

NEWSLETTER DELLE RIVISTE DI ESTETICA

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Engramma. La tradizione classica nella memoria occidentale, 143 (marzo 2017)

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Itinera. Rivista di filosofia e di teoria delle arti, 12 (2016) –

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

Gusto e disgusto nell'Estetica e nelle Arti

Serena Feloj, Carlo Guareschi, *Introduzione*

Gusto e disgusto nell'estetica del Settecento

Maddalena Mazzocut-Mis, *Si ce n'est pas de la gloire; c'est du bouillon*

Hunger and appetite are not the same; this is perfectly demonstrated by the aesthetics and the cuisine of the Eighteenth Century. It is only hunger that subjugates the individual to disgust. Appetite refines, hunger debases. Hardly, in the Eighteenth Century, is the aesthetic fruition of disgust admitted, for it is considered as a pathological deviance. On the contrary, in the non-perverted taste, the Eighteenth Century finds a sentiment that is energy, sensory engagement, physiological tension, and imagination at the service of pleasure.

Rita Messori, *L'uomo ridotto a una sola posizione. Fame e asservimento ne Le neveu de Rameau di Diderot*

Le neveu de Rameau is a novel that provided many stimuli to philosophers. The dialogue between the two main characters – the philosopher and the servant, the buffoon of the rich and powerful – inspired the Hegelian reflections on the dialectic between servant and master. *Le neveu de Rameau* is a remarkable representation of the relationships of dependence and negation between those who have power and who is affected by it. The servant is represented as a hungry man, with a knot in his stomach and his mouth open and awaiting; he assumes strained postures which show his subaltern position regarding the master. These bodily figures and behavioral schemes have a relevant ethical and social meaning within the novel: they express the reduction of the complex human unity to a mere condition of need.

Fenomenologia del gusto e del disgusto

Marco Tedeschini, *Distanti uno sputo. Disgusto e paura in Aurel Kolnai e Jean-Paul Sartre*

Disgust and fear are very similar. Both seem to be a reaction of defense. The very sense of fear is nonetheless clear enough, that of disgust is not. Fear defends a person from something dangerous;

disgust defends a person too, but the danger (if there is) that elicits it is absolutely obscure. In this paper, I will try to clarify in what consists the function of disgust and provide a criterion to identify its object. Basing my analysis on those carried out by Aurel Kolnai and Jean-Paul Sartre, I will claim that fear concerns the very existence of a person, while disgust its very value.

Simona Bertolini, *Gusto e moda: tre letture filosofico-antropologiche a confronto*

Following current fashions is a widespread and well-known phenomenon of so called 'consumer society', characterized by a rapid change of shared tastes. Although philosophy has not paid enough attention to this phenomenon yet, references to fashion or evaluations of its intrinsic dynamics are present in the works of several contemporary philosophers. Concerning this matter, the purpose of the paper is to compare conceptual paradigms emerging from the perspectives of three twentieth-century thinkers: Nicolai Hartmann, Hans-Georg Gadamer and Eugen Fink.

Gusto e disgusto nelle arti

Mariagabriella Cambiagli, *Tra Venezia e l'Europa: gusto e disgusto nel teatro di Goldoni*

The paper aims to investigate the idea of taste in the comedies of Carlo Goldoni. In 1750 Goldoni presents on the stage *Il cavaliere di buon gusto*, where good taste is characterized by measure and dignity in manners and conduct in everyday life this optimistic idea is changing and in 1762 with *Una delle ultime sere di Carnevale*, the way of life of the characters and their relationship to the society are problematic e melancholic. The good taste is now a new mixing of comic and pathetic, that Goldoni seeks to introduce in his theatrical works for the *Comedie Italienne*, during his stay in Paris.

Gaia Clotilde Chernetich, *Articolazioni del gusto nel teatro-danza di Pina Bausch: la melanconia dell'effimero*

In this essay, I try a first attempt to match the reflection upon 'dance' and 'taste'. For this purpose, I take some examples from the repertory of the Tanztheater Wuppertal Pina Bausch. In my text, I consider the possibility to recognize an analogy between 'dance' and 'taste' from an epistemological perspective.

Livio Lepratto, *Tra metafora e identità: il gusto del vino nel cinema italiano*

This paper aims to investigate the ways in which the wine was represented in the Italian cinema, through some exemplary movies chosen from particularly representative genres: such as neorealism, the Italian comedy and author's cinema. Our analysis will show that the wine tasting, in the Italian cinema, has managed very well symbolize, from time to time: conviviality, individual memory, differences of class, sex, death, and finally, the sacred and the religious.

Francesca Zanella, *Luoghi del cibo*

Since the second half of the XX Century, the attention to the food intended as a component of daily rituals increased within art practices, especially within performance art and the making of complex art installations. Food appears to be a central element for the design of spaces and objects, a practice that constantly dialogues with the cultural context, for which it advances also solutions and interpretations in virtue of its spatial and visual metaphors of the relationship between humans and food. This paper presents significant examples starting from the Modern era â in which, with the advent of the merchandise, the sense of loss within a new universe of objects, images and sounds emerges â and arriving at the crisis of this perspective in which a comparison with artistic practices becomes promising.

Il disgusto e l'arte

Michele Bertolini, *Un romanzo gastrico. Fenomenologia della fame e del disgusto a partire da Fame di Knut Hamsun*

The novel *Hunger* by Knut Hamsun, published in 1890, marks a crucial phenomenon for the literature of the 20th Century. The essay aims at showing the central role of the hunger in the novel's conception and writing. The phenomenology of hunger and disgust displayed by the Norwegian writer plays several symbolic functions: it appears as a physical sensation, a process of the life of the mind, a symbol of artistic creation and an ethical choice in front of the modern social disorder.

Robert Rawdon Wilson, *Thinking Disgust Plural*

The paper explores the connections between disgust and contempt, arguing that contempt as a visceral and intellectual affect emerges out of a knowledge of disgust. Just as contempt can constitute a polished performance, so too disgusting objects can be transformed into art.

Il gusto, il disgusto e la cultura contemporanea

Mara Meletti Bertolini, *Martha Nussbaum: il disgusto, un'emozione politica*

Martha Nussbaum considers disgust a "political emotion" that is at the base of both negative value judgments and intolerance towards diversity. The purpose of this paper is to show the relation between Nussbaum's analysis of disgust and her ethical-political theory. In particular, the paper aims at highlighting some essential elements of this theory: the role of the body in social dynamics, the reformulation of the concepts of human nature and dignity, the relation between perception and evaluation, the public role of imagination and art, the importance of moral psychology.

Giulio Iacoli, *L'iniquo osservar(si). Una sintomatica del disgusto, sulle tracce di Martha Nussbaum*

Enlightened by Martha Nussbaum in an influential monograph (*From Disgust to Humanity*, 2010), the category of disgust towards the homosexuals provides a productive theoretical frame of reference for a re-reading of the Italian cultural politics between the 19th and the 20th Century. Furthermore, among its contemporary narrative accounts we may read two strands of the fictional representation of the homophobic disgust: a provocative one, aiming at narrating the transformations affecting the Italian social structures of the Seventies and of the Eighties (Natalia Ginzburg, Pier Vittorio Tondelli), and an internalized one, reflecting, often autobiographically, the crisis of the homosexual person/artist (Pier Paolo Pasolini, Walter Siti).

Materiali di Estetica, terza serie, 3.2 (2016)

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

Dal melodramma al kitsch

Maddalena Mazzocut-Mis, *L'antimelodramma di Victor Hugo: la vendetta di Triboulet*

The purpose of the essay is to demonstrate through the analysis of Hugo's *Le roi s'amuse* how the reconciliation of opposites, which is a typical melodramatic element, is alien to the author's poetics. In fact, the opposition of contrasts, which turns evil into good in a gradual process of formation, is not revealed in Hugo's work as a principle of disintegration but, paradoxically, is resolved in an element of harmonious relatedness within a upper unity assured from the function of art.

Gabriele Scaramuzza, *Prospettive sul melodramma: La gazza ladra e Il Trovatore*

The themes of the essay are two opposite cases, both belonging to the vast and contradictory field of melodrama. The first one – *La gazza ladra* – is a compendium of first manner melodrama: a typical *drame à sauvetage*, with the final intervention of a *deus ex machina* that solves every situation and produces a happy ending. The other one – *Il Trovatore* – is typical of the second manner melodramas: a bleak drama, dominated by excess, and with tragic ending. There are forms and types of melodrama that undoubtedly turn on kitsch; but both dramas taken into account are not reducible to kitsch.

Emilio Sala, *Musica melodrammatica e sincronizzazione*

Melodrama – both as a genre and as a mode – has been redefined and reevaluated since the early Seventies by scholars such as Thomas Elsaesser and Peter Brooks. Despite the importance of orchestral accompaniment in theatrical and cinematic melodramas, one which has long been considered evident, melodramatic music has received much less musicological attention than it deserves. My purpose in this article is to present some preliminary reflections on music synchronization for both the melodramatic stage and screen. The close relationship between music and action in melodrama, at times criticized as being tautological and redundant, is not as banal as it might seem. In melodramatic expression, which combines mimetic music with text and/or image, there is no musical intervention without dramaturgical consequences. Even the contrapuntal/anempathetic sound – often utilized as melodramatic effect – is an exception, which confirms the rule of music and drama synchronization.

Carlo Serra, *La prigionia nella memoria e la demitizzazione dell'eroico*

The paper focuses on three masterpieces of the twentieth-century musical production – Béla Bartók's *Bluebeard's Castle*, Luigi Dellapiccola's *The Prisoner* and Arnold Schoenberg's *A Survivor from Warsaw*. In these, the central theme of captivity is made more lively thanks to the expressive power of a

dreamlike setting. The purpose is to depict the relation between the dimensions of memory and dream, for that generation of composers who witnessed the transition between the two world conflicts, which dramatically marked the last century, and the political instability that followed or anticipated them.

Giovanni Lombardo, *"Rude ingenium". Errore di gusto e gusto dell'errore nella poetica antica*

Starting from rhetorical theories of abruptness and forcefulness in style (as described in Demetrius' treatise *On Style* and Longinus' treatise *On the Sublime*), this paper attempts to detect some ancient antecedents (especially the effects of *amouisia eumousos*) of the modern notions of *Kitsch* and *rubbish*.

Baldine Saint Girons, *Il Kitsch e l'antisublime*

According to the aesthetic principles that are caricatured through the mechanical process of "kitschisation", we shall distinguish three types of *kitsch*: one when the beautiful is fading, another one when the sublime is caricatured into grandiloquence and the last one when the notion of grace is turned into affectation. When the beautiful gets bland, we get tired of it and look for a sublime that is inspiring; but, when tired by a sublime that can become fake, we turn ourselves towards Grace. Once again, Grace can be more or less artificial and when we feel weary of it, we come back to the degraded forms of the Beautiful and the Sublime in a repeated circle.

Maddalena Mazzocut-Mis, *Vers le kitsch. Les racines du mélodrame en tant que catégorie esthétique*

This paper analyses melodrama as a theatre genre, its contents and structure, its relation with the audience and with the emotions that it stirs. It casts light on the connections between melodrama and *kitsch*, in order to attempt an aesthetic categorization.

Bruno Pedretti, *Il catalogo delle idee ricevute. Kitsch e parodia*

The *Kitsch* phenomena vary in modern history: we find it in romanticism and symbolism, art pompier, totalitarian realisms, pop art, traditionalism, postmodernism... Its cultural device can however be summed up in the appropriation of cultural heritage and museum stereotypes by a parasitic aesthetic. This device is a sort of ennobling parody, to which modern art opposes a critical parody.

Andrea Mecacci, *Kitsch antropologico*

Kitsch is not only an aesthetic category that has defined one of the possible grammars of the modern object, but also an anthropological category that in the development of historical processes has found different configurations. To trace this development we will take three words guide: *bêtise*, the idiocy that pervades the nineteenth-century bourgeoisie; *pošlost'*, the untranslatable Russian word that animates the work of Gogol' and that Nabokov has referred to as "vulgarity" of the spirit; *Kitsch-Mensch*, the formula coined by Broch to portray the small German bourgeoisie, which will embody, in addition to the banality of the taste, the banality of evil.

Danila Bertasio, *Astratto, Figurativo o Kitsch?*

Throughout the history of culture, the utopia of creating a "double" has produced several relevant examples: from Filippo Negroli's *bourguignotte* to the wax statues, from Baron Kempelen's charming Turkish to the contemporary anthropomorphic robotics. But what is the element which allows us to categorize an artefact as *kitsch*? This question cannot be simply answered by referring to the intuitive judgement, according to which the *kitsch* would be nothing but an expression of "bad taste". This type of composition is always influenced by the human structural and unavoidable inclination to make copies. What is sure, then, is that the production of *kitsch* objects is steady, although it can be subject to change in relation to the new technologies and languages that are made available.

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<http://labont.it/rivista-di-estetica>

Intermediality and interactivity

Dario Cecchi, *Intermedialità, interattività (e ritorno). Nuove prospettive estetiche*

Ricordo di Paolo Rosa

Valentina Valentini, *Lo spazio interiore*

L'articolo qui riproposto e apparso originariamente nel 1988 anticipa alcune questioni fondamentali trattate nel presente numero, in riferimento alla collaborazione tra il video-artista Paolo Rosa e il suo gruppo Studio Azzurro e il regista teatrale Giorgio Barberio Corsetti. L'articolo sottolinea come l'incontro tra video-arte e teatro, tra arti tecnologiche e arti performative, rinnovi uno dei tratti caratteristici della pratica artistica moderna, dalla letteratura alle arti visive e performative: lo statuto del soggetto, in cui è in gioco l'interazione tra l'interno e l'esterno della vita, della coscienza e dell'esperienza individuale. La collaborazione di Rosa e Studio Azzurro con Barberio Corsetti si collega così alla tradizione artistica moderna, sottolineata in modo particolare dall'opera letteraria di Rainer Maria Rilke.

Dario Cecchi (a cura di), *Colloquio tra Giorgio Barberio Corsetti e Pietro Montani, Roma, 20 settembre 2015*

The conversation between Giorgio Barberio Corsetti and Pietro Montani, led by Dario Cecchi, focuses on some of the principal aspects of the career and work of Paolo Rosa and Studio Azzurro, by making reference also to the occasion when the director and the philosopher met the artist and his team. Of such an artistic path, they have been particularly emphasized the interest for the dialogue among different artistic languages (theatre, video art); the attention to the way images are able to refresh the meaning of action and word within theatre and performing arts generally speaking; the relationship between art and technics in the perspective of a "poetic" (or better "poietic") use of technologies and media; the importance given to the public (ethical and political) dimension of images and art installations, able to working through the sense of belonging to a community.

Roberto Diodato, *Politizzazione dell'arte*

L'articolo indaga l'opera di Paolo Rosa e di Studio Azzurro a partire dal suo rilievo politico. L'articolo rielabora il concetto, formulato originariamente da Walter Benjamin ne L'opera d'arte nell'epoca della sua riproducibilità tecnica, di "politizzazione dell'arte". Mentre per Benjamin la politicizzazione dell'arte riguarda il movimento di emancipazione delle masse da opporre alla "estetizzazione della politica", il concetto si presta qui a una nuova interpretazione. Riprendendo il titolo di un saggio scritto da Rosa insieme ad Andrea Balzola, l'articolo mostra come l'arte debba "uscire fuori di sé". In altre parole, l'artista deve abbandonare le consuete modalità della creazione e della fruizione, per istituire nuove condizioni di interazione all'interno degli ambienti prodotti attraverso la creazione di immagini. In questo modo, l'opera di Rosa e Studio Azzurro recupera in una nuova accezione l'"aura" dell'opera d'arte.

Images and narratives between intermediality and interactivity

Emanuele Alloa, *L'apparato delle apparenze. Sul concetto di fenomenotecnica e la sua incidenza sull'estetica e l'epistemologia*

La nozione di 'fenomenotecnica', introdotta da Gaston Bachelard negli anni 30, gode di forte interesse tra gli storici delle scienze, che la usano per insistere sulla mediazione tecnico-sociale dei fatti scientifici. In filosofia, sul fondo dell'attuale trionfale ritorno a un nuovo realismo epistemologico, l'idea di fenomenotecnica è stata relegata tra i relitti del 'costruttivismo'. L'articolo difende una lettura diversa della 'fenomenotecnica': al di là del ruolo che Bachelard gli attribuiva nella costruzione dei fatti scientifici, il concetto permette di ripensare la connessione intrinseca tra esperienza e tecnicità. I fenomeni non sono semplicemente dati; bisogna renderli visibili, tramite specifiche tecniche dell'apparire. Una tale premessa porta non solo a ripensare il ruolo che si attribuisce alla dimensione tecnica nell'estetica, ma anche alla 'aisthesis' in seno alle operazioni tecniche.

Anna Munster, *Into 'inter': the between in interacting*

Si sorvola spesso sull'"inter" dell'interazione, come se fosse solamente il punto di contatto tra due entità preesistenti, come ad esempio il mittente e il destinatario, o l'utente e il computer. Cosa significherebbe prendere sul serio l'"inter" come un campo generativo, che è preconditione di questi punti terminali? Invece di essere concepito come un luogo su cui sorvolare, il presente saggio considera tale "inter" come un "essere tra" che può essere coltivato tramite tecniche di relazione. Il saggio prende in esame diversi esempi di performance collaborativa, produzione d'immagine e creazione di ricerca, inclusi alcuni progetti collaborativi in cui l'autrice è stata coinvolta. Il saggio propone l'idea che le tecniche di relazione, le quali siano tanto rigorose quanto frutto di improvvisazione e attraverso le quali dei nuclei di intensità possano emergere tra tutti gli elementi, rendono all'"essere tra" quanto gli è dovuto. Consentendo a tale relazionalità collaborativa di lunga durata di emergere, l'"essere tra" apre anche nuove modalità espressive per le pratiche artistiche.

Seung-hoon Jeong, *Femdom, the libidinal edge of interfacial heaven*

La subcultura sadomasochistica della "dominazione femminile" (femdom) ha dato vita a una modalità rilevante di carnalità digitale, prevalente nelle interfacce dei nuovi media e capace al contempo di radicalizzarne l'interattività. La relazione dell'uomo sottomesso con la donna dominante non è mai semplice in questo caso: non meramente pornografica, bensì sintomatica di fenomeni complessi. Essi riguardano il potere e la società, i media e la vita che danno forma alla nostra epoca tecno-libidinale. L'articolo getta luce sulle implicazioni sessuali, psicologiche, psicoanalitiche e socio-etiche di tale relazione, delineando e ricontestualizzando le teorie su masochismo, abiezione, biopolitica, nichilismo e così via. Pieno di paradossi, il femdom incarna un governo, formalmente strutturato, della sensazione e della determinazione: una legge eccezionale oltre la legge normale, secondo cui la sottomissione a un sovrano sessuale conduce contemporaneamente alla autoprivazione e al recupero della libertà dello schiavo. Il suo desiderio frustrato di un oggetto irraggiungibile si orienta allora verso una pulsione di tipo lacaniano: la soddisfazione istantanea di circolare intorno al vuoto, come se ci si "avvicinasse" continuamente, senza fine, così com'è esemplificato nel loop digitale delle immagini GIF. Più precisamente, desiderio e deriva si confondono, al punto di essere indistinguibili, nella disintegrazione del Simbolico e del Reale, del privato e del pubblico, che caratterizza la cultura dell'assuefazione autodistruttiva, tipica dell'edonismo capitalistico. In tale contesto il mondo di sogno del femdom si rivela essere una rete permeabile di numerose comunità fondatrici di forme di vita di dominatrici e sottomessi: un cielo interattivo, capace di automodularsi, di desiderio-impulso senza una fine, senza un fuori, senza un nirvana.

Angela Maiello, *L'immagine d'archivio nell'epoca della partecipazione interattiva*

L'obiettivo del paper è di esaminare il concetto di immagine d'archivio nell'era della cultura partecipativa. Il testo discute due diverse definizioni di immagine d'archivio: a) l'immagine d'archivio è un documento conservato da una istituzione b) l'immagine d'archivio è il risultato di processo elaborativo di appropriazione e ricollocazione, che avviene solitamente nell'ambito artistico o cinematografico e che produce un effetto sullo spettatore che riconoscerà l'immagine come tale. A partire da queste due possibili definizioni si possono identificare le caratteristiche tecniche ed estetiche dell'immagine d'archivio nell'ambito della configurazione mediale contemporanea. Nella parte finale vengono presentate ed esaminate due opere dell'artista americana Natalie Bookchin, in quanto esempi di forme di elaborazione dell'immagine d'archivio basate sulle pratiche medialità contemporanee.

Yves Citton, *Immedialità intra-attiva e intermedialità estetica*

L'articolo cerca di spostare il punto di vista sull'intermedialità, ponendo l'accento sul problematico statuto ontologico ed estetico dei media come "intermediari", vale a dire come agenti dell'"in-fra" e del "tra". L'articolo riflette sui cortocircuiti ontologici nella formazione della realtà, illustrati dalla massmediatizzazione degli omicidi seriali, considerati qui come una forma perversamente razionale di delusione tecnologica. Inoltre si addentra nell'uso che Karen Barad fa di nozione come "intra-azione" e "taglio agenziale", allo scopo di gettare luce sui processi attraverso cui gli apparati tecnologici della sensibilità (media) producono realtà, inserendo inserti di apparenza/rilievo tra noi, soggetti umani, e dando così un'esistenza palpabile a ciò che è in opera "in" e "tra" noi. L'articolo conclude con osservazioni su alcune delle implicazioni che tale riflessione ontologica potrebbe avere per l'estetica.

Bernard Stiegler, *Lo schermo di scrittura*

L'articolo prende in considerazione il peso crescente che gli schermi dei nostri dispositivi di comunicazione di informazioni ed elaborazione di dati stanno acquisendo in quanto "schermi di scrittura". Tali schermi costituiscono un pericolo per l'esperienza individuale e collettiva, in quanto ridisegnano profondamente i tempi e i ritmi delle attività umane, in primo luogo il lavoro, che diventa una forma di vita che non smette mai di accompagnare le nostre esistenze. Fedele all'idea derridiana di pharmakon, l'autore propone di interpretare dall'interno il concetto stesso di "schermo di scrittura", nel tentativo di elaborare una nuova "ermeneutica" degli schermi, capace di restituire un senso condiviso e la possibilità di un'esperienza attraverso i nuovi dispositivi e media interattivi.

Martino Feyles, *Inter-mediazioni: estetica e fenomenologia del «tra»*

La tesi che vorrei discutere in questo saggio può essere sintetizzata nel modo seguente: l'aspetto più significativo dell'intermedialità è legato al suo potenziale di riqualificazione del rapporto tra immagine e realtà. Intendo analizzare questa tesi facendo riferimento alla teoria estetica fenomenologica. La mia ipotesi è che vi sia una relazione essenziale tra i processi di obbiettivazione dell'esperienza intuitiva descritti da Husserl e le strategie di elaborazione intermediale dell'immagine. L'intermedialità può produrre effetti di autenticazione dell'immagine perché interviene su quelle dinamiche di costituzione della realtà che sono più originarie dal punto di vista fenomenologico. Procederò dunque come segue: in primo luogo farò riferimento a due testi fondamentali di Husserl in cui vengono stabilite le linee guida di una estetica fenomenologica, Le lezioni sulla sintesi passiva e il secondo libro delle Idee. Nel rileggere questi due testi, così inesaurevoli, mi soffermerò esclusivamente sul problema della costituzione, attraverso l'esperienza percettiva, della realtà del percepito. In secondo

luogo analizzerò la nozione di intermedialità, mettendola in relazione con le analisi fenomenologiche sviluppate a partire da Husserl. In Italia è stato Pietro Montani a proporre con forza l'idea di una connessione tra il problema delle «prestazioni referenziali» dell'immagine e l'intermedialità. Cercherò dunque di ricostruire alcuni passaggi fondamentali del suo discorso teorico facendo riferimento in modo particolare al libro *L'immaginazione intermediale*. Infine rischierò una esemplificazione concreta proponendo una lettura di un breve film di Iñárritu in cui il nesso tra intermedialità e realtà delle immagini è «messo in opera» in modo esemplare.

James Paul Gee, *Video games, design, and aesthetic experience*

L'articolo colloca i videogiochi nell'area di ciò che chiamo "esperienze progettate". Le esperienze progettate sono esperienze – nel mondo reale o attraverso i media – che sono progettate per sollecitare specifici effetti o affetti. Nei miei lavori precedenti, ho indagato il modo in cui gli insegnanti, nelle loro classi, o i designer dei videogiochi, nei loro giochi, progettino esperienze volte, in entrambi i casi, a condurre verso l'apprendimento. Tuttavia, le esperienze progettate possono essere volte a sollecitare attività diverse dall'apprendimento. Esse possono anche cercare di sollecitare cose come il cambiamento sociale, i cambiamenti di atteggiamento o di comportamento, le emozioni o altri effetti del (o sul) corpo, la mente o l'anima. Nell'articolo considero la relazione tra i videogiochi intesi come esperienze progettate e i videogiochi intesi come arte.

Enzo D'Armenio, *Percezioni di genere nelle esperienze di significazione. Appunti per una retorica intermediale*

Utilizzando un approccio semiotico, il contributo intende soffermarsi sull'insieme delle operazioni retoriche reso disponibile dall'attuale situazione postmediale (Krauss 1999). A partire dalla nozione di "cinema della consapevolezza" delineata da Casetti (2015) e di immaginazione intermediale proposta da Montani (2010), intenderò con operazione retorica la produzione di uno scarto che richiede una risoluzione dialettica da parte dallo spettatore (Gruppo μ 1992): nel caso della postmedialità audiovisiva, tali scarti riguardano i formati tecnici e le forme discorsive. Proverò quindi a costruire una correlazione tra le facoltà dell'individuo e le regolarità culturali entro cui si esercitano, affiancando alla riflessione estetica di Emilio Garroni quella semiotica di Charles Sanders Peirce. Seguendo l'attuale interesse della disciplina semiotica per le esperienze di significazione (Fontanille 2008, Eugeni 2010), proverò a precisare le condotte percettive e interpretative sollecitate dall'intermedialità a partire dai concetti di genere (Rastier 2001) e di vedere-in (Wollheim 1980). La tenuta di queste considerazioni sarà infine misurata con l'ausilio di una breve disamina di due lungometraggi: *The Act of Killing* (2012) e *The Look of Silence* (2014).

Varia

Stefano Caputo, *Le due verità*

L'articolo si propone di individuare somiglianze e differenze fra due usi del termine "vero", quello per cui esso è usato per riferirsi a una caratteristica esclusiva delle cose che diciamo e pensiamo, detta nel testo "verità-delle-parole", e quello per cui è usato per riferirsi a una caratteristica di cose di qualsiasi tipo (come quando diciamo "quello è un vero amico"), detta nel testo "verità-delle-cose". L'idea centrale dell'articolo è che tali somiglianze e differenze possano essere proficuamente descritte a partire da quella caratteristica della verità, solitamente considerata esclusiva della verità delle cose, detta "trasparenza".

Cristian Hainic, *Early theoretical models for the aesthetic analysis of non-art objects*

L'articolo esamina alcune delle condizioni che hanno favorito lo sviluppo di una estetica del quotidiano nella filosofia contemporanea. Esso spiega il motivo per cui certe posizioni dell'estetica del ventesimo dovevano essere contrastate in modo da tenere adeguatamente in considerazione l'arte contemporanea, e dimostra che due delle principali caratteristiche della estetica del ventesimo secolo che dovevano essere superate sono una specifica forma di estetismo e di antropocentrismo. Fornendo alcuni esempi (o modelli) di come quest'ultimo compito può essere realizzato, sostengo che l'attenzione dell'estetica non deve più essere esclusivamente per l'arte nelle sue forme tradizionali, ma può anche indirizzarsi verso il regno di oggetti considerati come non artistici come l'ambiente e, in alcuni casi estremi, anche tutto ciò che è percepibile.

Michael Angelo Tata, *The law of friendship and its social grammar*

Il saggio discute della legge dell'amicizia di Jacques Derrida. Dal momento che anche la filosofia cade sotto la giurisdizione dell'amore, soprattutto se ripercorriamo la sua storia a partire dal Simposio e se consideriamo seriamente la sua epistemologia, scopriamo che è nella sua essenza la conversazione tra amici che sono eguali. Perciò è necessario considerare la legge dell'amicizia seriamente ed esaminare altrettanto seriamente le sue conseguenze.

Ermeneutica del morire. La morte nell'epoca della cultura digitale

Davide Sisto, *Introduzione. Perché occorre un'ermeneutica del morire*

Thomas Macho, *Immagini e morte. Il tempo della fotografia*

In the present contribution we analyze the photographic medium from the starting point of his relationship with death. Through a close examination of classic texts and authors (Barthes, Sontag, Ariès, Belting) who have analyzed the relationship between representation, image and death, we propose a theory of the thanatological value of representation through an aesthetic-artistic medium.

Davide Sisto, *Digital Death. Come si narra la morte con l'avvento del web*

Taking the cue from some reflections by Walter Benjamin and Eugène Minkowski, the present paper wants to analyze the relationship between death and narration in the age of digital culture. In fact, the so-called "Digital Death" revolutionizes our bond with death, with the traditional thought of immortality and with the Geisterwelt. Once the author has defined the "Digital Death", this paper firstly describes some current forms of digital communication (Eterni.me, Eter9) that try to get rid of death, impoverishing narrations and handed-down knowledge. Secondly, it describes other forms (Facebook and social networks in general) that, on the contrary, offer new resources through which we can enrich our memory of the dead, thus reinvigorating the role of death as an authority from which all narrated stories stem.

Michael Hauskeller, *Killing Death/Sharing Life*

It has been claimed, most emphatically by transhumanists, that individual death is the greatest evil and that we therefore need to do everything we can to defeat the disease of human senescence and mortality. In other words, we need to kill death. I have argued elsewhere that we actually benefit from death and that death is, all things considered, not an evil at all. However, in this paper, I am not disputing the claim that death is an evil. Instead, I suggest that it can only be an evil for us if we understand our existence as separate from all other existence, which is by no means inevitable. The independent, autonomous self whose annihilation we fear is the product of a particular self-conception, a particular way of seeing ourselves in relation to others. There is an alternative. If we understand our own lives as prolonged and extended in the life that surrounds us, then our own individual death loses its significance. When life is shared and being understood as shared, then there is no need to kill death.

Giuseppe O. Longo, *Morte e immortalità nell'epoca del post-umano*

The progress of medicine and biology offers us longevity and deludes us with the promise of immortality, thus rekindling an ancient dream. After illustrating how death is confronted, or not confronted, today, we analyze the perspectives offered by post-human technologies in view of immortality: hybridization with machines, transfer of the mind in computer programmes, merging or substitution of the human intelligence with the artificial intelligence. This is a surrogate and dislocated immortality, that favours the cognitive aspects and tends to neglect the ethical and social ones.

Ines Testoni, *Etica del "memento mori" tra rappresentazioni ontologiche della morte terrore e terrorismo*

Since the borders between natural life and death have been blurred by technique, in Western societies discussions and practices regarding death have become very significant. The studies in this area include all the most important topics of any psychological discipline. Indeed, research developed some important theories especially on death and dying, loss and grief, and terror of death. However, they latently adopt implicit basic ontological assumptions, which carry specific representations of death. As this theoretical condition causes many important effects in the clinical work, it is necessary to open a wider epistemological area of discussion on this issues between philosophy and psychology. The article highlights the importance of the Severino's contribute in this new territory of studies.

Antonio Lucci, *Metafore della non-morte. Riflessioni culturologiche sul potenziale metaforico della figura dello zombie*

The present essay wants to analyze the zombie as a metaphor. According to the author, the zombie is used to represent some topics that are particularly present inside some societies, but that cannot find expression in the usual ways those societies use to represent themselves: religion, rituals, politics or law. As a character that embodies marginalization, the zombie changes its features depending on the societies

where it is "used" as means of expression. The present contribution analyzes the Haitian zombie as an expression of a society that supports slavery, the one represented in Romero's *The Night of The Living Dead* as the expression of a society that removes death from everyday life, up to the modern representations of the zombie (after 2002), describing them as the expression of an imagination that medicalizes society.

Kristupas Sabolius, *Imagination and Mediation. Is There a Unity Beyond Synthesis?*

The article addresses a problem of mediation through the lens of imagination. An idea of "intermedial imagination"—a critical faculty that bears witness to the world's out-of-jointness—proposed by Pietro Montani is analysed and brought in the context of Bernard Stiegler's, Gilles Deleuze's and Jacques Derrida's thinking. In this way, imagination is associated with various functions of montage, rather than synthesis, as well as revealed as the power of overcoming clichéd forms and fetishes through its shape-shifting and unprecedented transformations. The article also offers an analyses of exhibitions by Raimundas Malašauskas (Photo Finish in Vilnius, and the Lithuania/Cyprus "oO/Oo" Pavilion at the 55th Venice Biennale) and the avant-garde performances of Romeo Castellucci.

Alessandro De Cesaris, *L'opera d'arte dell'anima. Corpo, tecnica e medialità nell'Antropologia di Hegel*

In the section of the Encyclopedia dedicated to Anthropology Hegel endorses a technological and mediological conception of body. In order to grant to the Soul access to the external world, body has to be turned into an instrument. Through repeated exercise it becomes a middle term between the Soul and the World, and only thanks to its medial nature is it possible for consciousness to awaken. This peculiar relationship between inner Self and body plays a pivotal role for the whole development of Spirit: the technological approach to body becomes the model for any further contact with the external world. Thus, the Anthropology lays the foundation of Hegel's whole conception of finite Spirit as a medial dimension: man is a self-productive being whose nature is always a second nature, a form of immediacy that is nevertheless produced (mediated) by his own activity. According to this view body is a proto-medium, and Hegel's account of technology can be interpreted as a theory of the extended body (in the Anthropology) as well as a theory of extended mind (in the Philosophy of Objective Spirit).

RIVISTE STRANIERE

American Society for Aesthetics Graduate E-journal, 9,1 (Fall 2016-Winter 2017)

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

Matteo Ravasio, *Emotions in the Listener: A Criterion of Artistic Relevance*

British Journal of Aesthetics, 56, 4 (October 2016)

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

Paisley Livingston, *Bolzano on Art*

In his little-known essay published posthumously in 1849, *Über die Eintheilung der schönen Künste* (On the Classification of the Beautiful Arts), Bernard Bolzano proposes an explication of the concept of beautiful art as well as a classification of these arts. Bolzano's divisions allowed him not only to provide a principled and comprehensive classification of actual, well-established arts, but also to anticipate kinds of beautiful art that would not exist or be widely recognized until decades after his death, such as moving pictures, abstract paintings, and what he called 'the arts of pure thought'.

Filippo Contesi, *Disgust's Transparency*

The transparency thesis for disgust claims that what is disgusting in nature is always also disgusting in art. Versions of the thesis have been endorsed by, among others, Kant, Lessing, Mendelssohn, and, more

recently, Arthur Danto, Carolyn Korsmeyer, and Jenefer Robinson. The present paper articulates and discusses different readings of the thesis. It concludes that the transparency thesis is false.

Alan Roberts, *Humour is a Funny Thing*

This paper considers the question of how immoral elements in instances of humour affect funniness. Comic ethicism is the position that each immoral element negatively affects funniness and if their cumulative effect is sufficient, then funniness is eliminated. I focus on Berys Gaut's central argument in favour of comic ethicism; the merited response argument. In this journal, Noël Carroll has criticized the merited response argument as illegitimately conflating comic merit with moral merit. I argue that the merited response argument, and hence comic ethicism more generally, is vulnerable to Carroll's criticism only if the comic ethicist fails to distinguish between three closely-related but distinct concepts; humour, amusement and funniness. By providing separate accounts of these three concepts, I explain how Carroll's criticism is unsuccessful. In summary, accepting my distinctions between humour, amusement and funniness makes it clear that comic ethicism is the right position.

Christopher Mole, *Real Objective Beauty*

Once we have distinguished between beauty and aesthetic value, we are faced with the question of whether beauty is a thing of value in itself. A number of theorists have suggested that the answer might be no. They have thought that the pursuit of beauty is just the indulgence of one particular taste: a taste that has, for contingent historical reasons, been privileged. This paper attempts to resist a line of thought that leads to that conclusion. It does so by arguing that there really are objective facts about beauty. To do this, the paper draws distinctions between objectivity and subjectivity, and between realism and anti-realism. It argues that, regarding attributions of beauty, we should be realists and objectivists. This is shown to be compatible with taking the semantic content of such attributions to vary between contexts. This form of context sensitivity is able to account of those features of beauty-attributions that have been taken as evidence for its subjectivity.

Symposium on Hannah Ginsborg: The Normativity of Nature

Karl Ameriks, *Ginsborg, Nature, and Normativity*

This is an appreciative critical comment on Hannah Ginsborg's book, *The Normativity of Nature*. The comment expresses agreement with the book's general theme that normativity is a broad feature of human experience that cannot be explained by attention to prior rules, but it also suggests that this view may be compatible with some ideas that Kant has with respect to what can be regarded as objectively aesthetic features of nature.

Richard Moran, *The Topic of the Judgement of Beauty*

A short critical response to Hannah Ginsborg's book, *The Normativity of Nature*, in which I raise some questions about how to understand the idea that calling something beautiful is a form of praise of that thing.

Eli Friedlander, *Between Communicability and Common Sense*

In my commentary, I argue that Ginsborg's understanding of the primitive normativity in reflective aesthetic judgement should be broadened to account for further characterizations of the judgement of taste given in Kant's 'Analytic of the Beautiful'. In particular, I stress the distinction between the consideration of universal communicability, on which Ginsborg focuses, and Kant's account of common sense. Understanding how the latter notion has an equiprimordial place in the account of taste may allow us to see that aesthetic judgement is not inconsistent with conceptual articulation, as long as we properly distinguish what it means to have something fall under a concept and what it is to recognize something to exemplify a fitting place in what can become a systematically explicit space of concepts.

Angela Breitenbach, *Normativity and Purposiveness*

First, I raise two objections against Ginsborg's interpretation of natural teleology. I argue that Ginsborg's notion of primitive normativity is too thin to account for Kant's more substantive conception of the organism. Furthermore, I question whether Kant has room for a notion of purposiveness that is entirely divorced from intentional activity. Second, I ask about the implications of Ginsborg's account of the relationship between aesthetic judgement and cognition. I suggest that her reading can easily be extended to allow for aesthetic pleasure in empirical reflection.

Hannah Ginsborg, *Replies to My Critics*

Contemporary Aesthetics, 15 (2017)

<http://www.contempaesthetics.org/newvolume/pages/journal.php>

Miklos Legrady, *Deconstructing Walter Benjamin*

Tom Baugh, *Thoughts on an Aesthetics of Mud*

Mary Bittner Wiseman, *Mud, a Comment*

David Goldblatt, *Mud and Metaphor*

Arnold Berleant, *The Aesthetics of Mud and the Mudiness of Aesthetics*

Konstantinos Vassiliou, *Sublime and Anti-sublime: Reconsidering the Relation of the Sublime to Technology*

Stephen Chadwick, *Imagination in the Stars: The Role of the Imagination in Artistic Astronomical Photography*

Katya Mandoki, *Bio-aesthetics: The Evolution of Sensibility through Nature*

Michael Ranta, *Master Narratives and the Pictorial Construction of Otherness Anti-Semitic Images in the Third Reich and Beyond*

Critical Inquiry, 43, 3 (Spring 2017)

http://criticalinquiry.uchicago.edu/current_issue/

Jacques Rancière, *Art, Life, Finality: The Metamorphoses of Beauty*

How can we understand the common logic that sustains, within the aesthetic regime of art, ideas of art and beauty that seem to stand in absolute contrast: beauty as an object of disinterested satisfaction and beauty as the adaptation of a thing to its function; art as a practice defined by its own ends and art as a practice whose destination is to become one with prosaic life. My contention is that life is the notion that is allowed to overcome those contradictions by bridging the gap between the varying and contrasting ideas of finality that art carries out. Life or—more precisely—a certain idea of life. This idea of life, proper to the aesthetic regime of art, works by disconnecting and rearranging the relations between the notions at play in the definition of the ends of art and the criteria of beauty; it disconnects the power of the form from the implementation of a concept, the appearance of the beautiful from the perfection of an organism and the use of a thing from its utility. Those disconnections and rearrangements create the unity between two apparently incompatible ideas of the relation between life and art—life as the inner power animating the autonomous mode of being of the beautiful and life as the external reality to the ends of which art must be subdued. However this unity of life and art, which is a unity of life and life, is manifested through a specific separation. It always presupposes a lack or a supplement, something that is aside, imperfect, supplementary, useless, or endless. Let us call it the aesthetic separation.

Raymond Bellour, *Layers of Images*

In the long, long history of theaters of memory, cinema—and everything in its wake—retains a special privilege. As it inscribes images—and consequently their inevitable and necessary oblivion—in time, it presupposes their recollection, under conditions that are partly unknown. One day, perhaps, we will discover how this three-level arrangement of the apprehension, forgetting, and unpredictable return of images obeys the still-obscure relationship that Antonio Damasio (as well as other researchers using different terms) postulated between "image space" and "dispositional space." The first concerns the continuum from perception to mental representations; the second, eternally latent, forms cerebral archives consisting of "abstract records of potentialities." The image that came to Damasio to describe these unconscious dispositions is that of "the town of Brigadoon waiting to come alive for a brief period."

Jonathan Kramnick, Anahid Nersessian, *Form and Explanation*

What does form explain? More often than not, when it comes to literary criticism, form explains everything. Where form refers "to elements of a verbal composition," including "rhythm, meter, structure, diction, imagery," it distinguishes ordinary from figurative utterance and thereby defines the

literary per se. Where form refers to the disposition of those elements such that the work of which they are a part mimes a "symbolic resolution to a concrete historical situation," it distinguishes real from virtual phenomena and thereby defines the task of criticism as their ongoing adjudication. Both forensic and exculpatory in their promise, form's explanations have been applied to circumstances widely disparate in scale, character, and significance. This is nothing new, but a recent flurry of debates identifying new varieties of form has thrown the unruliness of its application into relief. Taken together, they suggest that to give an account of form is to contribute to the work of making sense of linguistic meaning, aesthetic production, class struggle, objecthood, crises in the humanities and of the planet, how we read, why we read, and what's wrong with these queries of how and why. In this context, form explains what we cannot: what's the point of us at all?

Jahan Ramazani, *The Local Poem in a Global Age*

Is there any cultural haven from the onrush of globalization? Poetry may be it, according to the statement of purpose for *Windfall: A Journal of Poetry of Place: Against the current tide of globalization, we posit its opposite, 'localization.'* [...] Our identity is tied to place: We don't know who we are unless we know where we are. [...] Rootless, detached people are dangerous. On the other hand, sanity happens when people understand that where they are is who they are. [...] A poetry of place is a poetry which values locales, which sees and lets the reader experience what makes a place unique among places. The editors cite poems such as Dylan Thomas's "Fern Hill" and James Wright's "Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota" as prototypes, and since 2002 they have published hundreds of other poems of place. They present poetry, when uncorrupted by a "modernist" treatment of "the phenomenal world as though all places were interchangeable," as uniquely suited to an intimate relation to place, its rooted stability the opposite of the dislocated and deranged mobility of global modernity. To write a poem of place is to ground oneself in a cherished spot that confers and confirms self-knowledge, wholeness, and uniqueness. Although Bruce Robbins doesn't mention poetry when he discusses the "anticosmopolitan jargon of the authentically particular and the authentically local," the allure of such ideas about the poetry of place is encapsulated in his remark about "the miniaturizing precision of 'locality,' with its associations of presence and uniqueness, empirical concreteness, complete experience, and accessible subjectivity." Poetry miniaturizes by virtue of its compression, and when this intimate verbal locality is made to stand for the enclave of a physical locality, as mirrored in a fully present and singular subjectivity, and as given voice in a lyric speech-act, the correspondence would seem to provide a stay against the dislocative pressures and gigantic scale of globalization.

Kevin Lewis O'Neill, *On Hunting*

Scholars across the humanities and the social sciences detail the effects of neoliberal withdrawal. Their key terms tell all: dispossession and disposability; expulsion and exposure; precarity and social abandonment. While each advances an analytically distinct proposition, each also contributes to a single, powerful image of the failed shepherd, of people left to die. Based on fieldwork in Guatemala City, at the intersection of Christianity and crack cocaine, this essay proposes a competing point of reference for pastoralism today: hunt or be hunted.

Martin Jay, *Walter Benjamin and Isaiah Berlin: Modes of Jewish Intellectual Life in the Twentieth Century*

Contrasting the German cultural critic Walter Benjamin and the Russian/British historian of ideas Isaiah Berlin as types of Jewish intellectuals requires going beyond conventional political or theoretical categories. Instead, it demands the application of what might be called metaphorical stylistics, in which each is understood to embody one pole of an imagined opposition. The essay introduces several well-known metaphorical pairs—"hedgehog/fox," "priest/jester," "pariah/parvenu," "husband/lover," as well as several new ones—"gambler/investor" and "producer/rentier"—in the search of a way to capture the salient differences, both biographical and substantive, that set them apart. Although the proximate aim of the essay is to illuminate the appeal each of them have had to different constituencies, its larger goal is to introduce the use of metaphorical stylistics as a tool in understanding our often over-determined attraction to figures and ideas from the past.

Andrea Gadberry, *The Cupid and the Cogito: Cartesian Poetics Does poetry make thinking happen?*

This essay examines the relationship between thinking and desire as it revisits the most famous missed connection of Descartes's *Meditations*. When the meditator imagines an evil genius whose primary ploy is the fabrication of a world made exclusively to fool him, the meditator's defense borrows heavily from Petrarch's playbook. His skepticism taking the form of the blason, the meditator inscribes lyrical seduction – and, with it, a negative poetics – into the story of thought's liberation from the risk of falsity. This tactic invites further recalibration: what do these poetic inflections have to do with the cogito and that pastime called thinking?

Critique, 838 (2017)

<http://www.cairn.info/revue-critique-2017-3.htm>

Ruées sur le monde

Emmanuelle Saada, *Avant de prendre place sous la véranda coloniale*

Michel Naepels, *Polyphonies de la défaite*

Marielle Macé, *Le chant sinistre de la conquête*

Carole Maigné, « *Manet, manebit* » : *Aby Warburg et la conquête du style*

Richard Figuier, *La volonté d'image Le parcours d'Alphonse Dupront*

Patrick Thériault, *Calembour et modernité : Charlea Bovary le « nous-veau »*

Raphaël Sigal, *Non-lieu (Blanchot exposé)*

Estetika, The central european Journal of Aesthetics, 1 (2017)

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

Guy Dammann, Elisabeth Schellekens, *On the Moral Psychology and Normative Force of Aesthetic Reasons*

This paper investigates the way in which we adduce reasons in support of our aesthetic judgements. We examine the seemingly question-begging nature of that process, such that any aesthetic quality we adduce as a reason can be found compelling qua reason for a particular judgement if and only if that judgement is already assented to. We then analyse this phenomenon in the parallel contexts of gustatory taste and friendship, where the differences are understood to lie primarily with differences in the normative force of reasons held in support of gustatory judgements, aesthetic judgements, and personal friendships. While some question-begging obtains in all cases, in the latter we can begin to see that friendship can be justified with reference to its contribution to the good of ourselves. This is explored further in connection with the way in which examining our reasons for being friends with people is actually productive and generative of that friendship. Our conclusion is that while the giving of reasons for aesthetic judgements is still subject to a certain question-begging, those judgements acquire a powerful normative force in cultural contexts where it can be seen that assenting to them constitutes the realization of our good as individuals.

Andrew McGonigal, *Responding to Aesthetic Reasons*

What makes a certain consideration an aesthetic reason rather than a reason of some other kind? Is it a solely a matter of the kind of attitude or activity that the reason supports? How fundamental or structural are such reasons? Do they contrast in a natural way with epistemic or practical reasons? Is skilled aesthetic achievement, whether interpretative or creative, a matter of recognizing the aesthetic reasons we have for a given response, and correctly according with such reasons? In this paper, I offer a preliminary discussion of these topics. I argue that our account of aesthetic reasons should respect the fact that they play an important regulative role, over and above directly supporting aesthetic response. Such a role allows aesthetic reasons to moderate a wide range of practical and epistemic activities, but not by adding or substituting distinctively aesthetic ends or purposes for such activities. I then go on to argue against the view that skilled aesthetic achievement consists in correct recognition of and accord with aesthetic reasons, adapting a recent argument of Timothy Williamson's.

Maria Alvarez, Aaron Ridley, *Acting for Aesthetic Reasons*

It seems natural to think that there are aesthetic reasons for action and that an artist must be guided by such reasons as he or she begins work on the canvas or poem or symphony or marble. This latter supposition seems at odds, however, not only with classical inspiration theory but also with the views of one of the last century's most important philosophers of art, R. G. Collingwood. We propose an account of acting for an aesthetic reason inspired by G. E. M. Anscombe's Intention, specifically by her concept of 'practical knowledge', which we believe can accommodate Collingwood's reservations about the sort of

knowledge of their ends, and of the means to those ends, which artists have as they engage in their creative activity.

Anthony Cross, *Obligations to Artworks as Duties of Love*

It is uncontroversial that our engagement with artworks is constrained by obligations; most commonly, these consist in obligations to other persons, such as artists, audiences, and owners of artworks. A more controversial claim is that we have genuine obligations to artworks themselves. I defend a qualified version of this claim. However, I argue that such obligations do not derive from the supposed moral rights of artworks – for no such rights exist. Rather, I argue that these obligations are instances of duties of love: obligations that one incurs in virtue of loving some object, be it a person or, in this case, an artwork.

Alfred Archer, Lauren Ware, *Aesthetic Supererogation*

A number of moral philosophers have accepted the need to make room for acts of supererogation, those that go beyond the call of duty. In this paper, we argue that there is also good reason to make room for acts of aesthetic supererogation.

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

Gregory Currie, Jerrold Levinson, *An Error Concerning Noses*

We identify a strategy for getting beliefs from fiction via three assumptions: (1) a certain causal generality holds in the fiction and does so because (2) causal generalities in fiction are (with noted exceptions) carried over from what the author takes to be fact; (3) the author is reliable on this topic, so what the author takes to be fact is fact. We do not question (2). While (3) will, in particular cases, be doubtful, the strategy is vulnerable more generally to the worry that what looks like a causal generality may be instead an authorial intervention of a kind from which no causal connection can be inferred; in such cases (1) turns out to be false though it may seem at first sight to be true. In consequence we have extra reason for being careful in forming beliefs based on fictions.

Lee Walters, *Fictionality and Imagination, Revisited*

I present and discuss a counterexample to Kendall Walton's necessary condition for fictionality that arises from considering serial fictions. I argue that although Walton has not in fact provided a necessary condition for fictionality, a more complex version of Walton's condition is immune from the counterexample.

Grant Tavinor, *What's My Motivation? Video Games and Interpretative Performance*

The interpretation of character motivations is a crucial part of the understanding of many narratives, including those found in video games. This interpretation can be complicated in video games by the player performing the role of a player-character within the game narrative. Such performance finds the player making choices for the character and also interpreting the resulting character actions and their effect on the game's narrative. This can lead to interpretative difficulties for game narratives and their players: if a decision to act is made by the player, is it that the player's own imaginative reasons for acting warrant some narrative interpretations and exclude others? To answer this I argue that we need to investigate (a) the interactive ontology of video game narratives, (b) the notion of game playing as interpretative performance, and (c) the player-character, an artifact through which performance is focused in narrative games. Doing so shows there to be at least two problems with the notion of the correct interpretation of narrative games. Neither of these problems entirely negates the normativity of game narratives, however, and so players are left with the problem of how they might decide which of the possible playings are warranted. I end by making some practical suggestions for the thoughtful and narratively interested game player.

Carmen Pardo, *The Emergence of Sound Art: Opening the Cages of Sound*

This article discusses listening that is appropriate to sound art and the associated changes in the paradigms, or thought patterns, that occur so often when we move from visual to aural perception. The distinction between historically accepted and rejected sounds is used to show how putting sounds in cages has fashioned a form of listening and of life. Twentieth-century experimental music and, especially, the music and the reflections of John Cage have opened these cages of sound and at the same time

weakened the visual paradigm for intellectual knowledge. This article examines sound art as a place where artistic practices coincide with certain theoretical issues centered on sound. The centrality of sound is approached first, and music and sound art are discussed in relation to space. Second, the attention to sound in the reception of prominent examples of sound art focuses on site-specific relationships with the city and with listening. The article concludes by affirming the need for an aesthetic reflection that takes into consideration the implications of these profound transformations. However, that is another cage yet to be opened.

Tiger Roholt, *On the Divide: Analytic and Continental Philosophy of Music*

On offer here is a tradition-neutral way of understanding the distinction between analytic and continental philosophy of music. The distinction is drawn in terms of methodology, rather than content, by identifying contrasting methodological tendencies of each tradition—initial maneuvers that frame an investigation, which are related to one another insofar as they involve, or do not involve, two kinds of methodological detachment. These maneuvers are extracted through a consideration of contrasting pairs of examples. The pairs consist of an analytic and a continental account of a core issue in the philosophy of music. The issues considered are musical experience, musical ontology, and the relationship between music and the emotions. The philosophers considered are Roger Scruton and Pierre Bourdieu, Jerrold Levinson and Lydia Goehr, Peter Kivy, and Andrew Bowie.

Charles Repp, *Coherence, Literary and Epistemic*

Coherence is a term of art in both epistemology and literary criticism, and in both contexts judgments of coherence carry evaluative significance. However, whereas the epistemic use of the term picks out a property of belief sets, the literary use can pick out properties of various elements of a literary work, including its plot, characters, and style. For this reason, some have claimed that literary critics are not concerned with the same concept of coherence as epistemologists. In this article I argue against this claim. Although various nonepistemic notions of coherence figure in literary criticism, the epistemic concept has a mirror image in the literary-critical concept of thematic coherence. Moreover, evidence from literary criticism suggests that thematic coherence can be valuable from a literary-evaluative standpoint because it can be valuable from an epistemic standpoint, in particular by enhancing the credibility of a work's themes or author. My analysis of the notion of thematic coherence thus provides novel support for literary cognitivism, the view that a work's literary-aesthetic merits can depend on its epistemic merits.

Nathan Wildman, Christian Folde, *Fiction Unlimited*

We offer an original argument for the existence of universal fictions—that is, fictions within which every possible proposition is (fictionally) true. Specifically, we detail a trio of such fictions, along with an easy-to-follow recipe for generating more. After exploring several consequences and dismissing some objections, we conclude that fiction, unlike reality, is unlimited when it comes to truth.

Ligeia, 153-156 (Janvier-Juin 2017)

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

Giovanni Lista, *Soulèvements*

Cristian-Robert Velescu, « *J'aime mieux respirer que travailler* » : iconoclastie et création chez Marcel Duchamp

Stéphane Ricout, *L'esprit du Bauhaus*

François Derivery, *Magritte : les données du problème* (La Clairvoyance, 1936)

Giovanni Lista, *Vitesse, technologie, photographie dans le futurisme*

Frédéric Alix, *Irruption du lettrisme et posture de l'« avant-garde »*

Dossier : Art & alphabet

Frédéric Maurin, *L'ordre, le vertige et le jeu*

Jean Duvalon, *Au commencement était l'ABC : petite et grande histoire des abécédaires à l'usage des enfants, du XIXe siècle à nos jours*

Jérémie Fischer, *Alphabet ou le b.a.-ba de l'abécédaire*

Anne-Isabelle François, « *G is for Gorey* » : *l'abécédaire comme clef universelle et comment l'imposer au monde*

Álvaro Oviedo, *Le comportement vocal, de A à Z : A-Ronne de Luciano Berio*

Cécile Schenck, *entretien avec Antonia Baehr, Abecedarium Bestiarium. Portraits d'affinités en métaphores animales : de la performance au livre*

Cécile Schenck, *La danse à l'épreuve des mots : des ordres alphabétiques*

Jean-Marc Fiess, *Mises en récit et flâneries animées, du zoo aux devinettes polyglottes - portfolio présenté par Cécile Camart*

Marie-Pascale Gildemyn, *L'abécédaire des (noms de) personnes : un instrument de (dé)mesure pour arpenter l'oeuvre de Marcel Broodthaers*

Cécile Camart, *Manifestes des avant-gardes et fables post-modernes : de quelques pratiques des alphabets plastiques*

Julia Gros de Gasquet, *L'alphabet pour penser l'art de l'acteur : le dictionnaire d'Aristippe*

Enrico Pitozzi, *entretien avec Romeo Castellucci, Au bord des choses apparaît la forme. Conversation avec Romeo Castellucci / Societas Raffaello Sanzio*

Clélia Barbut, *Abécédaires domestiques chez Martha Rosler et Suzanne féministes et déraillement*

Flore Garcin-Marrou, *L'Abécédaire de Gilles Deleuze*

Valérie Mréjen, *Listes, annuaires, étiquettes, dialogues et monologues : R comme Roots*

Bernard Faivre d'Arcier, *Morceaux choisis d'Abécédaire du spectateur*

Nouvelle Revue d'Esthétique, 17, 1 (2016)

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

Cristian Micu, *Ruskin réconcilié chez M. de Charlus*

Cet article traite d'un agencement pictural proustien – un arc-en-ciel turnérien entre deux Rembrandt. Sont examinées : l'ascendance rembrandesque de Turner et l'évolution négative du jugement de Ruskin, fervent turnérien, sur Rembrandt. La tentative proustienne de réconcilier Ruskin avec Rembrandt réussit-elle ? Rembrandt reste-t-il trop moderne pour Ruskin ? Un début de réponse se trouve dans la Bourgogne des Valois.

Léa Barbisan, *Les métamorphoses de l'utopie Walter Benjamin, d'une esthétique à l'autre*

Walter Benjamin situe au milieu des années 1920 un tournant dans sa pensée, qu'il désigne comme sa « conversion à la théorie politique » : délaissant progressivement le paradigme métaphysique qui informe les textes de jeunesse, il s'emploie à penser l'émancipation politique. Cet article se propose d'étudier les effets de cette « conversion » dans la théorie esthétique de Benjamin – qui, de théorie de la critique, devient théorie de la perception –, pour comprendre que la « seconde » esthétique ne rompt pas tant avec les catégories de la « première » qu'elle en propose la réélaboration dans un nouveau paradigme. Cette lecture synthétique et diachronique des écrits majeurs de Benjamin sur l'art s'attache à restituer la dynamique et la cohérence de la réflexion benjaminienne, qui conçoit dès l'abord la réception esthétique comme une pratique émancipatoire.

Julien Delord, *Pour une esthétique écologique du paysage*

La philosophie de l'environnement a bouleversé la conception moderne de de l'homme en reconnaissant la part des relations écologiques et des limites environnementales qui le façonnent. Le paysage, à la fois produit des interactions écologiques et espace soumis au jugement esthétique, ne pouvait rester

indifférent aux innovations conceptuelles de la pensée environnementale. En ce sens, l'idée de « tiers-paysage » défendue par le paysagiste Gilles Clément a introduit une rupture avec le dogme idéaliste de la philosophie classique du paysage, dont les jugements esthétiques étaient informés par les canons de l'art pictural. Nous nous proposons de prolonger le geste de Clément et de mener à son terme la déconstruction du paysage classique en proposant une appréhension naturaliste du paysage dont le paradigme central serait le tiers-paysage et son fondement sauvage. De ce choix découle une argumentation en faveur d'une esthétique objectiviste du paysage inspirée des théories d'Allen Carlson à laquelle nous adjoignons une dimension évolutionniste qui traduit l'unité originelle et l'interdépendance des relations esthétiques qui englobent toutes les formes de vie dans leur dynamique « paysageante ».

Claude Thérien, « L'idée d'un a priori affectif » et la perception esthétique chez Mikel Dufrenne

Après avoir rappelé les enjeux philosophiques de la problématique de l'idée d'un a priori affectif dans le parcours philosophique de Mikel Dufrenne, nous chercherons à mettre en valeur l'heuristique des a priori affectifs, conçue comme une herméneutique de la présence du sensible qui met en lumière l'affinité communicative entre les « a priori existentiels » et les « a priori cosmologiques ».

Arsène Blékain, De l'intergénéricité et de l'interartialité dans *Lumières de Pointe-Noire* d'Alain Mabanckou ou le roman N'zassa en question

La question identitaire est un enjeu discret, mais persistant des littératures africaines coloniales et postcoloniales. C'est elle que *Lumières de Pointe-Noire* d'Alain Mabanckou voudrait interroger à travers les nombreuses stratégies scripturales qu'elle met en jeu. Cette œuvre littéraire caractérisée par l'intergénéricité et l'interartialité apparaît comme un roman n'zassa, ce type d'écrit qui rassemble harmonieusement des genres littéraires et des arts aux formes, poétiques et fonctions différentes. Par cette pratique littéraire de la polyphonie générique et artiale, ce roman traduit, en réalité, le cosmopolitisme de son auteur et, par extension, celui des Africains du continent et de la diaspora, une identité qui fluctue entre afropolitanisme et afropéanisme.

Jean-Michel Durafour, L'iconologie nostalgique chez R. W. Fassbinder, ou le cinéma comme outil pour une autre histoire de l'art

Cet article propose l'étude d'un cas (dans deux films de Fassbinder) de ce que je nomme l'iconologie nostalgique. Celle-ci consiste en une certaine manière de faire retour, par le cinéma comme outil d'expertise, sur quelques chefs-d'œuvre de l'histoire de la peinture, le film officiant comme révélateur iconique d'invention pour les figures peintes et nous permettant de voir et d'interpréter, par rebonds, le tableau pour la première fois, c'est-à-dire d'un regard jamais actualisé avant l'opération filmique.

Lætitia Marcucci, L'« homme vitruvien » et les enjeux de la représentation du corps dans les arts à la Renaissance

La « figure vitruvienne », héritée du traité *De architectura* de Vitruve, et les variations auxquelles elle donne lieu dans les arts à la Renaissance révèlent une grande diversité de formes et un remaniement du canon antique. En s'appuyant sur une méthode historique et conceptuelle, l'article entend mettre à jour les enjeux esthétiques suscités par la représentation du corps humain dans les arts, en tenant compte de la diversité des voies empruntées par les artistes de la Renaissance, influencés qui plus est par la tentation de la mathématisation, la physiognomonie et la recherche de l'expressivité.

Massimo Olivero, Les limites de la représentation : l'extase d'Eisenstein comme réinvention de l'utopie de l'avant-garde russe

La théorie de l'extase de Sergueï Eisenstein propose le paradoxe de représenter la « sortie de la représentation ». À partir d'un projet artistique iconoclaste, proche de celui des avant-gardes des années 1910-1920, qui concevaient la représentation (*Vorstellung*) comme un « mur » à détruire, Eisenstein pense cet objectif possible seulement en sauvegardant la mimésis. Il conçoit alors une esthétique à la fois organique et pathétique qui développe les possibilités expressives et donc une nouvelle et plus puissante représentation (*Darstellung*).

Raphaël Künstler, Le pouvoir détériorant de la fiction

Les expériences de pensée sont à la fois un instrument de la pratique philosophique et un stimulant pour l'imagination. La question ici posée est celle de la détermination de la valeur de ces expériences de pensée quand elles sont employées dans des œuvres de fiction. On répond que la mise en fiction d'une expérience de pensée, si elle reste associée à une visée argumentative, rend le public moins apte à penser correctement et peut conduire à la remise en question de ses valeurs les plus fondamentales, mais pour de mauvaises raisons. La puissance qu'a la fiction de mettre en scène ces scénarios imaginaires la munit donc du pouvoir de détériorer son public. Afin de justifier cette thèse, l'article s'appuie sur une analyse de la manière dont la série *24 heures chrono* met en scène l'expérience de pensée de la bombe à retardement.

Maria Giulia Dondero, *Voir en art, voir en sciences*

Le présent article porte sur les dispositifs visuels qu'on appelle en histoire de l'art et en sémiotique généralement « métavisuels » et qui ont été formulés pour notamment analyser des phénomènes de dédoublement et de cadrage dans l'image artistique. Nous allons explorer la possibilité d'utiliser ces dispositifs pour analyser les images scientifiques contemporaines, en les comparant à certaines œuvres artistiques. On tentera ainsi, en croisant les travaux de Victor Stoichita et Jean-François Bordron, de repérer un certain nombre d'opérations communes qui traversent les différences figuratives et d'économie de valeurs entre les arts et les sciences.

Recherches en esthétique, 22 (2017)

<http://berthetdominique.wix.com/site-du-cereap#!page4/cfvg>

Michel Guerin, *Nécessité du hasard*

Christophe Genin, *Science de l'art – science de l'indétermination*

Christian Ruby, *Par hasard, pur hasard, au hasard face à l'œuvre d'art !*

Sentier, *Hasard et authenticité*

Dominique Chateau, *Le hasard et le destin. A propos d'une séquence singulière de The Curious Case of Benjamin Button de David Fincher*

Sébastien Rongier, *Le Général Instin, le hasard à l'œuvre*

Scarlett Jesus, *De Mallarmé à Soulages : réflexions à propos d'une poïétique du hasard*

Dominique Berthet, *Dadaïsme et Surréalisme, le hasard comme catalyseur*

Isabel Nogueira, *Guerre, crise, art et hasard*

Aline Dallier, *Le son, le silence, l'indétermination dans l'œuvre de John Cage*

Frédéric Lefrançois, *Vers une poïétique du hasard : les fresques vivantes du Living Theatre*

Gérard Durozoi, *Au hasard de Fluxus, entre autres*

Hélène Sirven, *Anecdoter le hasard : le geste topographique de Daniel Spoerri*

Frank Popper, *L'art génératif et le hasard*

Marion Hohlfeldt, *Faites vos jeux ! L'aléa ludique et ses formes de détournement*

Christelle Lozere, *Les heureux hasards de la nature : la quête de l'émotion inattendue face à la beauté des paysages antillais*

Gisèle Grammare, *Conversation dans la jungle*

José Lewest, *La prégnance du hasard dans l'évolution des arts plastiques en Guadeloupe*

Christian Bracy, *Des principes rigides balayés par des expressions spontanées et aléatoires*

Aude-Emmanuelle Hoareau, *Problématiques du hasard dans l'art réunionnais*

Hugues Henri, *L'Entropîle ou le hasard comme moteur de l'œuvre*

Annabel Gueredrat, Henri Tauliaut, Sun of Success, *entretien avec Dominique Berthet, Laurette Celestine, Hasard et art-thérapie : étude de cas*

Word & Image, 33, 1 (2017)

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

Marcus Milwright, *The martyred sultan: Tuman Bay II in André Thevet's Les vrais portraits et vies des hommes illustrés*

The last ruler of the Mamluk dynasty, Tuman Bay II, was executed in 1517 by order of the Ottoman sultan Selim I. Although Tuman Bay's rule lasted only a year, his biography attracted the interest of numerous European scholars. He appeared in sixteenth-century biographical encyclopaedias, most notably those of Paolo Giovio and André Thevet. Where Giovio's portrait of Tuman Bay showed the sultan dressed in an outfit appropriate to his status, including an elaborate turban, the image in Thevet's *Les vrais portraits* (1584) is more unusual. Thevet's illustration shows the sultan bound in ropes, bare-headed and looking upward in a beseeching manner that invites comparison with European representations of Christian martyrs. This article examines visual sources and primary texts (European and Arabic) for the representation of Tuman Bay in *Les vrais portraits* and in other works published by Thevet. It concentrates on the period of the sultan's captivity and execution, suggesting ways in which Thevet might have encountered popular reconstructions of these events in Egypt or Turkey.

C. Oliver O'Donnell, *Depicting Berkeleyan idealism: a study of two portraits by John Smibert*

The well-known and undeniably formative relationship between John Smibert, colonial America's first academically trained portrait painter, and George Berkeley, the eminent immaterialist philosopher of empiricism, has long puzzled scholars. Whereas most research has attempted to define their association by focusing on Smibert's celebrated painting *The Bermuda Group*, this article argues that two highly enigmatic and potentially satirical paintings by Smibert—portraits long ago entitled *Self-portrait, no. 1* and *Self-portrait, no. 2*—better clarify the intellectual relationship between the two men. Comparing these two paintings reveals that many of their otherwise conventional elements are deliberately opposed—from their sitters' attire and gestures to their virtual spaces and formats. These oppositions are interpreted here as Smibert's artistic engagement with the conflict between his training in the painterly depiction of the third dimension and Berkeley's theory of visual perception.

Sean V. Leatherbury, *Writing (and reading) Silver with Sidonius: the material contexts of late antique texts*

While scholars have begun to examine the potent visual dimensions of the inscribed word in antiquity, texts written onto smaller objects have yet to receive the same amount of attention. This article examines a poem composed by the fifth-century Christian author Sidonius Apollinaris, which its author states is to be written onto a silver bowl in the shape of a shell. While the bowl does not survive, and may never have existed, the poem and its frame within a letter (written by Sidonius to his friend Evodius) force readers to reconsider the flexibility of the ancient relationship between word, image, and object. The epigram creates a verbal-visual icon of its intended recipient, the Visigothic Queen Ragnahild, as a rival to the goddess Venus, but also challenges the queen and other readers. Comparing himself to a silversmith, Sidonius straddles word and image, using the rhetorical techniques of ekphrasis to invite readers to ruminate on the roles of the visual and the verbal—the appearance of the bowl, and the queen's own appearance, all communicated via text—and on the physical, material, and intermedial modes in which different types of texts were meant to be read. By reading the text of the poem in its multiple contexts—in Sidonius's letter, on the silver bowl, and in the minds of readers—this article teases out the implications of the visual dimensions of verbal texts in the period, as well as the striking fluidity with which such texts were endowed.

Ruth L. Bohan, *Vanity Fair, Whitman, and the counter jumper*

The comic journal *Vanity Fair* (1859–63) derived much of its early success from the work of a small but talented group of artists and writers with active ties to New York's Bohemian community. One of the journal's earliest and most sustained targets was the much maligned figure of the counter jumper, a male sales clerk in a dry goods establishment and a new urban type. In the first six months of its existence, *Vanity Fair* produced nearly two dozen essays, poems, drawings, and cartoons satirizing the social, sexual, and economic vulnerabilities of the counter jumper. Within the complex web of associations that clustered around the stereotype of the counter jumper, *Vanity Fair* took particular aim at issues of identity, effeminacy, and social injustice. The journal's verbal and visual thrusts knowingly targeted a figure whose marginalized position mirrored, in a surprising number of ways, the marginalized existence and often subversive behavior of members of their own Bohemian community. Through an artful combination of humor, condescension, and self-mockery, *Vanity Fair* marshaled a vigorous and wide-ranging campaign that ensnared in its web the writer Fitz-James O'Brien, author of several of the satires, and Walt Whitman, a comrade in arms within the city's Bohemian community.

Pauline Reid, *Image and illusion in Francis Quarles's emblems and pamphlets: duplication, duality, duplicity*

In the seventeenth-century dictionary *The Gate of Languages Unlocked*, Johann Comenius describes "Gravers cutting most curious little images in brass, and imprinting them on paper," under a section

called "The Delights of the Eyes." These curious shapes, engraved on brass or copper plates, formed a new illustration technique in seventeenth-century prints. Engravings were reproduced in print through the duplication and reversal of their visual forms. In Francis Quarles's *Emblemes* (1633) and political pamphlets, a pattern of replication and inversion appears throughout their poetic texts, engraved illustrations, and philosophical concerns. This pattern portrays the visual reading process as unsettled. In a culture where visual species, or replicas of images and objects, were thought potentially to mediate and transform what was seen, where diabolical influences interfered with the human senses, and where new visual marvels in astronomy and aesthetics were displayed and contested, visual observation was an ambivalent sensation that could alternately divine truths and deceive observers. This article will explore Quarles's and his collaborator William Marshall's use of rhetorical tropes, such as chiasmus, paradox, and mimesis, and references to visual technologies, such as glass prisms, "fool's paradises," optical glasses, and telescopes, as well as engraving itself, to interrogate vision in the context of the popular illustrated print. In the works of Quarles, these crises and marvels of visual culture create a sense of duplicity, as readers become lured by sensual visions and optical illusions.

Rui Oliveira Lopes, *Words for images and images for words: an iconological and scriptural study of the Christian prints in the Chengshi moyuan* 程氏墨苑

The early seventeenth century is noted for the fruitful cultural, religious, and artistic exchange between Europe and the Chinese imperial court. The missionaries of the Society of Jesus (*Societas Iesu*) became a prominent bridge connecting the two distinct cultures, where the main differences were, at the same time, the reason for their mutual allure. At that time, Jesuit priests, such as Matteo Ricci (1552–1610), João da Rocha (1587–1639), and Giulio Aleni (1582–1649), contributed significantly not only to the dissemination of Christianity in Beijing, Nanjing, and other important cities beyond the Portuguese administration of Macau, but also to the transmission of Western knowledge and technology. Along with the flow of goods and rare commodities brought from Europe which overwhelmed the Chinese emperors of the late Ming and High Qing courts, Western art was introduced into China as a synthesis of visual science, artistic sophistication, and eloquence, explaining why it became so valuable, particularly during the time of the three Qing emperors, Kangxi (1654–1722), Yongzheng (1678–1735), and Qianlong (1711–99). The *modus operandi* in the apostolic ministry of the Society of Jesus around the world is well known for the use of images as a visual explanation of Christian doctrine, particularly in China, India, and Japan. The *Spiritual Exercises of Ignatius of Loyola* (*Exercitia Spiritualia*), composed between 1522 and 1524, suggests that the images should be referred to as a reflection on the word, demonstrating the complementary function between text and images in the explanation of Christian teachings. This article discusses the agency of one of the earliest sets of European prints used in the context of the Jesuit mission in China as a visual explanation of biblical teachings. By means of iconographic examination and iconological approach, it examines how Christian prints included in the *Chengshi moyuan* 程氏墨苑 (*The Ink Garden of Mr. Cheng*) were used as a visual reasoning of the scriptures, demonstrating that the three biblical prints were linked to each other and purposely put together as a result of a doctrinal program.