i.e. the artistic use of language – for language. Is the artistic use of language constitutive for language and linguistic understanding more generally? I seek to answer these questions by, first, distinguishing between linguistic articulation (of structures in the world) and linguistic explication (understood as the linguistic thematization of language itself). This makes it possible to, second, view linguistic explication as an irreducible dimension of language. Against this background, we can conceive the artistic use of language as a specific type of explication that has genuine relevance for the use of language more generally, because literary texts enable us to distance ourselves from the structures of articulating language. In this sense, literature has to be understood as a means of realizing freedom that is inscribed into language as such.

Matthias Vogel, *Ästhetik und Philosophie des Geistes. Eine ganz vorläufige Idee*

Ich versuche zu zeigen, dass sich der Prozess des ästhetischen Erfahrens als einer des verstehenden Nachvollzugs begreifen lässt, in dem wir die mit Erlebnisqualitäten verbundenen Wahrnehmungen (beispielsweise einer Melodie) auf einer grundlegenden Ebene mittels der Erlebnisqualitäten anderer Wahrnehmungen (beispielsweise einer Geste) strukturieren; und zwar so, dass wir den Gegenstand dieses Verstehens als eine Einheit erfassen. Es zeigt sich dabei zum einen, dass sich Verstehen nicht im begrifflichen Erfassen von Bedeutungen, Handlungen oder Ursache- Wirkungs-Relationen erschöpft; und zum anderen, dass uns in Gestalt des Nachvollziehens eine Form des Verstehens offensteht, der die Möglichkeit innewohnt, uns selbst und anderen Aspekte unseres subjektiven Erlebens (des Gegenstands) bewusst zu machen und begrifflich zu artikulieren. Die Philosophie des Geistes muss sich daher der Aufgabe stellen, das Verhältnis zwischen phänomenalen und intentionalen Aspekten unseres Geistes produktiver zu erläutern als bloß in Form einer Disjunktion. I will try to show that the process of making an aesthetic experience can be conceived as a process of understanding via re-enactment in which we structure the phenomenal qualities of perceptions (e.g. of a melody) at a fundamental level by means of the phenomenal qualities of other perceptions (e.g. of a gesture); and this in such a way that we grasp the object of this understanding as a unity. Thereby, it turns out that understanding is not restricted to conceptually grasping meanings, actions, or relations of cause and effect. Moreover, re-enactment shows itself as a form of understanding, which enables us to become aware of aspects of our subjective experience, to make others understand these aspects, and to articulate them conceptually. Philosophy of mind must therefore face the task of elucidating the relationship between phenomenal and intentional aspects of our mind in a more productive way than in the form of a mere disjunction

Abhandlungen

Johannes Hees, *Denken und Betrachten. Zur Proto-Ästhetik bei Gottfried Wilhelm Leibniz und Barthold Hinrich Brockes*

Der Schulphilosoph Leibniz und der physikotheologische Dichter Brockes bilden eine historische Konstellation in der Frühaufklärung. Leibniz markiert eine Lücke in der rationalistischen Epistemologie: Er stößt in der Logik auf eine ästhetische Dimension der Erkenntnis, ohne dass er dabei die Ästhetik von der Logik trennt. Im Irdischen Vergnügen in Gott (1721-1748), dessen Zentrum die Wahrnehmung, Beobachtung und Beschreibung von Naturphänomenen bildet, inszeniert Brockes diese ästhetische Dimension der Erkenntnis. Die Gedichtsammlung entwickelt dabei eine Proto-Ästhetik in poetischer Form, deren Grundzüge in diesem Beitrag entwickelt werden sollen. Leibniz, the rationalist philosopher, and Brockes, the poet inspired by physicotheology, form a historical constellation within the early German enlightenment. Leibniz points to a gap within rationalist epistemology: Within logic he encounters an aesthetic mode of cognition without separating logic from aesthetics. In his ›Irdisches Vergnügen in Gott‹ (1721-1748), the main theme of which is the observation and description of natural phenomena, Brockes performs the aesthetic mode of cognition in poetic form. Consequently, Brockes' monumental anthology develops a prototype of aesthetic theory in poetic form which shall be outlined in this article

Melis Avkiran, *Diffusion – Disjunktion – Distanz. Zur ideengeschichtlichen Ausrichtung eines kulturmorphologischen Prinzips in Erwin Panofskys »Renaissance and Renascences« (1944)*

Der vorliegende Beitrag setzt die Überlegungen eines Forschungsentwurfs fort, dessen erster Teil im Band 63/2 dieser Zeitschrift erschien. Die historische Formel des sog. ›Disjunktionsprinzips‹ entwickelt Panofsky u.a. in dem 1944 im Kenyon Review erschienenen Artikel Renaissance and Renascences. Die grundsätzliche Mobilität antiker Kulturelemente, die er seiner Formel zuschreibt, impliziert einen bei ihm bisher unbenannten kulturtheoretischen Zugang mit deutlicher Nähe zum ethnologischen Modell der Diffusion. Ausgehend davon entwirft Panofsky mittels einer kulturmorphologischen Vorgehensweise ein transepocholes Modell kultureller Tradierung. Dies ermöglicht es ihm, seine Vorstellung einer hierarchischen Gliederung menschlicher (Kultur-)Epochen am Beispiel der Antikenrezeption zu festigen. Um sich den kulturtheoretischen Implikationen in Panofskys Ausführungen zu nähern, sollen hier jene Stationen beleuchtet werden, die Panofskys intellektuellen Horizont möglicherweise mitgeformt haben – so z.B. die Prägung durch Aby Warburg, der seine Ausbildung in Bonn u.a. unter der Lehre Karl Lamprechts absolvierte. Zum anderen wird Panofskys Argumentation mit den Ideen deutscher Diffusionisten verglichen. Die vergleichende Methode offenbart nicht nur erstmalig deutliche Analogien, sondern zeigt, wie Panofsky mittels Antikenrezeption eine spezifische Vorstellung von der menschlichen Kulturgeschichte vorgibt. The article continues the considerations of a research draft, the first part of which was published in volume 63/2 of this journal. Panofsky develops the historical formula of the so-called ›principle of disjunction‹ in the article ›Renaissance and Renascences‹ published in the Kenyon Review in 1944. The fundamental mobility of ancient cultural elements, which he ascribes to his formula, implies a previously unnamed cultural-theoretical approach with a clear proximity to the ethnological model of diffusion. On this basis, Panofsky uses a cultural morphological approach to design a transepochoal model of cultural transmission. This enables him to consolidate the idea of a hierarchical structure of human (cultural) epochs using the example of the reception of antiquity. In order to approach the cultural-theoretical implications in Panofsky's remarks, those stations that may have shaped Panofsky's intellectual horizon will be examined – e.g. the influence of Aby Warburg, who completed his education in Bonn under the teachings of Karl Lamprecht, among others. On the other hand, Panofsky's argumentation is compared with the ideas of German diffusionists. The comparative method not only reveals clear analogies for the first time, but also shows how Panofsky uses the reception of antiquity to provide a specific idea of human cultural history

Miszellen

Hans Dickel, *Natur und Geschichte. Heiner Müllers Drama »Verkommenes Ufer Medeamaterial Landschaft mit Argonauten« (1949/82) und die bildende Kunst seiner Zeit*

Kim Sher, »Everybody Knows«

Tilo Eilebrecht, *Wie Kunstwerke rezipieren? Handeln und Nicht-Handeln in der Kunstbetrachtung*