

## NEWSLETTER DELLE RIVISTE DI ESTETICA

n° 18, ottobre 2016

### RIVISTE ITALIANE

**Aut Aut**, 70 (2016)

<http://autaut.ilsaggiatore.com/>

#### *Individui pericolosi, società a rischio*

Mario Colucci, *Individui pericolosi, società a rischio*

Mauro Bertani, *La misura del pericolo (Lombroso & co.)*

Peppe Dell'Acqua e Silvia D'Autilia, *Il ladro di biciclette e il pugile assassino*

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**De Musica**, XXX-XXXI (2015-2016)

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

Federica Mandaliti, *Il tempo nella politica di Ligeti: dalla musica misurata alla musica statica*

Il rapporto tra tempo e musica è stato da sempre al centro di riflessioni estetiche e filosofiche: oggetto di indagine ad opera di pensatori, teorici e compositori, ha condotto a differenti formulazioni, senza mai approdare ad una definizione univoca. Il presente lavoro si prefigge di offrire un ventaglio delle principali speculazioni di pensiero nate a riguardo, soffermandosi in particolar modo su quella del compositore ungherese György Ligeti. Dalla concezione del tempo "misurato", caratterizzato da linearità e legato ancora alla tradizione, giungeremo, attraverso la breve parentesi dell'esperienza della musica elettronica e l'influenza esercitata dal pensiero di Adorno, all'idea di musica statica, in cui si assiste ad un tentativo di ingabbiamento del flusso del tempo.

Carlo Alessandro Landini, *Fascino senza tempo e la nuova bellezza. La Sonata n. 5 per pianoforte*

Daniele Bisi, *Penderecki: una rockstar nella crisi dello strutturalismo*

Partendo dall'occasione dell'incontro tra uno dei massimi compositori di musica colta del Novecento e una rockstar di fama mondiale, da cui è nata una collaborazione conclusa con una tournée ed un cd (*Krzysztof Penderecki/Jonny Greenwood*), la nostra indagine inizierà da una serie di conferenze sul serialismo tenute nei primi anni Trenta da Anton Webern, per poi indagarne gli sviluppi e la ricezione da parte della scuola di Darmstadt fino ad arrivare alla crisi dello strutturalismo ed alla strada alternativa intrapresa da Penderecki dalla sua avanguardia degli anni Sessanta fino alla collaborazione con il chitarrista dei Radiohead nel 2012, seguendo questo cammino dal punto di vista estetico e musicale, con una particolare attenzione al significato della musica stessa e ai suoi riflessi sul pubblico.

Nicola Di Stefano, *Il problema della consonanza e la ricerca sperimentale contemporanea*

Il fenomeno della consonanza è oggetto di indagine nella tradizione teorico-musicale occidentale sin dalle sue origini. Ad oggi, non esiste una teoria della consonanza la cui validità sia universalmente riconosciuta. Nella prima sezione dell'articolo, presentiamo quattro modelli di spiegazione della consonanza – quello aritmetico, psico-fisico, fisico-acustico e culturale – che, da Pitagora ad Helmholtz, possono distinguersi nell'arco dell'evoluzione storica della riflessione. Nella seconda sezione, consideriamo la ricerca sperimentale degli ultimi decenni in ambito di psicologia della musica. Se, negli studi sulla percezione della consonanza, le metodologie dirette rappresentano una fonte quasi inesauribile di dati, quelle comportamentali sembrano oggi attraversare un periodo di crisi, che porta ad una forte riflessione critica sul metodo e sui risultati. Nella conclusione, a partire da lavori di recente pubblicazione, deliniamo alcuni interessanti sviluppi che rinnovano, e in parte rivedono, l'apparato teorico-empirico tradizionale.

Stefano Oliva, *Il sentimento è un'atmosfera? Il paradigma musicale del "terzo" Wittgenstein*

Nella riflessione del Wittgenstein maturo, dalle *Ricerche filosofiche* in poi, è all'opera un tentativo di de-psicologizzazione del linguaggio psicologico, vale a dire un'indagine grammaticale relativa al modo in cui parliamo delle nostre esperienze "interne". Centrale, in quest'ultimo tratto del percorso wittgensteiniano, è il termine "atmosfera" (*Atmosphäre*): attraverso una critica di tale concetto, il filosofo analizza il nostro modo di parlare dei processi psicologici e, in particolare, della comprensione linguistica, intesa come esperienza mentale "privata". Contro l'idea che il significato accompagni la parola come una sorta di alone di senso, come un sentimento o una tonalità emotiva (*Stimmung*), Wittgenstein valorizza l'aspetto comunitario e già da sempre condiviso dell'accordo (*Übereinstimmung*) tra i parlanti. Il richiamo al modello musicale dell'accordo armonico tra le voci consente così di recuperare la dimensione atmosferica dell'esperienza linguistica, in cui si assiste a una "sintonizzazione" tra i parlanti, coinvolti in un comune sentire esteticamente connotato.

**Engramma. La tradizione classica nella memoria occidentale**, 136 (giugno-luglio 2016)

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

*500 anni di editoria e cultura a Venezia. Il Ghetto, Aldo Manuzio e altre imprese*

Donatella Calabi, *Gli Ebrei, Venezia e l'Europa: cinquecento anni dall'istituzione del Ghetto di Venezia. Presentazione della mostra "Venezia, gli Ebrei e l'Europa 1516-2016"*

Cesare de Michelis, *Aldo Manuzio e l'umanesimo veneziano*

Mirna Bonazza, *500 anni di Orlando Furioso. Presentazione della Mostra alla Biblioteca Ariostea di Ferrara*

Gianmario Guidarelli, *Il Ghetto di Venezia. Esclusione, inclusione e integrazione nello spazio urbano e nelle sinagoghe*

Erith Jaffe-Bero, *Jewish Theatre Production in Venice During the Renaissance*

Monica Centanni e Anna Ghiraldini, *Sara Copio Sullam, a dialogo con gli intellettuali del suo tempo: Baldassarre Bonifacio, Ansaldo Cebà e Giovanni Francesco Loredan dell'Accademia degli Incogniti*

Sara Copio Sullam, prima edizione on-line, a cura di Anna Ghiraldini, *Manifesto sull'immortalità dell'anima*

*Il Codice di Giulia Solinga (BMCVe, ms Cicogna 270). Il processo in Parnaso in difesa di Sara Copio Sullam (cc. 1r-12v)*, presentazione e trascrizione a cura di Anna Ghiraldini

Elizabeth Rich, *Further thoughts on Moise da Castellazzo and the Copyright Privileges granted to him*

Claudia Saimin, *Judaica. Fonti documentarie relative al mondo ebraico veneziano all'Archivio di Stato di Venezia*

Elisa Bastianello, *"In Venetia, con Privilegio". Privilegi e tutela dei diritti editoriali a Venezia tra XV e XVI secolo. Fonti e documenti in rete*

Monica Centanni e Daniela Sacco, *I Del Banco/Warburg: un'impresa errante da Venezia ad Amburgo. Nota sulle origini veneziane della famiglia Warburg*

**Engramma. La tradizione classica nella memoria occidentale**, 137 (agosto 2016)

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

*Fortuna e fortunali*

Antonella Sbrilli e Alessandra Pedersoli, *Fortuna per mare e per terra. Editoriale*

Lucia Amara, *Breve catalogo della parola alea*

*Fortuna during the Renaissance. A reading of Plate 48 of Aby Warburg's Bilderatlas Mnemosyne*, translated by Elizabeth Thomson

Nadia Fusini, *Storia di una tempesta, sul fondale della Tempesta. Da Vivere nella tempesta (Einaudi 2016)*

Antonella Sbrilli, *La fortuna di un giorno. La mostra Dall'oggi al domani. 24 ore nell'arte contemporanea al Museo Macro di Roma*

Ada de Pirro, *The Roaring Forties, Seven Boards in Seven Days. Narrazione di un fortunale in un'opera di Tacita Dean*

Redazione di Engramma, *Webmantica. Un gioco di fortuna con Engramma*

**Itinera. Rivista di filosofia e di teoria delle arti**, 11 (2016) –

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

Sabrina Orivelli, *Kirchner e Murnau: ricorrenze iconiche, tematiche e semantiche dalle arti figurative al cinema*

German Expressionism has had from the beginning a multidisciplinary character and the works of the painters, pertaining to that current, have strongly influenced the filmmakers of the subsequent decade. More specifically, it is possible to find in some sequences of *Nosferatu* by Friedrich Wilhelm Murnau several formal features that have characterized the production of expressionist Ernst Ludwig Kirchner, as well as the direct quotation of some works of him, including *The Red Tower in Halle*, *Two Women in the Street* and *Five Women in the Street*. The reproduction in the frames of specific works of art, the image distortion, even the make-up of actors resume then aesthetic elements first developed by Murnau and are intended to convey to the viewer a sense of anxiety compared to the reality, to the contemporary society, to the city life, even manifesting an inner struggle, that has united Kirchner and Murnau itself.

Chiara Casati, *L'arte autentica dell'Internazionale Situazionista*

To conceive an art which was able to change everyday life was the main aim of Situationism, an artistic avant-garde active in the Europe of the 60s. The Situationism's members tried to get the realization and suppression of art through the use of *détournement*. As a result they got a baroque aesthetic instead of a modern one.

Simona Chiodo, *Storia breve della relazione filosofica tra la bellezza e l'esistenza etica e politica degli esseri umani*

The article analyzes the relationship between the philosophical notion of beauty and the ethical and political life of human beings through the history of Western philosophy, from Plato to contemporary authors.

Louis Schreel, *Pure Destination. Deleuze's Reading of Heimslev in the Time-image*

In the second chapter of *The Time-Image*, Deleuze addresses the conditions of possibility of a semiology of cinema. These conditions depend on the relations between cinema and language: under what conditions can cinematic images and signs be understood as a language? In other words, (how) can cinematic images and signs be inscribed in the discursive plane of the signifiable? Discussing Christian Metz's semiological approach of cinema, Deleuze argues that the structural conditions of linguistics and of post-Saussurian semiology cannot adequately render intelligible the specificity of cinematic semiosis. Drawing on Louis Hjelmslev's semiotics, Deleuze redefines the specificity of a relation of designation distinct from a relation of signification (strictly linguistic), a specificity that concerns the fact that the designative relation is antecedent and heterogeneous to any signifying relation. Put differently, the very constitution of the sign is redefined: in opposition to semiology, semiotics becomes the study of images and signs as (1) being independent of language in general and (2) expressing a "non-language material". This article explicates the importance of Hjelmslev's semiotic theory in *The Time-Image* by offering a detailed account of the constitution of the sign in Hjelmslev's *Prolegomena to a Theory of Language* and by tracing Deleuze's earlier appreciation of Hjelmslev in *Anti-Oedipus* and its intricate relation to his appreciation of Jean-François Lyotard's theory of designation in *Discourse Figure*.

### **Nuno Fonseca, *Hitting the "play" button: the aesthetic values of videogame experience***

In just a few decades, there's been the birth and fast rise of a recreational activity that implies the interaction between one or multiple players with electronic devices, normally, known as videogames. Being a very complex process and a multi-sensorial practice, playing with videogames produces intense and fulfilling experiences for all those who engage in such activity. Here, I intend to show how those experiences entail relevant aesthetic – and also cognitive and ethical – values for philosophical discussion.

### **Elina Daraklitsa, *La riflessione filosofica, poetica e drammaturgica di Nikos Kazantzàkis***

This essay gives an account of the work by emblematic Greek author Nikos Kazantzàkis. Through an analysis on his prose, poetry and theatre works, the essay will shed light on some of the most peculiar aspects of his rich literary and intellectual production, which has been often neglected or criticised.

### **Andrea Grassi, *Ieri come oggi, oggi come domani: la dimensione temporale e linguistica in Finale di partita di Samuel Beckett***

*Endgame* (1957), considered by many as Samuel Beckett's major work, stands out as a "terminal" play, a play in which the characters live in an absolute present, devoid of any idea of future and completely disconnected from the world of memories, which are so far away as to seem mere hallucinations. How, then, should these characters live in a universe that is so close to its end? By waiting, Beckett suggests; by waiting, paradoxically, for things to take their own course.

### **Giacomo Fronzi, *De gustibus. Come la filosofia e l'estetica possono riflettere sul cibo***

This paper recreates some of the most relevant theoretical moments of the development of philosophical analysis of issues about food, nutrition, gastronomy and cuisine, in particular: (1) cognitive approach proposed by Carolyn Korsmeyer; (2) the reflection of Jèssica Jaques, who has been focusing on two aspects: what she called "Gustatory Philosophy" and "Aesthetics of Gastronomy"; (3) the main theses proposed by Nicola Perullo, who has introduced in Italy the aesthetics of food intended as a philosophical discipline.

### **Francesca De Zotti, *Tra mondano e sensazione: il malessere dei musei nell'era dei consumi***

The essay focuses on the idea of crisis in museums, analyzed through Jean Clair's work *Malaise dans les musées*. Starting from the Centre Pompidou, in the age of mass consumption the museum is no longer a place devoted to study and education, but it has become an amusement location and a mass tourist attraction. Mostly thanks to its seductive and appealing architectural structure, the museum itself is now a work of art and the Guggenheim Foundation perfectly embodies the role of museum during the archistar's era.

### **Giulia Cervo, *Per un'etica della mimesi: corpo e redenzione in Th.W. Adorno***

This article examines Adorno's non-identity thinking and the moral role of mimesis. On the one hand, Adorno criticises Kant's moral theory, revealing the heteronomy of morality and the untruth of subjective freedom, on the other he defends the utopistic urge of the "transcendental", moving from finitude and imperfection. Adorno opposes to the bourgeois personality neither a naïve return to nature, nor a getting rid of the subject, but the individual as differentiated coexistence of self and otherness, spirit and nature.

### **Eugenio De Caro, *L'estetica di Paolo VI e il progetto di una nuova evangelizzazione degli artisti***

The paper focuses on the theory of art outlined by Giovanni Battista Montini (1897-1978) – usually known as Pope Paul VI (position held between 1963 and 1978) – investigated from an aesthetic point of

view. The author refers also to less-known manuscripts outlined by G.B. Montini since the first decays of the XX century and then substantially confirmed by his subsequent speeches with the role of Archbishop of Milan (1954-1963) and later Pope. The paper allows to clarify the theoretical roots of the famous request addressed in 1964 to contemporary artists to enter into an alliance with the Church aimed at discovering the most genuine and spiritual needs of contemporary mankind. It focuses therefore not only on the Paul VI's theory of holy art, but properly on his very conception of art and of the artists' mission considered into a broader sense. The artist is ultimately regarded as a kind of prototype of contemporary Christian man.

**Stefano Michele Demontis, *Le forme della cornice***

As a simple and ornamental object, the frame, turns into the principal vehicle of an extended philosophical reflexion: it becomes the setting and the connection – Georg Simmel used to define it as "bridge" and "door" – between Art world and Life world. In my work I start by examining the researches that Leon Battista Alberti completed on picture and works of art of his time; passing through the philosophical theories of Georg Simmel, José Ortega y Gasset and phenomenology of Eugen Fink, I have come to Victor Stoichita recent studies which deal with the past Dutch picture and Surrealism of the XX century. Through this path, the reflexion on the setting role and form into the art representation is the central idea that lasts until these days and opens new philosophical sceneries. This study enriches the contemporary debate and gives new meanings and prospects to art interpretation.

**Greta Plaitano, *L'Androgyne et le Faune: Il travestimento tra Gisèle d'Estoc e Guy de Maupassant***

Following the revisionism of the 1970s, correspondence and journalistic contributions by Guy de Maupassant have been re-evaluated, widening our perspective on the writer's ambiguous sexual life and his conflicted relationship with women. In between his correspondences, the character of Gisèle d'Estoc emerges as particularly interesting given her triple nature as adulterous, bisexual and crossdresser. The woman's masquerade relates with the author's own imagery and literary disguise, expressed through the mythological figure of the faun, which hides and exhibits at once his dichotomous relationship with the modern world.

**Marzia Artusi, *Victor Hugo disegnatore: "ciò che ho nell'occhio e soprattutto nello spirito"***

Hugo, master of the onirical realm, with his drawings tells of a universe that reveals nature's monstrosities. They are where the poetic realm and visions come together to create a sense of infinity.

**Materiali di Estetica**, terza serie, 3.1 (2016)

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

*Per Guido Davide Neri*

**Fulvio Papi, *Un lungo percorso con Guido***

The essay looks back at the most important steps of the relationship between the author and his friend Guido Davide Neri: it is remembered the different way they used to approach the philosophy of history, in particular Marxism, although they were both students of the same professor, Banfi. Their attitude towards the historical background of those years was different too because Neri moved towards socialism, made a theoretical-philosophical consideration, while Papi was more pragmatic and focused on practical policy. The author runs through the philosophical season of 70's shared and experienced with his friend, when the theoretical background of the University of Milan was focused on the Husserl's lifeworld, inaugurated in Italy by Enzo Paci.

**Renato Rozzi, *Guido Davide Neri***

The essay reflects on Guido Davide Neri's philosophical existence entirely spent according to the precepts of a phenomenology of life due to his ability to mix concretely with the historical facts from which he moved his theoretical path. A path that has been always hooked to the world of life. Under the influence of Merleau-Ponty's thinking, which renews Husserl's pure consciousness through the embodied subjectivity, Neri's thought became gradually more and more historical, getting in touch with places where history was maximally alive, the early 1960's. In Prague Guido looks for socialism and, through his living in the world, he is among the first to deal with the philosophical issue of an European identity chance.

**Laura Boella, *Guido Davide Neri: filosofo della vita***

Remembering and thinking the intellectual experience of Guido Davide Neri leads to face up to the philosophy issue: yesterday (not just Guido's education and teaching period, but even his philosophical one to which he dedicated his most explicit book on the topic: *Aporie della realizzazione*) and today. Guido Neri found in Patočka and in Kosik especially a very living theoretical philosophy that had the painful chance to become active in a political way. Probably, Guido Neri has gone on testing this philosophical model, working on Husserl and Merleau-Ponty, until his last studies on Caravaggio, turning it into his work's program: a phenomenology of perception is an essential part of a philosophy history. One thing is certain: nowadays for the uncertain philosophy it won't be easy to forget this program.

**Massimo Bonfantini, *Neri e Caravaggio: la scoperta dell'invenzione dell'esistenzialismo in pittura***

Being interested in Caravaggio for a long time now, I have wondered if his pictures that involve so much the spectator could be compared to a modern and contemporary communication. In the end I thought the answer would be positive. Moreover, Longhi has already spoken about Caravaggio's cinematography movie effects. But his own charm, in filming of brutal or sneak action, depends on the singularity of his art work - we as semiotic use to call a text "original", although it is the countless photographic copy and portrayal. This callback to the origin by a pilgrim is what distinguishes the great painting from the great cinema. As Guido Neri well realized, Caravaggio's painting is the first modern expression of an existentialist sensitivity, unique and so universal.

**Paolo Calegari, *L'amico irraggiungibile***

Our dean, Luigi Ambrosoli, used to talk me about Guido's moral integrity, about his ethical consistency of professor, about the high interest he was able to arise during his lessons, about his warmhearted relationship with his students.

**Carla Cantini, *Versi***

**Mauro Carbone, *Neri, Caravaggio e l'interrogazione del silenzio***

The essay takes up Neri's article, *Caravaggio e la scuola del silenzio*, remembering how he allows the painting to remain silent, respecting its essential aphasia. However Neri, as a philosopher of art, cannot refrain from query and commenting paintings through language. In this case Neri remarks how Caravaggio falls into the oxymoron, on one side keeping the silent of painting, on the other interpreting human passions as an existentialist philosopher.

**Simona Chiodo, *Assolutizzazione dell'umano e imprigionamento antropomorfo del divino. Neri e il dualismo***

Neri's way of criticizing Banfi's late philosophical position is most interesting in order to reason on the negative consequences of overcoming the dualistic relationship between the dimension of the ideal and the dimension of the real.

**Luciano Fausti, *Un'interrogazione costante sul senso della storia***

By an overview, the essay analyzes Guido D. Neri's works concerning philosophy of history that, although partial, are a very important aspect of his overall work. Primarily here are summed up his remarks on the meaning of history and on a new concept of praxis that overtakes his historical materialism. Very original is the query starting point about history meaning founded on the phenomenology of perception. In these works appear privileged speakers, such as Antonio Banfi, Kosik, Patočka, Merleau-Ponty, H. Arendt, who together cover a period of forty years. Complementary to the theoretical thinking, there is the more analytical critical reflection, sometimes focused directly on some of the greatest historical and political events to the late 20th century: the Prague Spring, the Polish movement *Solidarność*, the East European communist contradictions, the cultural Europe role return, the end-of-century genocides. Neri shows an acute sensitivity grasping signs of the new.

**Laura Frigerio, *Biblioteche e archivi filosofici: il fondo Guido Davide Neri presso l'Università degli Studi di Milano***

The article introduces Guido Davide Neri's archive, given to the Philosophy Library of The University of Milan by his heirs, shortly summing up the subject, processing steps from the bibliographical and archival treatment point of view, as well as promotion and enhancement initiatives.

**Elena Mazzolani, *Inventariazione del fondo "Guido Davide Neri" con Alessandra Severgnini***

**Gabriella Fusi, *Un filo rosso tra Italia e Boemia***

This article aims at reconstructing one of the main aspects in Guido Neri's philosophical reflections, starting from the choice he made of a scholarship (1961-1962) in Prague where European philosophy (see Husserl) meets the Marxist culture. In search for a critical thought as regards the "Socialist realization", he had close ties with Jan Patočka, Karel Kosík, Gajo Petrović and the "Praxis" review which will leave a deep mark in his following philosophical works.

#### **Maurizio Guerri, *Non essere ancora all'altezza del tempo. Ernst Bloch su una fotografia***

What does a photographic image show? How can a photography, being an image, be connected with life, showing us unknown and mysterious aspects of our existence? Starting from a sport accident fixed in a Polaroid, Ernst Bloch thinks about the role of pictures broadcast by mass media that is in tension between hope and desperation, emancipation and enslavement, aesthetic deepening and anesthesia. Bloch in a few pages sums up his thought about our relationship with technical devices, pointing out its dual nature: on the one side the shock of the senses, on the other side the messianic salvation.

#### **Saulius Jurga, *Guido Davide Neri e la critica filosofico-politica del realismo***

This article focuses on the criticism that Guido Davide Neri has continuously addressed to realism in its double aspect of an epistemological paradigm and of the political project of "realization". In this text the latter of two aspects is chosen as a departure point of inquiry, as it allows to follow Neri's argumentation from the discovery of concrete socio-political contradictions in "really existing socialism", proposed in *Aporie della realizzazione* (1980), towards the analysis of its theoretical premises. It is maintained that the main target of such analysis is the particular interpretation of Marx's "11th thesis on Feuerbach", according to which the philosophy, as a mere theory, had to be abandoned in favor of scientific and political practice. The article thus aims to discuss Neri's critical interrogation of Marxist theory also in *Prassi e conoscenza* (1966), his early major work, and in the late essay *Marx: prassi e natura* (1999). Furthermore, it is argued that Neri's philosophical itinerary is substantially continuous: if, on the one hand, the theoretical basis for the future critique of political realization is already implicit in Neri's early confrontation with dogmatic understanding of theory-praxis relation, characteristic of certain readings of Marx, on the other hand, the critique of such readings does not preclude Neri from critical reevaluation of Marx's own writings, just as it is revealed by the late essay. The article closes expressing conviction in the actuality of Neri's critical project even in today's philosophical, political and ecological context.

#### **Luigi Marelli, *Un filosofo indecisionista a Milano***

The essay remembers Guido Davide Neri in his distinctive feature of indecisive philosopher. Neri's indecision takes root in his relationship with history, inducing him to interpret the running of time as it would be never closed by a clear decision that, as the Latin word explains, would imply a cut and a loss of each historical event's meaning.

#### **Giusi Messetti, *Guido Neri docente***

This essay presents the figure of Guido Davide Neri, as lecturer at the University of Verona. The perspective is that of a student who has been graduated under his supervising with a thesis on the philosopher of Prague, Jan Patočka.

#### **Leo Nahon, *Guido D. Neri ovvero lo studio nella bonarietà***

Getting acquainted with a philosopher as a neighbour can be a very delicate experience. Relatedness, closeness, friendship became intertwined with political and professional opinions: a non philosopher can grasp some of Guido D. Neri's work through his living experience. Tolerance and strictness in his thinking could become a good nature experience in everyday life. Some episodes and vignette give a rendering of his person as a thinker, and viceversa. Guido is still an excellent neighbour.

#### **Andrea Pinotti, *Un punto delicato. Breve nota su sensibilità e stile***

In my paper I address Guido Davide Neri's reading of Panofsky's art theory formulated in his German works. I particularly focus on the critical objections raised by Neri in his introduction to the Italian anthology of Panofsky's essays *La prospettiva come "forma simbolica" e altri scritti*, that he edited in 1961. In this text Neri rejects a dualistic rigid opposition of natural physiology of vision and cultural stylistic representation, as supported by the neo-Kantian Panofsky in his seminal essays on the iconological levels, and advocates a more nuanced approach, capable of connecting sensibility and style.

#### **Emilio Renzi, *Guido D. Neri – Immagini del "dopo". Mondo naturale, Europa, cosmopolitismo***

The essay draws on the content and the title of a Neri's work published in 1982, as well as on the unpublished work of 2001, focused on a new thinking about phenomenology. The aim of the article is to propose an overall interpretation, both critic and expositive of these works in order to show their possibility of a future sequence in another "after": Europe, the horizon of a cosmopolitan world, precisely, "after" the disappearance of countries of "implemented socialism" (as USSR, Bloch and the Republic of the

East were called). Neri declared the need of a return to epoché that is a renewed "wonder", although the mundane naturalism and the technical triumph: that is a suggestion valid today even more, in a world that is globalized and distressed by the migrants drama.

**Gabriele Scaramuzza, *La dignità del morire***

The essay starts from the years of my first acquaintance with Guido, then it focuses on the months that culminate in his death, highlighting his philosophical way of living it, calling to witness his last life partner, Carla Cantini. Hence the essay expands to his characteristic way of being, both in life and philosophy, reminding topics that join him to the years of his education in that way of thought that Fulvio Papi calls "School of Milan".

**Wanda Tommasi, *Il cubo e altri oggetti filosofici***

This short essay is a personal memory of Guido Neri, reconstructed from small details of everyday life placed in the office of the University of Verona: it goes from the favourite objects by the different schools of thought to the transformation of an umbrella stand into a saucer of a plant.

**Amedeo Vigorelli, *Il filosofo come eterno debuttante***

**Chiara Zamboni, *La scrittura filosofica di Guido D. Neri***

Working on the principle that the style of writing outlines any trace of truth, I read Guido Neri's works in order to reconstruct the expressive style of his writing as a sign of his peculiar way to engage himself philosophically. I have dwelled on certain issues: first of all the step backward recognized in his attention to get back to the symbolic conditions of the expressiveness of the reality; then the obliquity of the style as figure of an embodied relationship with the world. Thirdly his philosophical appointment, in dialogue with others and with the verticality of historical time, accompanied by a clear and exalted work of writing through which he has constantly taken distances from the feature of a philosophical writing expert. Finally I showed some hot topics of his thought that crossed it as the main themes both of his working and of his life: I refer in particular to the passivity and to the aesthetic experience.

*Varia*

**Maria Corti, *Lettera di Maria Corti ad Antonio Banfi***

**Luca Stefanelli, *La felicità creativa: in margine alla lettera inedita di Maria Corti ad Antonio Banfi del 17 maggio 1944***

The essay looks at the influence Antonio Banfi and his teachings had over Maria Corti's early cultural education, especially in the light of the unpublished letter she wrote to her Master in May 1944.

**Fulvio Papi, *Europa, Europa***

**Emilio Renzi, *Perché a Verona l'Archivio Dario Fo? Il non buffo Mistero dell'esodo di un patrimonio molto milanese***

**Fulvio Papi, *Ricordo di Franco Fergnani***

**Fulvio Papi, *In ricordo di Renato Solmi***

**Emilio Renzi, *Dove è nato l'Amore per Sophia***

**Trópos**, 9, 1 (2016)

<http://www.aracneeditrice.it/aracneweb/index.php/rivista.html?col=tr%C3%B3pos>

*Effetti d'interpretazione. Su Gianni Vattimo*

**Georg Bertram, *In defence of a Hermeneutic Ontology of Art***

The paper analyses Gianni Vattimo's hermeneutic conception of art. It primarily focuses on the claim that art should be understood as a happening of truth (Heidegger) and thus as a practice of transformation. It argues that the claim has important ontological consequences, supporting this argument with references to Heidegger and Gadamer. In turn, this argument prompts an ontological investigation of art. The proposed ontology has at least four elements: first, works of art, which challenge producers and recipients; second, interpretive activities performed by those who engage with works of art in order to

follow the configurations actualized by artworks; third, everyday activities that are transformed through the interpretative activities in question; and fourth, activities of art criticism that recipients use to evaluate the impulses they get from works of art. The being of art is constituted by a practice that brings together these elements in their relations to one another.

### **Jeremy Robert Nicholas Davey, *Praxis and the Impossibility of Hermeneutics? Reflections on Vattimo's Beyond Interpretation and "The Future of Hermeneutics"***

Stefan Böhm wrote of Theodor Adorno, "Negative dialectics designates a position which includes its own failure, i.e. which produces the truth-effect through its own failure" (Böhm 2006 p.188). This essay suggests that key humanistic truth-effects arise from the inevitable "failure" of Vattimo's fundamentally "enlightenment" mode of hermeneutics. Is the inevitable consequence of Vattimo's philosophical endeavour the "weakening" of hermeneutics itself? Must hermeneutics fail to succeed? This argument is not so much critical of Vattimo's account of the relation between hermeneutics and praxis as a thinking with and through his reasoning. The approach acknowledges the enormous achievement of Vattimo's *The End of Modernity* which allowed Nietzsche's nihilism as a post-Kantian metaphysical scepticism to become tractable as a vehicle of historico-philosophical critique. Nietzsche, the first modern philosopher to make a career from deploying the concept of interpretation, initiates a movement of thought which through Vattimo's singular mediation comes, by implication, to question the possibility of hermeneutics itself. In addressing the very possibility of hermeneutics, or rather, its (inevitable) failure, our argument concerns fundamental horizon-questions concerning the future of hermeneutics. Would hermeneutics as an intellectual orientation prosper better if it were to pass over or to fall silent about the key questions of meaning and truth? As a "hermeneutical essay" the argument which follows is inevitably provisional. The concluding claim suggests that hermeneutics, as conceived by Vattimo should endure its own kenosis and that its defining concern with meaning and interpretation be abandoned in favour of participatory epistemology.

### **Dorthe Jørgensen, *The Dialogue of Experience***

In "The Dialogue of Experience," Dorthe Jørgensen presents Gianni Vattimo's understanding, expressed in his *The Responsibility of the Philosopher*, of what it means to be a philosopher. According to Jørgensen, Vattimo's work as a philosopher is an example of 'world-engaged philosophy' as distinct from 'school philosophy' or 'applied philosophy.' The concept of 'world-engaged philosophy' is associated with Jørgensen's concept of 'world poetry': that the immanent world is ambiguous; it occasions experiences of a surplus of meaning, traditionally called beauty. Furthermore, both concepts are associated with her concept of 'basic experience' and with her understanding of it as characterized by an 'immanent dialogue' between sensation, faith, and comprehension. According to Jørgensen, all experiences are rooted in sensation, faith, and comprehension; art, religion, and thought, or aesthetics, theology, and philosophy, are thus interrelated. Experience and dialogue also play crucial roles in Vattimo's understanding of philosophy, and recent works such as *Hermeneutic Communism* confirm that his thought continues to be world-engaged. Jørgensen's philosophy of experience allows for a development of the systematic consequences — for the relationship between aesthetics and philosophy, for instance, and in terms of the possibility of understanding theoretical thinking as a practice in itself.

### **Maria Teresa Oñate y Zubia, *Ontologia e nichilismo alla fine della modernità***

In this text I remember Gianni Vattimo's *The End of the Modernity* (1985), in which he puts the Ontological Event (Ereignis) and Truth (Alétheia) in the middle of the discussion between Modernity and Postmodernity. The central question is to study the philosophical effects and changes that these concepts produce in hermeneutical and historical ontology and the scope and the limits that the question of Nihilism requires; not only in the critical (methodological) sense, but also in an alternative one. We analyze then the keywords of Heidegger's *The Origin of the Artwork* (1936): World and Earth. We show that the Earth can never be assimilated to Nothing, or to Death, but rather to the Potential Possibility of the Future; we can this way understand also the léthe (occulted, silenced, blinded and covered) as the tensional Alterity of non-given (Ungedachte, Umgesachte). Summarizing, we suggest that léthe must be interpreted as the Earth, that is, as the living limit of Being. All this constellation of sense (mystery, occulted, silence, non-given, reserve...) name the living soil and the roots of the Ontological Difference, and provide the possibility of all historical becoming. In conclusion: Nihilism has to be limited to his critical and methodological uses.

### **Rita Šerpytytė, *Essere nichilista. Con Heidegger tra Nietzsche e Cristianesimo***

The paper tries to reveal Gianni Vattimo's account on faith as religious experience as well as introduce it into the context of his hermeneutical ontology. It also discusses the phenomenon of return of religion as the main feature of the contemporary religious experience itself, with particular emphasis on its nihilistic character. In order to disclose the reflexivity as the mediatory factor of thinking, which represents the gap in respect of reality and nihilism itself, the phrase of Vattimo "credere di credere" is taken into consideration. Instead of trying to interpret the meaning of this phrase along the lines of Vattimo's

philosophy, the article gives a preference to enhance the context as well as juxtapose this phrase providing both a quotation from Dostoyevsky's *Demons* and Sartre's account on faith. As Dostoyevsky puts it: "If Stavrogin believes, he does not believe that he believes, and if he does not believe, then he does not believe that he does not believe." Meanwhile Sartre suggests: "To believe is to know that one believes, and to know that one believes is no longer to believe". Such a juxtaposition of three approaches not only helps to reveal the hermeneutical character of Vattimo's nihilism, but also discloses the act of reflection as the center of nihilistic move itself.

### **Saša Hrnjez, *Tempo e/è concetto. Storia degli effetti di una virgola***

This article examines the relation between time and concept in Hegel, with a particular attention to the final pages of *Phenomenology of Spirit* where the cancellation of time is discussed. The main objective of my analysis is to delineate two possible identifications of time and concept in the context of Italian translation of the sentence: "Time is the concept itself that exists there" (*Zeit ist der Begriff, der da ist*). The problematization begins with the question whether omission of the comma in Italian translation leads to the ontological radicalization of Hegel's thought. Having firstly taken into consideration Kojève's reading of the identity between time and concept, and secondly Vattimo's translation of Gadamer's sentence "*Das Sein, das verstanden werden kann, ist Sprache*", the paper points out that "translating without a comma" introduces a hermeneutical dimension of Hegel's absolute knowing through which there is no conceptuality beyond temporality. On the other side, this conclusion will shed new light on the theme of cancellation or annihilation of time: what is annihilated is not time as such, but a certain modus of time, allowing exactly the passage to the history and its constitution as *begriffene Geschichte*. In that regard the paper also deals with Heidegger's critique of the vulgar conception of time and with Derrida's readings as well.

### **Rolando Longobardi, *Il desiderio dell'immagine. Scrittura e visione in Maurice Blanchot***

Western philosophy has always posed the question about which would be the best way to communicate reality. The problem is not only to understand it, but also to find the right tool to make it more approachable. It must not be forgotten that before the word entered in use there was the language of vision. It is upon this philosophical reflection that Maurice Blanchot focuses its aesthetic thought. His reflection upon the subject issue of writing cannot leave unquestioned its antecedent: the image. The image which, gives the object meaning in order to fulfil its path of existence and hence culminating in the inevitable event of death. The death of the image as a necessary exchange in order to give life to writing. Man turning towards the understanding of the world into which he intends to live, manifested while a desire for completeness and a dis-aster of awareness. Same root; oriented towards heaven and destined to appear alone on the horizon.

### **Alberto Martinengo, *Morte e rinascita della metafora***

The "metaphorical revival" is one of the most relevant turning points in contemporary debate, both in the analytical philosophy and in the continental thought. From Friedrich Nietzsche's motto on the metaphorical structure of truth, to the neuroscientific inquiries on language and cognition, the figurative language questions philosophy far beyond its rhetorical implications. The present paper aims at retracing aspects of the philosophical relevance of metaphor before the 20th-century turn, particularly in Giambattista Vico. The second part of the essay shows the legacy of Vico's seminal approach in the metaphorical revival itself, in a close confrontation with Hans Blumenberg's work.

### **Giacomo Pezzano, *Tra normalità e anormalità. Deleuze e la norma come problema filosofico***

In this paper I discuss the question of the norm, conceived as a philosophical problem, rather than an ethical, political, or social one. Firstly, I outline the main declinations of the "critique of normative reason", which has characterized most of the twentieth century's philosophy and has pointed out the connection between norm and normalization. Secondly, I focus on the concept of "crisis" and its relationship with the problem of normativity; then I stress the ambiguity of every "state of crisis", which could lead to claim that crisis is the most vital condition of life. Thirdly, I sketch two moments of Deleuze's confrontation with the work of Canguilhem, in order to affirm that if we want to see the norm as a philosophical problem, we need to define some fundamental concepts as "becoming" and "relation" — that is, to understand the question of the surd or diagonal. Finally, my main thesis states that in this perspective we need not to consider one norm's goodness or badness, but instead the transformative relation between different norms, that presides over the process of norm-shaping.

### **Adalberto Coltelluccio, *Antinomia e meontologia dell'inizio. Un confronto col pensiero dell'ultimo Pareyson e di Cacciari***

Facing "the Beginning-Problem" in Metaphysics leads to aporetical outcomes. I aim to show how in this field the Aristotelian principle of non-contradiction fails: the language which attempts to talk about "the Beginning-Problem" cannot avoid to accept truth as a way of paradox. However it seems to be something

deeper than a shortcoming of language. My claim in this paper is that "the Beginning" is structured as a paradox in its own metaphysical outlines.

**Stefano Marengo, *L'invenzione dell'interiorità. Michel Foucault e la costruzione del soggetto cristiano***

Michel Foucault's lectures on Christian hermeneutics and technologies of the Self are crucial for at least two reasons. First of all, through the study of the religious practices of confession and the notion of regime of truth, the French philosopher comes to conclude the genealogy of the western subject which he had been already developing for years. The second issue involves the active role of the subject in the relationships between power and truth. Foucault finds out that the practices of confession, since the end of the second century, have been focused on the subject's obligation to perform reflected acts of truth. In other terms, in such rituals subject would be compelled to tell the truth about himself and tie himself to it. As a consequence, the truth he tells about himself becomes indeed the norm in accord to which he will always be compelled to behave. Therefore, Foucault argues, the Christian subject is not free at all, but prisoner of his own identity. How can he release himself? This is the question to which Foucault will try to answer in the last years of his life through the deep analysis of the technologies of the Self developed by the ancient Greek and Roman philosophers.

#### **RIVISTE STRANIERE**

**American Society for Aesthetics Graduate E-journal**, 8,1 (Fall 2015-Winter 2016)

<http://www.asage.org/index.php/ASAGE>

*Naoko Ishida, The Mental Functions of Appreciating Fiction*

**British Journal of Aesthetics**, 56, 2 (April 2016)

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

*Katherine Tullmann, Sympathy and Fascination*

Why do we form strong emotional attachments to unlikeable and immoral characters during our engagements with fictions? These pro-attitudes persist even as we realize that we would loathe these people if we were to encounter them in real-life. In this paper, I explore the implications of the sympathy for the devil phenomenon. I begin by considering several popular explanations, including simulation, aesthetic distancing, pre-focusing, and the 'best of all characters'. I conclude that each one is inadequate. I then propose my own explanation of the phenomenon, the fascinated attention approach.

*Jakub Stejskal, Art and Bewilderment*

In this paper, I seek to defend the proposition that bewilderment can contribute to the interest we take in artworks. Taking inspiration from Alois Riegl's underdeveloped explanation of why his contemporaries valued some historically distant artworks higher than recent art, I interpret the historical case of the European audiences' fascination with the Fayum mummy portraits as involving such a bewilderment. I distinguish the claim about effective bewilderment from the thesis that aesthetic meaning resists discursive understanding and seek to establish that bewilderment can figure positively in art appreciation, drawing on Richard Wollheim's argument—developed in engaging Sigmund Freud's essays on art—that posing obstacles to our understanding can actually contribute considerably to art's effect: it prolongs and intensifies our engagement with the work. Riegl's observation that some historically distant artworks have an especially strong effect is thus explained in terms of their anachronism: the effect is caused by the difficulties experienced in making sense of their contemporary look and their distant origin.

### Michel-Antoine Xhignesse, *The Trouble with Poetic Licence*

It is commonly thought that authors can make anything whatsoever true in their fictions by artistic fiat. Harry Deutsch originally called this position the Principle of Poetic License (PPL). If true, PPL sets an important constraint on accounts of fictional truth: they must be such as to allow that, for any  $x$ , one can write a story in which it is true that  $x$ . I argue that PPL is far too strong: it requires us to abandon the law of non-contradiction and entails a radical revision of otherwise ordinary commitments about truth in fiction.

### Matthew Crippen, *Screen Performers Playing Themselves*

Whereas recent commentators have suggested that consumer demand, typecasting and marketing lead performers to maintain continuities across films, I argue that cinema has historically made it difficult to subtract performers from roles, leading to relatively constant comportment, and that casting, marketing and audience preference are not only causes but also effects of this. I do so using thought experiments and empirical experiments, for example, by pondering why people say they see Jesus in paintings of him and rarely mention models, but stress that they see actors when encountering photographic stills of performers portraying him. Arguably, this relates to what photographs have historically come to mean, and these meanings would make it difficult for audiences to subtract and not see the actor. Based on such thinking, along with what filmmakers have said and done, and adding to classic accounts of Cavell, Santayana and others, I build the case that cinematic media invite performers to play themselves.

### Simon Fokt, *Errors in 'The History of an Error'*

In a recent article in this journal, Alex Neill and Aaron Ridley argue that relational theories of art (most notably the institutional theory) are rooted in a misunderstanding of what it would take to falsify the family resemblance theories they are meant to supplant, and are incapable of meeting all the requirements a successful theory of art must meet. Hence, they are doomed to failure. We show that the arguments Neill and Ridley offer are rooted in misunderstandings about relational theories and the requirements for a successful theory of art. If relational theories must fail, it will not be for the reasons identified by Neill and Ridley.

### Aaron Meskin, Patrick Maynard, *'Neuroaesthetics', Gombrich, and Depiction*

For philosophical readers, a review of biology Nobel laureate Eric R. Kandel's *Age of Insight* historical thesis, that today's 'neuroaesthetics' is a continuation of Vienna's great contributions to modernism from 1900 on, becomes a 'critical study', by closely examining Kandel's valuable account of E.H. Gombrich's psychology, then, broadly, his own case for the validity of 'neuroaesthetics'. The article much credits Kandel for recognising and explaining—unlike most philosophers, with their epistemological and metaphysical perspectives—why Gombrich's *Art and Illusion* is subtitled 'Psychology', since it is about what its author termed throughout 'convincing' depiction. But, while holding that Kandel's case for 'neuroaesthetics' is, at least in tone, superior to Ramachandran's, the study broadens still further into a critical examination of it, with at first standard—since Aristotle—arguments against reductivism, as a materialism that neglects first formal then final causes or purposes.

**Critical Inquiry**, 43, 1 (Autumn 2016)

[http://criticalinquiry.uchicago.edu/current\\_issue/](http://criticalinquiry.uchicago.edu/current_issue/)

### David M. Halperin, *What Is Sex For?*

Late one summer afternoon in 2012, I happened to find myself in Hanoi, the capital of Vietnam, wandering about in a tangle of streets and alleyways in a busy part of downtown, trying to locate a gay bathhouse and sex club called Spa Adam. I had the address, but the numbering of the alleys seemed to be out of sequence and I couldn't figure out the logic of the urban plan. I was about to give up in despair when I suddenly stumbled on the place, built into a gracious old house with a balcony, and clearly signposted. Once I did find it, I wondered how I could have missed it, not just because it was so conspicuous and so easy to identify, but because blaring from the doorway at high volume in the small street was British pop singer Adele's current hit, "Someone Like You."

### N. Katherine Hayles, *Cognitive Assemblages: Technical Agency and Human Interactions*

In the work of Gilles Deleuze and Félix Guattari, assemblage [agencement] carries connotations of connection, event, transformation, and becoming. Privileging desire, affect, and transversal energies over cognition, it would seem an unlikely choice to define cognitive assemblages; however, the broader

definition of cognition I employ brings my argument somewhat closer to theirs (although significant differences remain). I want to define cognition as a process of interpreting information in contexts that connect it with meaning. This view foregrounds interpretation, choice, and decision and highlights the special properties that cognition bestows, expanding the traditional view of cognition as human thought to processes occurring at multiple levels and sites within biological life forms and technical systems. Cognitive assemblage emphasizes cognition as the common element among parts and as the functionality through which parts connect

### **Robert Morris, *On Certainty***

Donald Davidson once told me that to be able to use a rule one must first have the concept of error. And I used this idea in a work, changing Davidson's words to read, "The softest rule sheathes the razor edge of error." I always thought there was something wrong with Davidson's remark, but I could never put my finger on the mistake (or, should I say, lay my hand on it?). Wittgenstein says in *On Certainty*, "Practice in the use of the rule also shews what is a mistake in its employment" (OC, p. 6e). Do I want to say that rule and error are not separable as Davidson wanted to think? Wittgenstein's remark does not rule out that error might, in some way yet to be determined, be logically prior to the rule.

### **Jela Krečič and Slavoj Žižek, *Ugly, Creepy, Disgusting, and Other Modes of Abjection***

What happens when we stumble upon a decaying human corpse or, in a more ordinary case, upon an open wound, shit, vomit, brutally torn-out nails or eyes? What we experience in such situations is not just a disgusting object but something much more radical: the disintegration of the very ontological coordinates which enable us to locate an object into external reality "out there." The essay analyzes different ways we cope with such disturbing excesses, passing through Kant, Hegel, Rosenkranz, Lacan, and Kristeva. The concluding point is that, in the guise of a disgusting object, the subject encounters a stand-in for itself: the ultimate "abject" is the subject itself.

### **Catherine Malabou, *Before and Above: Spinoza and Symbolic Necessity***

In *Expressionism in Philosophy: Spinoza*, Gilles Deleuze contrasts philosophy and revelation. Expressionism is the privileged modality of immanence and intelligibility, and is thus opposed to a "knowledge by signs" that characterizes the domain of revelation and is supposedly meant to foster faith in ignorant people. The ontological dimension of revelation — that is its necessity — is then dismissed by Deleuze's reading. Emmanuel Lévinas, following an apparently inverted logic, reproaches Spinoza for having subjected revelation to an overly rigid ontological necessity, thus missing its "signifying" value. Do we then find too many or too few signs in Spinoza? By focusing on Spinoza's method of interpretation as developed in the *Theological-Political Treatise*, I attempt here at challenging these approaches and at showing how the issue of the symbolic inscribes itself in Spinoza's project. I define the symbolic as this dynamic of overinterpretation (superstition?) without which philosophical understanding would be impossible.

### **Joe Luna, *Space | Poetry***

What I want to propose is that, in sight of the planetary bodies that began to appear regularly in the newspapers, magazines, and on television in the late 1960s, what I have called negative prosodic cosmography becomes, for some poets, a tool for the designation and description of the wrong world. For the most interesting poets of the age, photographic images of the earth taken from space provided the clearest evidence of the wholesale falsity of the creeping discourse of maudlin, lopsided universalism that carried the images aloft into the public sphere and pervaded the expression of their meaning and significance. The compulsion to satirize this public discourse animated a number of poets of the period. But I also want to go further and suggest that it may be a useful theoretical optic for reading a number of twentieth- and twenty-first-century poetries to conceive an entirely wrong world as a condition for maintaining its refusal on a daily, practical basis, and thus also as a condition of something like a utopian project to be realized at the far end of that resistance. The maintenance of the conceptual links and wormholes between, on one hand, a transformed totality of social relations, and the current state of things on the other, is a task intrinsic and essential to the aesthetic relation. Poetry is the art most capable not only of securing and maintaining this relation but also of flooding it with revolutionary energy.

### **Wu Hung, *Rethinking Meaning in Early Chinese Art: Animal, Ancestor, and Man***

Students of ancient Chinese art face a perpetual challenge: they have few contemporaneous documents to rely upon in exploring its intended meaning. Although China is famous for her long history and rich literary legacy, ancient writers seem to have determined early on what they would write about and what they would avoid putting in words. One subject they consistently evaded were the architecture and objects dedicated to the dead — the construction of thousands of richly furnished tombs and the massive creation of ritual paraphernalia used in ancestor worship. It may be argued that writings on such matters actually existed but have perished in the course of history, or that such documents may still be

hidden somewhere waiting to be discovered. But I doubt that this is the case. A recurrent pattern indicates a deep taboo against writing about artistic practices related to the netherworld. Thus, although ancient ritual canons contain detailed instructions about how to conduct funerary rites, the prescriptions stop right before the moment of entombment. Similarly, few passages from the vast corpus of Eastern Zhou and Han texts, including many newly excavated documents, record the world of deceased ancestors in any detail. The scarcity of such writing cannot be taken as evidence for the lack of interest in these matters. To the contrary, people of this period were preoccupied with the construction of their posthumous homes; their numerous inventions in funerary architecture, decoration, and furnishing made this period the Golden Age of Chinese funerary art. What the contemporaneous writers' silence on these inventions indicates, therefore, should be understood as a self-imposed literary restriction. We sense the same restriction in a famous dialogue between Confucius and his disciples. Asked to characterize a wise man the master replied: "He is the one who respects ghosts and gods but keeps them at a distance." To philosopher and historians, matters "kept at a distance" were subjects of religious belief and artistic imagination unsuitable for recording in texts

Norman MacLeod, *Response to Catherine Malabou, "One Life Only: Biological Resistance, Political Resistance"*

In "One Life Only: Biological Resistance, Political Resistance" (Critical Inquiry 42 [Spring 2016]: 429–38), Catherine Malabou offers her thoughts on the enigmatic topics of biopower and biopolitics. The former term is thought to derive conceptually from Michel Foucault's first volume of *The History of Sexuality* (1976). The latter was formulated originally as early as 1912, though the term is often attributed to the Swedish political scientist Rudolf Kjellén, who, in the 1920s, referred to it as a logical alternative to his concept of geopolitics. Essentially biopower refers to the power of the state to use biological knowledge to intrude into the biological aspects of life in order to regulate or control populations under its influence. Biopolitics refers either to the exercise of political power over the biological aspects of life or the intersection between political power and biology.

Catherine Malabou, *Philosophers, Biologists: Some More Effort If You Wish to Become Revolutionaries!*

Norman MacLeod's response to my essay "One Life Only: Biological Resistance, Political Resistance" is extremely helpful because it allows for a long-awaited discussion, that is, for a new type of exchange among biologists and philosophers (see Norman MacLeod, "Response to Catherine Malabou, 'One Life Only: Biological Resistance, Political Resistance,'" *Critical Inquiry* 43 [Autumn 2016]: 191–99). The problem is that this discussion is not the one imagined by MacLeod. Rather, it is generated, in a certain sense, by the holes in his response and argument.

**Critique**, 831 (2016)

<http://www.cairn.info/revue-critique-2016-8.htm>

*Mona Ozouf. La patience et la passion*

Pierre Birnbaum, Danièle Cohn, Philippe Roger, *Mona Ozouf. « Il est plus beau de postuler l'universalité des hommes que leur particularité »*

Lynn Hunt, *La République, la Révolution et les femmes*

Olivier Ihl, *Trouble-fête en Révolution*

Anthony Vidler, « *L'utopie, encore et toujours* »

Alain Corbin, *L'esprit des lieux sous la Révolution*

Antoine De Baecque, *Mona Ozouf et les Girondins*

Yves Déloye, *L'école de Mona Ozouf ou la leçon de l'égalité républicaine*

Pierre Birnbaum, *La « fiction du même »*

Jean-Claude Bonnet, *L'école en héritage*

Sudhir Hazareesingh, *Tradition républicaine et diversité*

Mona Ozouf, *Une conservatrice progressiste : George Eliot et Middlemarch*

**Critique**, 833 (2016)

<http://www.cairn.info/revue-critique-2016-10.htm>

*Retours de l'universel. Balibar, Milner, Salanskis*

Patrice Maniglier, *L'universel contrarié*

Anoush Ganjipour, *Si c'est un nom : l'universel intensif*

Elie During, Anoush Ganjipour, Jean-Claude Milner. *L'universel difficile*

Saverio Ansaldi, *Nietzsche, philosophe de la Renaissance*

Stefan Kristensen, *Soi-même comme les autres*

**Estetika, The central european Journal of Aesthetics**, 1 (2016)

<http://aesthetics.ff.cuni.cz/current-issue/>

Alexey Aliyev, *Unfit to Print: Contra Mag Uidhir on the Ontology of Photographic Artworks*

According to the orthodox view, photographic artworks are abstract objects. This view, however, has recently been challenged by Christy Mag Uidhir. In his article 'Photographic Art: An Ontology Fit to Print', he argues in favour of a nominalist construal of photographic artworks. My goal is to show that Mag Uidhir's argument is unpersuasive.

Gianluca Consoli, *In Search of the Ontological Common Core of Artworks: Radical Embodiment and Non-universalization*

I propose that artworks represent a specific and homogeneous ontological kind, grounded in a common ontological core. I call this common core 'non-universalizable embodied meaning', and I argue that (a) this common core explains how artworks unfold their ontological identity at the physical, intentional, and social levels on the basis of an original and irreducible mode of material embodiment and cultural emergence; (b) this common core functions as the constitutive rule of art (conceived as a social kind) and institutes an axiological normativity, that is, normativity based on aesthetic value; (c) it has a central role both in the theoretical definition of art and in the identification, recognition, and fruition of the individual artworks; (d) it enables artistic creativity, historical transformations of art, and the current, multifaceted state of art.

Akos Krassoy, *The Ethics of the Face in Art: On the Margins of Levinas's Theory of Ethical Signification in Art*

In 'Reality and Its Shadow', Levinas dismisses knowledge as a whole from art. This has deep implications for the ethical. The aesthetic event has nothing to do with the ethical event – art does not seem to hold a place for ethical knowledge. This situation is problematic with respect to the conflicting phenomenological evidence (as beholders or readers we have extensive ethical experience) as well as with respect to Levinas himself, who occasionally relies on works of art in his ethical phenomenological analyses. My article aims to fill in the blank spaces by finding a place for the ethical in Levinas's model of ethical signification in art. To start with, I elaborate on the notion of ethical experience (falling short of the ethical event) by way of László Tengelyi's work on time-art and his conversation with Levinas. Next, I turn to Levinas's portrayal of the insomnia of art, where the traces of such an experience can be located in the ebb and flow of consciousness, in the vicinity of the anonymous event, and on the way to the critical articulation of this event. In the second part of the article, I try to capitalize on this genetic model of ethical knowledge with reference to the faces of art. I attempt to show how in the in-depth experience provided by film (for example, in Herbert Ross's classic, *Play It Again, Sam*) faces come alive and signify. Rather than tying them in with the sublime, I argue for a limited yet undeniable presence of exteriority in the faces of the movie.

Giulia Martina, *Pictorial Aesthetics and Two Kinds of Inflected Seeing-In*

Inflected seeing-in is a special experience of the vehicle and subject of a picture, which are experienced as related to each other. Bence Nanay recently defended the idea that inflected picture perception is central to the aesthetic appreciation of pictures. Here I critically discuss his characterization of inflection,

and advance a new one, that better accounts for the structure and content of inflected experience in terms of properties of the pictures themselves and also clarifies the distinctive contribution of inflection to pictorial aesthetics. Two kinds of inflected seeing-in are distinguished in terms of two functions the design properties of a picture can realize. One kind of inflected seeing-in allows us to experience how the picture design sustains what is seen in the picture and is responsible for the representation of the picture subject. The second kind, which is only supported by some pictures, also captures how properties of the vehicle alter or enrich the picture content so as to elicit an experience of the depicted subject as having properties it could not be seen as having in face-to-face experience. This inflected experience is distinctively associated with our visual experience of the aesthetically valuable relations between vehicle and content which are unique to pictorial representation.

### **Image and Narrative**, 17, 3 (2016)

<http://www.imageandnarrative.be/index.php/imagenarrative/index>

#### *The influence of comics/BD/graphic novels on the Novel I*

**Benoît Glaude**, *La novellisation des dialogues de bande dessinée*

Au premier siècle de la bande dessinée francophone, le média artistique naissant a mis en place ses propres normes de représentation de la parole des personnages. Elles sont inspirées de genres et médias variés, tout particulièrement du roman. Partant de l'hypothèse que la transposition d'une bande dessinée en roman amplifie les formes poétiques des deux médias artistiques, cet article analyse les dialogues romanesques dans deux novellisations publiées à un siècle d'intervalle : *Voyages et aventures du Docteur Festus* (1840) de Rodolphe Töpffer et *Le Petit Nicolas* (1960) de Jean-Jacques Sempé et René Goscinny.

**Laurent Bozard**, *Encrages en jeunesse Regards sur la novellisation pour enfants de bandes dessinées*

Plusieurs bandes dessinées (Cédric, Titeuf, Les Schtroumpfs, Les Profs...) ont connu une adaptation en romans jeunesse dans la Bibliothèque rose/verte et chez Bamboo. La plupart du temps, elles ont aussi été adaptées en dessins animés. Cette étude propose une réflexion sur la question de la transmédiation de ces œuvres à travers, entre autres, des questions éditoriales et narratives. Certaines de ces déclinaisons se limitent à une utilisation de l'image source comme simple illustration (novellisation illustrée) là où d'autres proposent des novellisations plus « ambitieuses », en imaginant des aventures complémentaires aux œuvres graphiques originales (novellisation amplificatrice) ou en créant un nouveau type de narration dans lequel texte et image source s'interpénètrent en un savant mélange créatif (novellisation bédésisée).

**Chris Gavalier**, *The Anti-Superhero in Literary Fiction*

The inclusion of superheroes in literary fiction—a category traditionally dominated by narrative realism—reverses the character type's genre expectations as defined by its original Golden Age formulas. By depicting the physical, psychological, political, and moral decay of superheroes, literary authors of the last forty years undermine the social attitudes that the comic book characters formerly championed. Instead of reinforcing hyper-masculine violence in the service of simplified morality, literary anti-superheroes reveal and critique those attitudes by depicting superhuman failure. The symbol of absolutist victory has become an ineffectual hero subject to disintegration and death in a world of moral complexity.

**Sara Tanderup**, *Nostalgic Experiments Memory in Anne Carson's Nox and Doug Dorst and J.J. Abrams' S.*

The article discusses a tendency towards "media nostalgia" in contemporary experimental literary works. Authors such as Jonathan Safran Foer, Reif Larsen, Anne Carson, Steven Hall, Umberto Eco, J.J. Abrams and Doug Dorst include images, drawing and photographs in their works, or they experiment with the visual and material qualities of writing and the book. The tendency can be explained as a reflection of the media development: The experimental texts draw attention to the book in an age where it can no longer be taken for granted. They recall an avant-garde aesthetics, but whereas the avant-garde is associated with ideas of future and progress, the new texts generally focus on issues of memory and the past. I argue that they are also about memory at a media level; "remembering" the book. I explore this tendency by analyzing Anne Carson's *Nox* (2009) and *S.* (2013) by Doug Dorst and J.J. Abrams. Both works recall the aesthetics of 'rare books', scrapbooks and artists' books. They celebrate the book as an auratic object and as an old medium while also embracing the contemporary media culture. Paradoxically,

they are thus characterized by a 'manufactured aura' – yellowing pages to be bought anytime, anywhere at Amazon.com.

**Tiffany Hong, *Transformed by Comics The Murakamiverse, Palimpsestic Iconography, and Cumulative Meaning in the Fiction of Murakami Haruki***

Murakami Haruki, Japan's most widely translated and popular author, is known for his repetition of protagonists, motifs, and story arcs across his fictional novels and short stories, which extends to his non-fiction and even personal interviews. Constructing and operating within what I term the Murakamiverse, the author utilizes fan service, genre conventions/parody, visual cues, and manipulation of narrative temporality that has traditionally been the domain of popular culture studies and in particular, comics studies. The Murakamiverse, with its spatial, temporal, and geographic restriction of recognizable tropes to an intellectual property originating from one source, has more in common with the contained and idiosyncratic fictional universes of Marvel or DC than it does with the arbitrary benchmarks of a national literary tradition. I argue in my paper that Murakami consciously employs strategies prevalent in sequential art in order to metatextually question: a). teleology and chronology as defaults for making meaning, b). the manipulation of the reading experience through focalization, c). the hierarchy of genre and attendant categories of form and convention, d). the role of the visual in processing information (this is particularly relevant to the Japanese language, with the visual differentiation of its three alphabets and their complex relationships to notions of national language and the foreign), and e). the move away from serialization as integral to the composition of the novel.

**Jean-Matthieu Méon, *Une approche extensive du roman graphique Phuong-Dinh Express, Autodafé et la combustion spontanée des frontières***

À l'un des moments clés de son introduction en France (le début des années quatre-vingt), la catégorie « roman graphique » a désigné, de manière extensive, à la fois des bandes dessinées qui font place à la littérature où certains de ses attributs (textuels, thématiques...) et des romans s'ouvrant à l'articulation texte-image qui mobilise la bande dessinée. Ainsi, au-delà du genre aujourd'hui institué, le « roman graphique » a pu constituer un point de rencontre potentiel entre des œuvres, et des auteurs, partageant certains enjeux et certaines problématiques, à défaut de partager une même forme esthétique. Dans ce contexte, le « roman graphique » n'est alors pas tant un genre qu'un lieu carrefour de différentes traditions de récit pour adultes mêlant texte et image dans des proportions diverses et selon des modalités variables. L'attention portée à la construction historique du « roman graphique » permet ainsi de dépasser les évidences que l'institutionnalisation de la catégorie a imposées. C'est plus précisément à partir de l'étude d'une œuvre (Phuong-Dinh Express, paru en 1983), des variations de ses qualifications au fil du temps (« roman », « roman graphique »), de la trajectoire de son auteur (Romain Slocombe) et de son contexte éditorial (la collection Autodafé des Humanoïdes Associés) que cet article souhaite éclairer sous un jour nouveau les relations entre roman et bande dessinée en montrant les possibilités comme les ambiguïtés que leur rapprochement au sein d'une même catégorie ouverte a suscitées.

**Julio Gutiérrez, *Julio Cortázar's "Fantomas contra los vampiros multinacionales": from sequential rhetoric to literary blending***

This article intends to present the adaptation and appropriation of rhetoric and narrative elements from comics by novels in the book "Fantomas contra los vampiros de las multinacionales", by Julio Cortázar. By defining some of the main features that distinguish comics as a narrative medium with its own rhetoric rules, I intend to acknowledge the use of these features appropriated from Fantomas comics, adapted to the novel plot, and the way both languages blend into one narrative discourse. This paper is relevant because it explores the interaction of different media in a single discourse showing the enormous value of comics rhetoric in the construction of narrative.

**Julian Peters, *Graphic Poetry: Dino Buzzati's Poema a fumetti***

Although known primarily for his novels and short stories, the Italian author Dino Buzzati (1906-1972) also had a parallel artistic practice as a painter. In 1969, Buzzati would bring these two aspects of his artistic production together with the publication of Poema a fumetti (literally, «a poem in comics»), a 212-page graphic narrative which anticipates the advent of the graphic novel. The first section of this essay employs a close analysis of the content and structure of Poema a fumetti to argue that Buzzati saw the mechanics of comics as a means of creating a new form of poetry, in a manner that parallels a new interest in comics among certain avant-garde poets during the same period. The second half of this essay examines the connection between Poema a fumetti and the fumetti neri, a popular 1960s genre of adult crime and horror comics, and makes the case that the marginalized cultural position of the latter and their interlinked themes of eroticism and mortality were key factors in Buzzati's attraction to the comics form.

*The influence of comics/BD/graphic novels on the Novel II*

Simon Grennan, *Misrecognizing Misrecognition: The Capacity to Influence in the Milieux of Comics and Fine Art*

This article considers some of the relationships between subjects, social institutions, media, and ideas that characterize differences between the environments in which both comics and fine art are produced, used, and become comprehensible. It outlines a specific theoretical framework encompassing these differences, describing the discursive co-dependency between forms of media, the uses to which they are put, and the habits of thought and expectation engendered by these uses. The article describes the institutional realization of relative capacities to influence, in the creation of value (both as social status and economic status), and asks if it is possible to consider the general structures that finally manifest in the specific differences between conceptions of artworks and comics.

Jean-Paul Gabilliet, *Reading Facsimile Reproductions of Original Artwork: The Comics Fan as Connoisseur*

By focusing on the recent French and American phenomenon of "classic" comics reprinted in actual-size facsimile reproductions of original artwork instead of the traditional reduced four-color format, this paper addresses the diversity of practices among "comics readers," from the most casual to the most sophisticated. Unlike individual relationships to the medium emphasizing bibliophilia, academic interpretation, or sketchhunting, the appreciation of volumes of original comic art exemplifies a connoisseurship combining archaeological and esthetic aspirations. Its agenda is to experience a reading that enables one to get as close as possible to the past actuality and, ideally, the authenticity of the cartoonist's creative process before it was altered by the cultural industry.

Joseph Witek, *If a Way to the Better There Be: Excellence, Mere Competence, and The Worst Comics Ever Made*

The conventional interpretive protocols of current Anglophone critical discourse create a historical disjunction between a déclassé "comics" tradition and an emerging culturally legitimated form of "graphic narrative." These protocols, which assume a unified, fully intentional author possessing a functionally unlimited degree of technical competence, serve to align the aesthetic criteria for evaluating the consecrated graphic novel with previously legitimated cultural forms, resulting in a narrowly conceived set of approved thematic concerns and a truncated and ahistorical understanding of contemporary artistic practice. I begin a project of historicizing the aesthetic evaluation of comics by considering the critical challenges posed by the anomalous work of three creators working in the lowest circles of the commercial comics industry in the United States: Lee Sherman, whose almost boundless ineptitude reveals previously unsuspected criteria for artistic competence; Don Sherwood, who explores the boundaries of professional task avoidance in commercial illustration; and Enrique Nieto, whose visually extravagant and narratively unmotivated character and page designs violate both the implicit critical requirement that "pictures must serve the story" and any reasonable cost/benefit analysis of artistic labor to financial reward. Examining such creators is, I hope, a useful step in developing a critical discourse that conceives of contemporary and future artistic practice as continuous with, rather than a transcendence of, the entirety of comics history.

Barbara Uhlig, *Hidden Art: Artistic References in Mattotti's Docteur Jekyll & Mister Hyde*

Mattotti's adaptation of the classic Jekyll and Hyde narrative is a unique and stylistically rich interpretation. Shifting the setting from Victorian London to Weimar Berlin, his graphic adaptation is closely linked to the artistic expression of the time. Mattotti understands art as a reference system that can be activated and used to suggest new interpretations of an old story. He weaves quotes and references to a multitude of visual sources into his adaptation, from Expressionist film to paintings by Otto Dix and George Grosz. These artistic references open up the adapted text and enable the reader to view it in a new light. At the same time, his disregard for the distinction between highbrow and lowbrow consciously dissolves the boundaries between art and comics and further strengthens the medium's position as ninth art. To analyze Mattotti's approach to art, the categories of "filtered memory" and "direct reference" will be introduced and expanded upon.

Rik Spanjers, *Wartime Weddings: Realism and War Representation in Shigeru Mizuki's Onwards Towards Our Noble Deaths*

Historical representations in comics have often been lauded for the subjective view they offer on historical events. In this view, these comics' subjective approach to history arises partly from their hand drawn graphic style. In this article, I argue that there is no such thing as a unified or singular comics style. Rather, the hand drawn images presented in comics can vary from the schematic to the near photorealistic, each of these styles, or combinations thereof, moreover, have their own connotations with regards to the representations' veracity. In an analysis of Shigeru Mizuki's *Onwards Towards Our Noble Deaths*, I demonstrate how this historical war comic depicting the hardships of a Japanese soldier during the Pacific War constructs its own brand of realism by combining the schematic with the near photorealistic in different ways on its pages. Realism in historical war comics, I argue, building on both Jameson's *Antinomies of Realism* and Gombrich's *Preference for the Primitive*, arises from a juxtaposition of competing graphic styles that are continually combined in different manners to different effects. Only such a conception of realism as a continuous struggle to challenge the conventions of other realisms is able to shed light on how *Onwards Towards Our Noble Deaths* both approximates an experience of war and shows the fundamental impossibility of a representation of the past as it really was.

**Erin La Cour, *Comics as a Minor Literature***

This article offers a reexamination of the term "graphic novel," as a term that has been instrumentalized to both ingratiate certain comics into the literary canon and perpetuate the denigration of all others. Adding to previous inquiries into the distinctions made between graphic novels and comics, which have approached the divide from a socio-historical perspective, this article posits a consideration of comics as a "minor literature." Rather than calling for an inclusive view of comics within the disciplinary boundaries of literary studies and the academy—or for an establishment of comics studies as a discipline in its own right—this article proposes a scholarly nomadism of comics that productively works to displace the entire question of the value attributed to cultural objects and fields of study.

**Journal of Aesthetics and Art Criticism**, 74, 3 (Summer 2016)

[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1540-6245](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1540-6245)

**Catherine Wilson, *Another Darwinian Aesthetics***

I offer a Darwinian perspective on the existence of aesthetic interests, tastes, preferences, and productions. It is distinguished from the approaches of Denis Dutton and Geoffrey Miller, drawing instead on Richard O. Prum's notion of biotic artworlds. The relevance of neuroaesthetics to the philosophy of art is defended.

**Jason Leddington, *The Experience of Magic***

Despite its enduring popularity, theatrical magic remains all but ignored by art critics, art historians, and philosophers. This is unfortunate, since magic offers a unique and distinctively intellectual aesthetic experience and raises a host of interesting philosophical questions. Thus, this article initiates a philosophical investigation of the experience of magic. Section I dispels two widespread misconceptions about the nature of magic and discusses the sort of depiction it requires. Section II asks, "What cognitive attitude is involved in the experience of magic?" and criticizes three candidate replies; Section III then argues that Tamar Szabó Gendler's notion of "belief-discordant alief" holds the key to a correct answer. Finally, Section IV develops an account of the experience of magic and explores some of its consequences. The result is a philosophically rich view of the experience of magic that opens new avenues for inquiry and is relevant to core issues in contemporary aesthetics.

**Katherine Tullmann, *Varieties of Pictorial Illusion***

This article focuses on a potentially perplexing aspect of our interactions with pictorial representations (including film, paintings, pictures, drawings, photographs, even video games): in some cases, it seems that visual representations can play tricks on our cognitive faculties. We may either come to *believe* that objects represented in pictures are real or perhaps *perceive* them as such. The possibility of widespread pictorial illusions has been oft discussed, and discarded, in the aesthetics literature. I support this stance. However, the nature of the illusion is more complicated than is usually considered. I argue that there are five different types of potential illusions and present reasons for rejecting each. I also explore in detail the most persistent illusion: the "object recognition perceptual illusion thesis," which states that we undergo a perceptual illusion while viewing pictorial representations simply in virtue of seeing objects in the representation. I contend that a rejection of this thesis depends on the nature of perceptual content, an issue with far-reaching consequences in aesthetics.

Richard Woodward, *Fictionality and Photography*

In *Mimesis as Make-Believe*, Kendall Walton gave a pioneering account of the nature of fictionality, which holds that what it is for  $p$  to be fictional is for there to exist a prescription to imagine that  $p$ . But Walton has recently distanced himself from his original analysis and now holds that prescriptions to imagine are merely necessary conditions on fictionality. Many of the alleged counterexamples that have prompted Walton's retreat are drawn from the field of photography, and it is upon these cases that I focus. I argue that once Walton's analysis is properly articulated, we can accommodate the apparent counterexamples by paying careful attention both to the general features of the photographic medium and the specific features of the photographs in question.

John Dyck, *Natural Sounds and Musical Sounds: A Dual Distinction*

In this article I consider the relationship between natural sounds and music. I evaluate two prominent accounts of this relationship. These accounts satisfy an important condition, the *difference condition*: musical sounds are different from natural sounds. However, they fail to meet an equally important condition, the *interaction condition*: musical sounds and natural sounds can interact in aesthetically important ways to create unified aesthetic objects. I then propose an alternative account of the relationship between natural sounds and music that meets both conditions. I argue that natural sounds are distinct from music in that they express a kind of alterity or "otherness," which occurs in two ways. It occurs referentially, because the sources of natural sounds are natural objects rather than artifactual objects, such as instruments; it also occurs acoustically, because natural sounds tend to contain more microtones than macrotones. On my account, the distinction between music and natural sounds is both conventional and vague; it therefore allows music and natural sounds to come together.

**Journal of Visual Culture**, 15, 1 (April 2016)

<http://vcu.sagepub.com/>

Victoria Horne, *The Art of Social Reproduction*

This article considers how the museum produces knowledge about the past and present of feminist politics through its framing of marginal, activist artworks that have engaged the sphere of social reproduction or care labour. It is contended that neoliberalism's assault on social reproduction in our current 'age of austerity' – which sees responsibility displaced from the state onto individuals – has sparked a reengagement with earlier socialist-feminist discourse and, as a result, we are perceptibly enmeshed within a new age of social reproduction debates. The Hackney Flashers' germinal photographic project *Who's Holding the Baby?* (1976–1978), acquired by Madrid's Reina Sofia in 2010, is taken as a case study to explore a range of contextual, temporal and historical contradictions in further detail. Examining the ambiguous relocation of this photographic project provokes vital questions about the contribution of culture to the troubled terrains of art, property and care labour in the 21st century.

Griselda Pollock, *Monroe's Molly: Three Reflections on Eve Arnold's Photograph of Marilyn Monroe Reading Ulysses*

It is often said that Marilyn Monroe was even more brilliant in posing for still photography than for cinematic performances. She posed for a range of remarkable photographers creating a secondary archive of 'still Monroe'. Eve Arnold was one of the only women who contributed to this archive. Does gender inflect the images she made of this complex modernist woman of the 1950s? The photo-shoot that brought Arnold and Monroe together in 1955 has incited comment from both cultural and literary scholars because of the seemingly bizarre combination of the sex-goddess reading the most challenging modernist text, *Ulysses* by James Joyce. As part of the author's current project to re-'read' the Monroe still and moving image archive using the tools of a Warburgian art history focusing on gestures and affects, a postcolonial feminist class analysis of modern women as creative agents within/against sexist and racist cultural institutions, and as a feminist cultural theorist using psychoanalytically-inflected image analysis within historical specificity, this article seeks to revisit and re-read the double agency of the two women at work together making images mediated by what was offered to Baker-Monroe – and knowingly incorporated by her – by the gendered voice of Penelope-Molly in the final section of *Ulysses*.

Kristen Whissel, *Parallax Effects: Epistemology, Affect and Digital 3D Cinema*

This article puts Alfonso Cuarón's *Gravity 3D* (2013) into dialogue with 19th- and 20th-century writings on the stereoscope in order to show how digital 3D cinema remediates stereoscopic 3D aesthetics to effects that extend beyond the production of an immersive sensory experience. Recent digital 3D films

update for a new media environment the tendency of the stereoscopic 3D image to tie z-depth (or positive parallax) with the desire to see and know (or 'epistemic seeing') and emergent images (negative parallax) with 'affective seeing' (a mode of perception organized around heightened emotion), while exploiting the illusory solidity and tangibility of the 3D image to (melo)dramatic ends. I show how *Gravity 3D* elaborates the terrors and pleasures of various forms of connectivity (technological, material, metaphorical) as it provides the spectator with the illusory experience of sensory immersion within the radically inaccessible, sublime location of outer space – a setting that constitutes the limits of the visible and knowable and makes locatability a matter of life and death.

Kris Cohen, *The Painter of Dematerialization*

This article begins by re-conceiving dematerialization in relation to On Kawara's Date Paintings (1966–2009) rather than to the Conceptualist practices that first prompted Lippard and Chandler to invoke the term in 1968. In this view, the concept's synchronic link to a generation of artists unfolds into a longer history. In such a history, phases are marked by technologies that change the material basis of the property form, thereby prompting intellectual property law to try to extend the law's protections to the newly configured media. This article considers the introduction of the VCR and the ensuing lawsuits as one phase of dematerialization. But the VCR emerged alongside Conceptual art practices, and in those practices too, dematerialization entailed revisions and augmentations of property law. Ultimately, On Kawara's practice helps us to sketch a pre-history of digital culture, which has seen the most rapid and aggressive expansions of the law that governs creative practice.

**Ligeia**, 149-152 (Juillet-Décembre 2016)

<http://www.revue-ligeia.com/contenu.php>

#### *Le sens perdu de l'art*

Giovanni Lista, *Monumenta et Ephemera*

Laurence Debecque-Michel, *Olafur Eliasson à Versailles*

Elena Lazzarini, *En flottant sur les lacs*

Mireille Besnard, *La limite de la noyade, la frontière de la lisibilité – Sur le travail photographique d'Ezra Nahmad*

#### *Dossier : Le sens (perdu ?) de l'art*

Giovanni Lista, *Art contemporain*

François Derivery, *D'où vient l'art ?*

Flavia Matitti, *L'artiste commissaire entre muséographie et dimension narrative*

Lucie Bibal, *Cy Twombly et l'érotisme en jeu*

Marco Enrico Giacomelli et Arianna Testino, *Un regard sur l'art contemporain italien du XXI<sup>e</sup> siècle*

Juliette Milbach, *Yevgeniy Fiks, artiste post-soviétique ?*

Yak Rivais, *Les tautologies de Marcel Duchamp*

Emanuel Landolt, *En quête de l'ordinaire : l'artiste comme anthropologue*

François Derivery, *La certitude plutôt que le risque*

Francesca Bacci, *Art numérique et art sensoriel : présences simultanées et interrelations à la Biennale de Venise (1995-2015)*

Yak Rivais, *Art contemporain, l'engrenage et l'utopie. Contre-texte*

Claudie Montellier, *La valeur de l'image*

François Derivery, *La confusion, modalité d'une domination*

Leila Cadet, *L'art contemporain comme concept flottant. L'art du remake ou l'impératif retour aux sources*

Yak Rivais, *Les mille-feuilles du temps, l'art et l'avant-garde*

Michel Dupré, *Lexicologie critique*

**Postgraduate Journal of Aesthetics**, 12, 1 (Summer 2016)

<http://www.pjaesthetics.org/index.php/pjaesthetics/index>

Dieter Declercq, *Wink, Wink, Nudge, Nudge?*

In this article, I set out to investigate how comics employ visuals in ironic communication. I aim to contribute to debates on the nature and success of visual irony indicators. I will argue that comics are a suitable medium for successful ironic communication, exactly because they "give images and text equal ontological priority" (Wartenberg 2014, p. 101). This argument problematizes some aspects of the commonly accepted intuition that visual media are poorly equipped to convey communicative irony.

Mami Aota, *On the Differences Between Categories of Artworks and Nature*

This paper critiques Allen Carlson's attempt to explain the aesthetic appreciation of nature and art in a single theory called 'Unified Aesthetics'. Carlson claims that we make appropriate aesthetic judgments of natural objects (or phenomena) only when we appreciate them under the correct categories, based on common sense and scientific knowledge. However, Carlson's adaptation faces two problems. I argue that Unified Aesthetics fails because categories of art and those of nature are different in terms of their origins and function.

**Word & Image**, 32, 3 (2016)

<http://www.tandfonline.com/loi/twim20>

Alexandra Tranca, *From Pompeii to Paris: ghostly cityscapes and the ruins of modernity in Théophile Gautier and Eugène Atget*

This article explores visions of urbanity in the second half of the nineteenth century through Théophile Gautier's writings and Eugène Atget's photography, where the city appears depopulated, disembodied, and haunted by the clutter of mundane urban furnishings. Viewed through the prism of a new discipline (archaeology) by Gautier and a new medium (photography) by Atget, ruined buildings, decaying streets, graffiti, and enseignes, cart tracks and dingy storefronts configure an aesthetics of modernity. This aesthetics exploits the potential of the marginal, fragmentary, and disjointed debris of modernity to define urbanity in the absence of the human element. The 'rags' and 'refuse' from which Benjamin would later construct his Arcades allow Gautier and Atget to articulate a creative tension between the fragments of historical layers, imbued with the memory of humanity, and their impact on the viewer. The deserted cityscape becomes a narrative strategy with epistemological and ontological implications in the spatiotemporal experience of urbanity: in this space, the banal, unintentional detail comes to articulate urban and/or modern identities.

Michael Nott, *Ted Hughes's and Fay Godwin's Elmet: the remains of photography*

Collaborations between poets and photographers became increasingly common in the late twentieth century. Among the most successful was *Remains of Elmet* (1979), by photographer Fay Godwin and poet Ted Hughes. Fifteen years later, Godwin and Hughes published the revised edition *Elmet* (1994), which incorporated more than a third new poems and photographs into an entirely new arrangement. This article explores the thematic and formal differences between the two editions; discusses how the combination of poem and photograph stages the relationship between nature and culture; and examines how the changing collaborative relationship between Godwin and Hughes led in the revised edition to a symbiotic rather than an illustrative interaction between poem and photograph.

Alice Dailey, *Stigma and stigmata: medieval hagiography and Michael Landy's Saints Alive*

This article studies *Saints Alive*, Michael Landy's recent kinetic sculpture and collage exhibit at The National Gallery, London. *Saints Alive* featured giant, audience-activated contraptions made out of scrap machinery and body parts from the gallery's collection of fifteenth-century iconography. When set in motion, these gizmo-saints enacted their own persecutions repeatedly, some gradually destroying themselves as the exhibit progressed. The sculptures were complemented by a group of drawings and collages that reconfigure heads, hands, wounds, and weapons out of religious art into fantastical devices of penitential suffering. This article argues that the complex, varied work of *Saints Alive* engages the underlying semiotics and aesthetics of hagiographic art. Understood in the context of its medieval and Renaissance sources, Landy's self-destroying contraptions expose hagiography's techniques for organizing discontinuous bodies, temporal registers, and figurative modes into unified image and story. Through dismemberment, fabrication, suturing, and reanimation, *Saints Alive* recovers the stigma—the hole, puncture, wound, or blight—that religious art renders as stigmata, or the corporeal evidence of sanctity. The tension between suppressed stigma and professed stigmata—between an open wound and a closed sign—structures the representational poetics of hagiographic narrative, Christian iconography, and, in turn, *Saints Alive*.

Gavin Parkinson, *Arrows of surrealist desire: re-reading J. G. Ballard's Unlimited Dream Company*

J. G. Ballard's novel *The Unlimited Dream Company* (1979) has not received as much critical attention as the books by Ballard that preceded or came after it, perhaps because it is even less easy than his other fiction to categorize, entering a world of the fantastic and erotic as opposed to the more familiar science fiction, dystopic, and urban terrains mapped by the author. In the scholarship on the novel the central protagonist 'Blake' has been connected with some justification to the figure of William Blake, yet this article shows how that identification can only be fully understood by recognizing the role played by pre-Surrealist writing and Surrealist art as the means towards forging Blake's character and behaviour. Using both Surrealist theoretical texts and those by and on the Comte de Lautréamont, it is argued that *The Unlimited Dream Company* creates a mythic figure and a world that are motivated by desire as the Surrealists understood that term. This article enhances and elaborates that reading by demonstrating that in order to give the freest possible rein to the idea of a world given over to desire, Ballard harnessed the art of Hans Bellmer and Max Ernst and, in doing so, achieved the aim of Surrealism to create a new myth.

Patricia Zalamea, *Inscribing the paragone in French Renaissance art: René Boyvin and Pierre Milan's engraving of the Nymph of Fontainebleau*

Based on a close reading of Pierre Milan's and René Boyvin's engraving of the Nymph of Fontainebleau (c.1545–54), this article addresses the paragone debate underlying the multimedia productions that characterized French Renaissance aesthetics. Despite being a central work of French sixteenth-century art, the engraving has been discussed mostly as a record of a lost painting by Rosso Fiorentino. However, a comparison to closely related works, together with an attentive consideration of the enigmatic relationship between its three components—image, inscriptions, frame—reveals that it is a sophisticated representation with multiple levels of meaning that have not been previously considered, and which are fundamentally concerned with self-reflexive issues of artistic production. The apparent contradictions between the image and the text of the engraving raise art-theoretical questions about fictive illusionistic representation and the status of print as a medium. This article contextualizes these theoretical issues within the historical reception of the paragone in Renaissance France, while examining the ways in which the very nature of sixteenth-century prints—by way of their historical connection to drawing—highlight the diversity between media and provide a particular lens for approaching the questions underlying the comparison between the arts.

**Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft**, 61, 1 (2016)

<https://meiner.de/periodika/zaek.html?SID=h3ioi6svbbc0iv3hv5suss1mp7>

René Boomkens, *Smile or Die – On the Future of Cultural Studies*

The rise and development of the interdisciplinary academic discipline of cultural studies is part of a broader cultural turn in the humanities and social sciences that represents a fare- well to mono-causal and reductionist methodologies in favor of a more complex, holistic and dialectical analysis of social and cultural processes. In so-called 'critical theory' this has led to a shift from economic and political sources of social inequality and struggles towards the persistence and irreducible complexity of cultural difference or otherness, evidenced by important studies of the role of nationalism, the aestheticization of everyday

life or the growing influence of new media of communication and imagination. This cultural turn in humanities and social sciences is related to a growing influence of cultural and at the same time post-political forms of power in everyday life, exemplified by the dominance of a meritocratic culture of 'positive thinking' in different areas of society, or in other words: of a neoliberal culture and ideology. In cultural studies historical awareness of this growing influence of cultural power is combined with anthropological research into the specificities of contemporary everyday culture and with a strong sensibility for the tensions, inequalities and contradictions in that culture, due to an ever growing globalization of its conditions. This inter- or transdisciplinary perspective on the power of culture finally cannot do without a serious rethinking of the aesthetic quality or dimension of everyday culture – and at the same time a rethinking of the scope and substance of aesthetics itself.

### **Isabel Hufschmidt, *Negotiating the Absent – Alienation and the Institutionalized Shock***

The image and imagining of culture are highly dependent on what we perceive, choose and institutionalize as art, as one of the building bricks in culture's conception. As approved commodity with literally transcendent powers, art, thus incomparable and beyond any other kind of good, succeeded in serving an entire, increasingly globalized art world. Negotiating the absent, in this regard, is the wish for and the enactment of a system of transfiguration beyond the trivial of the good, encountering the "tracing" of creation. In this context, mechanisms of institutionalization within the structures of the art industry, as we are facing it nowadays, are the essential vehicle of these negotiations. Hence, in the present essay, that system and its structures of enforcement of artistic positions and discourse shall be denominated in order to comprehend the status of shock as subject and artistic as well as societal form which equally has found entrance to the negotiations of common "consecration" within the by now global "Kunstbetrieb."

### **Burkhard Liebsch, *Perspektivität, Pluralität, geteilte Welt – Ästhetik, Politik und menschliche Sensibilisierbarkeit in der Philosophie Jacques Rancières***

This essay discusses Jacques Rancière's political philosophy with respect to its 'aesthetic' basis that rests on a theory of the division of the sensible (partage du sensible). The author raises the question whether Rancière's conception of this partage goes beyond traditional theories of perspectivity and political plurality. The evaluation of this approach of Rancière's political theory focuses on critical potentials of a political sensitisation for the fact that (and how) we live in a shared and at the same time divided political world.

### **Stephanie Marchal, *Julius Meier-Graefe und die plurale Logik der Bilder***

In the opinion of the art critic Julius Meier-Graefe (1867-1935), pictures have a specific logic which is impossible to translate into spoken language. Given this premise, Meier-Graefe develops a specific theory of how art history constructs itself as an inter pictorial, self-regulated reference system. Furthermore, in order to convey works of art, he operates with pictures and images in a remarkable way: on the one hand, he makes specific use of reproductions, on the other hand, he communicates via body language that parallels the iconic deixis: By describing and presenting himself in his texts in the physical act of perception and/or reception, he turns himself into a tableau and makes the effect as well as the potential of the artwork visible. The basis of these ideas and methods seems to be the modern experience of museum presentation and reception. Meier-Graefe develops a kind of "practical aesthetic" which can enrich the current debates on inter pictoriality.

### **Birgit Mersmann, *Ekphratische Schichtarbeit und die Ikonoklasmen der Übermalung in Heiner Müllers Bildbeschreibung***

The auto-drama *Bildbeschreibung* (1984), written by Heiner Müller in the form of a poetic prose, can be read as a response to the emergence of a post-dramatic theater of images and media. In the work of the playwright Müller, it plays a key role as a performance-related Sehtext (viewing text). Under the agenda of image aesthetics, the article explores how the theater text *Bildbeschreibung* adopts the classical tradition of ekphrasis in order to transform it by transcription. It discusses the literary form and activity of image description as a process of intermedial translation through which the described picture – a drawing of a stage setting – is continuously covered with writing and this way "overpainted" in layers. In a close reading of the written (not staged) dramatic text the multilayered entanglements between description, viewing and observation are exposed. A special focus is drawn on the poetic method of overpainting (Übermalung) as an iconoclastic collision between images – literary images, theater images, film images, and artistic images. The article conclusively argues that Heiner Müller's overpaintings (Übermalungen) can be qualified as an image-critical strategy of performative iconoclasm by means of which the surrogate function and staging character of images can be crossed and suspended, but also the productive power of imaginatio as a free and uncontrolled stream of images can be activated.

### René Thun, *Kant und König über Schönheit – Eine sprachphilosophische Überlegung*

The article poses the question to what extent Josef Koenig's aesthetic approach represents a continuation of the Kantian approach by means of philosophy of language. Its starting point is Kant's notion of aesthetic ideas for which concepts – in their metaphorical use – are an indispensable condition. Both authors presuppose the free play of cognitive faculties as a foundational principle of aesthetic experience. While for Kant beauty immediately results from pleasure concerning a perception, for Koenig this pleasure is mediated by the purposiveness of a description of an aesthetic impression. A description is purposeful if it is expressed by an appropriate metaphor. Hence its interpersonal validity is only verifiable by resonance.