

## NEWSLETTER DELLE RIVISTE DI ESTETICA

n° 21, luglio 2017

### RIVISTE ITALIANE

**Aisthema, International Journal – Philosophy, Theology, Aesthetics**, 4, 1 (2017)

<http://www.aisthema.eu/ojs/index.php/Aisthema/index>

Tommaso Manzon, *The Many Faces of God: Monotheism, Religious Symbols and Theogony in Schelling's Berlin Lectures*

Often forgotten by the secondary literature, Schelling's Berlin lectures represent the last stage of the German philosopher's work, as well as an immense source of intuitions and hints. In this paper I shall discuss a few connections regarding some crucial concepts developed by Schelling in this series of lectures. In particular, I shall show how the analysis of the concept of monotheism is the ground upon which Schelling build his interpretation of Theogony, namely the development of religious consciousness, from its beginning to when it reaches its peak in Christianity. Furthermore, I will discuss how in relation to this same concept Schelling reads our religious representations as symbols of the divine, the results and marks of the participation of human beings of the divine.

Immacolata De Pascale, *Carmen contra Wagner: Lo spirito mediterraneo di Nietzsche come antidoto alla malattia wagneriana*

The text proposes a reading of Nietzsche's discovery of Bizet's Carmen through a comparison with his interpretation of Wagner's dramas. From this emerges a look on some elements of modernity, such as, in particular art and bourgeois opera and common morality, in a critical confrontation with the Dionysian spirit of Greek tragedy.

Leonardo Distaso, *Fiat ars – pereat mundus: sull'arte pura come teologia dell'arte*

The text discusses the Benjamin analyzes on the idea of pure art as the slogan with which the art pour l'art reacted to the auratic art decline, which was being fulfilled with the technical reproducibility. The text touches on the analysis of the historical avant-garde, Dadaism and Surrealism, to understand what is the game space that they open, about the possibility of using new art forms as opposed to the concept of pure art used by fascism.

Miguel López-Astorga, *Thales of Miletus and the semantic possibilities of his view of the soul*

In this paper, a thesis about the soul attributed, according to Diogenes Laërtius, to Thales of Miletus by Aristotle and Hippias is reviewed both by means of the machinery provided by standard logical calculus and from the semantic framework of the mental models theory. The conclusions are that, while it is very hard to capture the sense of that thesis using the logical forms of standard calculus, the mental models theory can easily show its exact meaning and the particular semantic possibilities to which it refers. In the same way, a possible objection against the arguments proposed in this direction is responded.

**Aut Aut**, 374 (2017)

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

*Prove di "spiritualità politica"*

Pierangelo Di Vittorio, *Pericolo, crimine e diritti. Conversazione con Jonathan Simon*

Sandro Ricci, *Breve genealogia della razionalità attuariale americana*

Mario Colucci, *Delinquenza, pericolosità, etnicità. Una prospettiva marxista in criminologia*  
Jean Allouche, Massimo Prearo, *Le peregrinazioni della "pericolosità" attraverso la criminologia clinica*  
Lorenzo Gasparrini, *Un'altra verità è possibile? I paradossi dell'uomo eterosessuale*  
Isabelle Stengers, *Un altro volto dell'America? A proposito di streghe neopagane*  
Alessandro Manna, *Un esperimento con la spiritualità: la lezione di Raffaele*  
Philippe Artières, *Che cosa vuol dire essere uno storico foucaultiano?*  
Fabienne Brion, *I giovani jihadisti europei. Un effetto delle nostre contraddizioni?*  
Andrea Muni, *Una genealogia della spiritualità politica neoliberale*  
Giovanni Leghissa, *Strategie per uscire dalla caverna*  
Carla Troilo, *La spiritualità come atteggiamento filosofico negli ultimi scritti di Foucault*

**Engramma. La tradizione classica nella memoria occidentale**, 144 (aprile 2017)

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

#### *Memorie della malinconia*

Seminario Mnemosyne, *Tre forme di malinconia*  
Seminario Mnemosyne, *Mnemosyne Atlas, Tavola 58 | "Cosmologia in Dürer": materiali completi*  
Seminario Mnemosyne. English edition by Elizabeth Thomson, *Sons of Mars and the Heirs of Prometheus. The conquest of the heavens: war and technology. An interpretative essay on Plate C of the Mnemosyne Atlas*  
Emiliano De Vito, *Einstein e l'Atlante di Warburg. Recensione a: Horst Bredekamp, Claudia Wedepohl, Warburg, Cassirer und Einstein im Gespräch (Berlin 2015)*  
Cristina Baldacci, *Un'ossessione del contemporaneo. Presentazione del volume: Archivi impossibili (Monza 2016)*  
Angela Vettese, *Contro la malinconia. Presentazione del volume: Venezia vive (Bologna 2017)*

**Engramma. La tradizione classica nella memoria occidentale**, 145 (maggio 2017)

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

#### *Poesia verbovisionaria*

Andrea Torre, Fabrizio Bondi, a cura di, *Editoriale*  
Ugo Fracassa, *"Il gesto era un fatto pensoso": Villa, l'arte, la scrittura*  
Bianca Battilocchi, *Nella fucina dei Tarocchi. Nuovi percorsi inediti del labirinto villiano*  
Chiara Portesine, *Un'influenza senza angoscia. L'ombra lunga di Emilio Villa negli scritti di Corrado Costa*  
Alessandro Giammei, *"Desdemona, noun, See Othello". Giulia Niccolai: Gender&Neoavanguardia*

Giuseppe Cavatorta, *"Scrivere significa costruire il linguaggio, non spiegarlo". La manovalanza di Adriano Spatola verso una poesia totale*

Marco Berisso, *"Se si scrive / Ipre...". Performatività del testo in Corrado Costa (due esempi)*

Fabrizio Bondi, *Il Guitto e l'Arkeopterix. Sul visibile poetare di Luigi Pasotelli*

Michela Garda, *Tra il segno e il suono: gesti vocali nella poesia sonora*

Silvia Moretti, Gianni Toti, *prime sperimentazioni di un poetronico*

Andrea Torre, *Facendo saltare le parole. Sulle 'scritture vocali' di Gabriella Bartolomei*

**Engramma. La tradizione classica nella memoria occidentale**, 146 (giugno 2017)

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

#### *Theatrum mundi*

Alessandra Pedersoli, Stefania Rimini, a cura di, *Editoriale*

Andrea Tisano, *L'altro che noi siamo. Lettura drammaturgica di Sette contro Tebe, regia di Marco Baliani, Teatro greco di Siracusa 2017*

Francesca Auteri, *Una classicità tribale. I Sette contro Tebe di Marco Baliani al Teatro greco di Siracusa*

Giuseppe Cuscunà, *Una convincente riproposta dell'uso del coro nella poetica euripidea. Fenicie al Teatro greco di Siracusa 2017*

Antonia Di Rosa e Andrea Tisano, a cura di, *"Gli dèi hanno in mente qualcosa". Intervista a Valerio Binasco su Fenicie, Teatro greco di Siracusa 2017*

Danae Antonakou, *Συνεργός, lavorare insieme. Presentazione dell'Associazione ΔΙΑΖΩΜΑ*

Elisa Bastianello, *L'inaugurazione del Teatro Contarini a Piazzola sul Brenta (1679). Documenti nella stampa periodica e cronachistica del tempo*

Marco De Marinis, *Visioni del clown nel teatro del Novecento*

Raoul Kirchmayr, a cura di, *Pasolini e Foucault: teatro del corpo e politiche della verità. Presentazione del volume Pasolini, Foucault e il 'politico' (Venezia 2016)*

Nadja Argyropoulou, *From Paratoxic to Paradoxes (and vice versa). Presentation of the exhibition at Benaki Museum, Athens*

Monica Centanni, Anna Fressola, Anna Ghiraldini, Alessandra Pedersoli, *"Neither from nor towards; at the still point, there the dance is". Recensione alla mostra di Bill Viola, "Rinascimento elettronico" (Firenze 2017)*

**Fata Morgana**, 29 (2016)

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

#### *Mito*

#### *Incidenze*

Bruno Roberti e Luca Venzi, a cura di, *La pluralità del mito. Conversazione con Maurizio Bettini*

## Focus

- Roberto De Gaetano, *L'intreccio, il carattere e la vita*
- Anton Giulio Mancino, *La stanza del Padre o della Grande Madre: auto-mitobiografie nel cinema*
- Marco Grosoli, *André Bazin: il cinema come compimento e inversione del mito*
- Daniela Sacco, *Il montaggio cinematografico come dispositivo mitopoietico*
- Anna Luigia De Simone, *Salvador Dalí: per una teoria della televisione liquida*
- Wilson Oliveira Filho, Márcia Cristina da Silva Sousa, Guilherme Lima, *Il mito del primo film brasiliano e il riuso delle immagini di Santos Dumont*
- Giuseppe Panella, Silverio Zanobetti, *Cinema come mitopoiesi della soggettività. Herzog, il viaggio, la guerra*
- Simona Busni, *La creazione della donna*
- Denis Brotto, *Il mito dell'ombra. Figure dell'oscurità nel contemporaneo*
- Camilla Bartolini, *Giona dal mito al cinema hollywoodiano*
- Luca Bandirali, *Origine, connessione, trasformazione nelle strutture narrative del cinema e della serialità televisiva*
- Mattia Thibault, "It's a trap!". *Star Wars e le reinterpretazioni ludiche di un mito cinematografico*
- Alberto Scandola, *"My real job is saving the world": mitopoiesi di Scarlett Johansson*
- Giulia Lavarone, *Nei luoghi del mito cinematografico. Il film-induced tourism*
- Christian Uva, *"Miti d'oggi": la Pixar Animation Studios*

## Rifrazioni

- Massimo Fusillo, Mirko Lino, *Filmare Eschilo: su Herzog e su altre decostruzioni dell'Orestea*
- Luciano De Giusti, *Un mito indiano nella poetica di Pasolini*
- Melinda Toen, *L'Orestide pasoliniana, filmare il mito nel divenire della storia africana*
- Mattia Cinquegrani, *Agonia di un mondo arcaico. Mitologia del pianto funebre nel cinema di Pasolini*
- Giacomo Tagliani, *Storia, mito, utopia. Su Salò o le 120 giornate di Sodoma*
- Carlo Serra, *Stalker tra desiderio e narrazione*
- Caterina Martino, *La camera di Narciso*
- Alessandra Chiarini, *Tra espiazione e innocenza. Reinvenzione del mito sacrificale in Palermo oder Wolfsburg di Schroeter*
- Sara Casoli, *Come Cappuccetto Rosso ha divorato il lupo: In compagnia dei lupi di Jordan*
- Maurizio Ambrosini, *Il discorso degli archetipi in Good Morning Babilonia*
- Luciano Attinà, *La rimitizzazione dell'eroe in La trilogia del cavaliere oscuro di Nolan*
- Francesco Affronti, *Il mito smussato Los abrazos rotos di Almodovar*
- Vincenzo Tauriello, *La paradossale restaurazione del mito nel western contemporaneo: Il Grinta*
- Pietro Masciullo, *Il mito della Monument Valley nell'era dell'estinzione*
- Peppino Ortoleva, *Il gangster come eroe mitico. Rileggendo Robert Warshaw*

**Fata Morgana**, 30 (2016)

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

*Italia*

Maurizio Bettini, *L'oro di Napoli* di Vittorio De Sica  
Gianni Canova, *Estate violenta* di Valerio Zurlini  
Giovanni Careri, *Bella e perduta* di Pietro Marcello  
Felice Cimatti, *Professione: reporter* di Michelangelo Antonioni  
Roberto De Gaetano, *Io la conoscevo bene* di Antonio Pietrangeli  
Massimo Donà, *Blow-up* di Michelangelo Antonioni  
Paolo Fabbri, *Il Casanova* di Federico Fellini  
Francesco Faeta, *Fuocoammare* di Gianfranco Rosi  
Massimo Fusillo, *Senso* di Luchino Visconti  
Nadia Fusini, *Corpo celeste* di Alice Rohrwacher  
Paolo Jedlowski, *C'eravamo tanto amanti* di Ettore Scola  
Valerio Magrelli, *I vitelloni* di Federico Fellini  
Pietro Montani, *L'America* di Gianni Amelio  
Tim Parks, *Il conformista* di Bernardo Bertolucci  
Suzanne Stewart-Steinberg, *La strategia del ragno* di Bernardo Bertolucci

**Fata Morgana**, 31 (2017)

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

*Coscienza*

*Incidenze*

Alessia Cervini e Michele Guerra, a cura di, *La formazione della coscienza. Conversazione con Antonio Damasio*

*Focus*

Hannah Chapelle Wojciehowski, *Puzzle-film-nel-cervello*  
Ismaela Goss, *Tempo, memoria e identità nelle narrazioni complesse*  
Dario Cecchi, *Cinema e coscienza tecnoestetica*  
Alessandra Chiarini, *Il cinema delle attrazioni come controstoria e controstrategia*  
Francesco Parisi, *Immagini nella testa o immagini per la testa?*  
Cristina Casero, *Tra etica ed estetica. La fotografia nell'arte italiana tra gli anni '60 e '70*  
Chiara Dionisi, *Per una teoria neo-animistica del dispositivo*  
Giancarlo Grossi, *Lo spettacolo interiore: immagine mentale e psicologia francese*

Roberto F. Menéndez, *La gradazione cinematografica dello sguardo*  
Roberto Mannu, *André Breton tra "conscience psychologique" e "conscience morale"*  
Fabio Pezzetti Tonion, *Verso una coscienza spirituale? Sul pensiero di Amédée Ayfre*  
Alessio Scarlato, *La coscienza fenomenologica del neorealismo*  
Massimo Olivero, *I limiti dell'incoscienza: Naderi, Herzog, Nemes*  
Luca Venzi, *Donen, il musical e la coscienza del colore*  
Steffen Hven, *Sulla possibilità di una narratologia incarnata e antropomediale*  
Michele Guerra, *L'apparizione di un mondo*

#### *Rifrazioni*

Marcello Walter Bruno, *L'errore di Capa: neuroestetica del miliziano*  
Riccardo Palladino, *Transfert per Kamera verso Virulentia: la presa di coscienza di Grifi e Braibanti*  
Jennifer Malvezzi, *Eventi visivo-mentali. I palinsesti di Cioni Carpi*  
Francesco Zucconi, *Mediazione radicale, coscienza impersonale: Qu'ils reposent en révolte di Sylvain George*

**Itinera. Rivista di filosofia e di teoria delle arti**, 13 (2017)

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

#### *Il Teatro e i sensi. Teorie, estetiche e drammaturgie*

Paola Ranzini, *Introduzione*

#### *Una proposta di riflessione entro un progetto globale*

Maddalena Mazzocut-Mis, *Le théâtre des sens: nouvelles perspectives de recherche*  
Tancredi Gusman, *L'attivazione dell'Osservatorio TEMPO: Per una nuova politica dello spettatore (Report di lavoro al 13 giugno 2016)*

#### *Modalità di evocazione e di presenza della sensorialità a teatro*

Luk Van den Dries, *Chair de théâtre, chair du monde*

As soon as the light inside the theatre fades (usually very slow, almost stealthily, in order to avoid a brusque transition), a switch of codes of perception takes place. Not from reality to fiction, as if these were two separate worlds, but from one way of watching to another. Watching becomes the key in a strategy between showing and hiding, receiving and hiding back. The spectator is all but passive. All your mental and sensory faculties are focussed on digesting a flood of impressions in the course of a performance. It does not merely involve watching, but it concerns a receptivity that encompasses one's whole physical being. How can we understand this 'global' perception? What takes really place on a sensory level? How does a spectator respond to a performance in a theatre landscape where new theatrical forms appeal to varied sorts of stimuli and sensations? What can we learn from the field of embryology concerning our senses? And how can we integrate the sensorial dimension into the envelop of the world? What does it mean to be in the flesh of the theater at the heart of the world?

Paola Ranzini, *Dissociation vs synesthésie: les modalités de la présence des cinq sens au théâtre*

In this article we propose an excursus of how spectators' five senses are activated throughout different ages in representative or performative theater. We have opted to present our work divided into differing sections, each one corresponding to the sense which seemed to us to prevail. In this way we have noted that each theatrical performance proposes a sensory communication and a hierarchisation of the senses specific to it, in emphasizing dissociation, disjunction, alternation or synaesthesia.

**Erik Anspach, *Les coulisses et le sixième sens, ou l'invisible au théâtre***

This article proposes to examine extra-sensorial tendencies in the theatre, the (third) eye that looks towards hidden, (para)theatrical spaces and phenomena. It begins by asserting the primordial role of the wings in the contemporary popular imagination, while underlining their absence from the theoretical corpus, even that questioning the spatial and experiential limits of performance. Then, through a number of examples taken from the historical development of the French theater, the study demonstrates how attention is consistently drawn towards invisible aspects situated offstage, thereby inciting the audience to further hone a sixth sense so as to fully grasp the performance.

**Polina Dubchinskaia, *La performance sensorielle fondée sur la primauté d'un seul sens et son interprétation synesthésique***

This study will focus on analyzing the content of the texts of some monosensory performances. Through this research we will discuss how the performance is perceived by the audience. The dominant direction chosen by the artist for his/her performance, does it always correspond to that used by the spectator? Is there an association of senses that can be established by a monosensory performance? How cultural and sociological connotations of senses used for this or that performance contribute to a critical interpretation of performance?

**Agathe Torti Alcayaga, *Le goût du temps: réflexions sur la construction de la conscience politique chez le spectateur***

Traditionally, live shows construct their spectators' political consciousness through intellectual means. Taking George Tabori's play *Mein Kampf* (Farce) (1987), Roberto Cossa's *La Nonna* (1990), and Les Sept doigts de la main circus company' show *Cuisine et confessions* (2014) as examples, this paper explores how the use of taste can also serve the same purpose. It demonstrates how the sense of taste is not necessarily antagonistic to « sense » as good understanding and judgement, and that it is notably through the transformation taste brings about in the relationship between stage and spectator time that both are reconciled.

**George P. Pefanis, *Performative and moral issues in the theatrical metaphor***

Three major thinkers of theatre, Erving Goffman, Marvin Carlson and Bruce Wilshire, admit that theatre is an essential and central metaphor for life. Nevertheless, the two main questions of their discussion are, on the one hand, the existence of a range of moral criteria and values that differentiates the two worlds and, on the other, the possibility of defining the threshold between theatre and life.

**Gloria Paris, *La relation metteur en scène/acteurs. Le rôle des sens dans le processus de création du spectacle***

This paper is the testimony of an artist, a director, on the importance of the senses in the direction of actors. The author is a director and she browses her artistic experience.

*Per un teatro sensoriale: esperienze nella storia del teatro*

**Françoise Quillet, *La notion de rasa dans le théâtre indien***

This communication presents the notion of rasa in the *Natyasastra*, founding book of the theory of the theatre in India. This term defines the emotional state of the viewer needs the theater. The first meaning of the word rasa is sap, or juice of plants. One speaks, for example, of the rasa of the sugar cane that is what conveys the flavor of the cane sugar. The aesthetic experience is therefore presented as a tasting. Rasa is sensuality, proximity, experience. It is aromatic, it fills the space, absorbed by the body, it becomes a part, it works from the inside. Its means are similar to those in the kitchen : the combination and transformation of distinct elements in a new offering of the flavours mix. The Indian theatre prefer experience in distancing, the action of taste to that of judge. Author, actor, spectator, all have links, although different, with him rasa.

**Filippo Bruschi, *Sinestesia e totalità nel teatro di Paul-Napoléon Roinard (1856-1930)***

11th December 1891, at Théâtre d'art, the *Cantique des cantiques* ("Song of songs"), based on a idea of Paul-Napoléon Roinard went on stage. Roinard used biblical text to create a form of a total theatre, through the stimulation of three of five senses: music and scents try to concrete the poetry of the Chir

ha-chirim. Unfortunately Roinard's career was marked by the folkloric character of this soirée, and most of his dramatic work, as the trilogy *Les Miroirs* (1908), *Le Donneur d'illusions* (1920), *Les Chercheurs d'impossible* (1929), is scarcely known. Yet we find in this trilogy the same synesthetic principles used in the *Cantique* now included in more impressive epic plays. In this way, Roinard creates a "synthetic theatre", a bridge between the theatrical aesthetics of Symbolism and that of Simultaneism and Futurism.

**Yanna Kor, «... la merdre n'était pas mauvaise»: *Ubu roi – une pièce pour cinq sens***

*Ubu roi* of Alfred Jarry (1896) is known first and foremost as a revolutionary event in the history of modern theatre. However, before being a scandalous performance, *Ubu roi* is a grotesque puppet play that contains an infinite number of meanings and which appeals simultaneously to all five senses. The objective of this article is to examine *Ubu roi* from the point of view of its sensory evocations, and to demonstrate how this play reverts comically the symbolist search for correspondence of the senses.

**Pierre Causse, «Le pape frissonne». *L'écriture du toucher dans les dramaturgies du carrefour naturalo-symboliste***

Soaked wet under the rain of a thunderstorm or shivering in the cold: when confronted to weather phenomena by playwrights, characters are no longer defined by their sole ability to speak. Intervention of meteorological parameters engages the passive side of the sense of touch, hence resulting in what we would qualify as a dramatic writing of the skin. Through the examples of *The Blind* by Maurice Maeterlinck (1890) and *Uncle Vanya* by Anton Chekhov (1897), we postulate that this engagement of senses cannot be limited to a simple concession to realism. This writing of the skin contributes to the recreation of unity in drama at the turn of the century, when the action is no longer its structural principle, and discretely remedies the drama of incommunicability.

**Anthony Saudrais, *Les sens dans la tragédie en musique de Quinault et Lully***

If the show has authority to educate, the instruction is softened by the pleasure of the senses. In this vein, Quinault is perfectly representative of his time. Playwright was appreciated in Paris, he invents with Lully the tragedy in music which multiplies tenfold the reception and the pleasure of the senses at the spectator. We propose from then on a reflection on the senses in the tragedy in music of Quinault and Lully, of *Cadmus* (1673) to *Armide* (1686).

**Emmanuelle Soupizet, *Les cinq sens entre illusion et déception: manipulations sensorielles dans quelques opéras extraits des «Roland furieux» et «Jérusalem délivrée»***

In *Orlando Furioso* and *Jerusalem Delivered*, Ariosto and Tasso granted a leading place to the sensory experience of their heroes. The manipulations of the senses allowed to deceive and charm them with seductive delusions by means of the beauty of their bodies and the wealth of their clothes, but also the delights of the feasts using the joy sometimes visual with the change of setting or auditive with the recurring presence of the music used as a background for these festivities. Moreover, we mustn't forget another field of the knightly period which gives an importance to the five senses: that is the contentious dimension. Through the observation of seven operas booklets taken from the *Orlando Furioso* and *Jerusalem Delivered* we will attempt to see how the singing theatre show this idea of sensory theatre in all its flamboyance.

**Elina Daraklitsa, *Il risveglio dei sensi nel corpo dell'attore. Uno sguardo al teatro fisico della Grecia contemporanea***

This study is a Modern Greek theatre exploration. New recreated, reformed theatre language forms, emphasizing actor's body fundamental potentials wake up in Modern Greek theatre wide range life, struggling efforts as a result of the financial yet social crisis to assign mostly art, with the global human need necessity part, the part of supporting. The best era Greek theatre experiences, as the dominate artist expression of Greeks, inside the spectrum of "physical" or "formal" theatre. The beginnings of this theatre are introduced by the Ancient Greek mimic, traveling to the *Commedia dell'Arte* renaissance. Even the 20th century when important artists dialed with actor's body forces, embedding new experienced theories.

**Sophie Rieu, *Du dégoût et de la beauté (Jan Fabre)***

The uniqueness of the work of Jan Fabre could be that disgust is always compensated by an appealing form. We shall see that *Je suis sang* and *L'histoire des larmes* exhibit the "exuberante liveliness" of human bodies in a sort of sacrificial fever, showing with no restraint, fluids and secretions of the body. If urine, sperm, sweat, and blood are generally considered as disgusting, on the contrary Jan Fabre does not worry about describing them as part of beauty. Then we could wonder if the purpose of the artist is not the destabilise ... Apparently Jan Fabre wants to show the world as it is, with its part of disgust. While



awaking our senses and therefore creating strong emotions, the artist probably expects to make possible a larger communication between us and the world.

*Lydie Toran, Écriture visuelle et plastique dans les œuvres de Jan Fabre*

Dealing with the visual aspects in his writing process, this is not only because of the cultural context but also because of his background that Jan Fabre literature is also a visual literature. The analyses of *Mon corps*, *mon gentil corps*, *dis-moi...* focus on the sight sense in a linguistic point of view, and those of *Another Sleepy Dusty Delta Day* tend to highlight the plasticity of the writing that goes beyond the text itself.

#### *Per un teatro sensoriale: sinestesia e alternanze*

*Cécile Auzolle, «Trouble persistant». De l'expérience sensorielle à la quête de sens : « Au monde » de Joël Pommerat (2004)*

In all his performances Joël Pommerat is writing a theatre of trouble, by its nature addressed to the spectators' senses. Thanks to the example of *Au Monde* (2004), it will be shown how trouble is produced by the hiatus between sight and hearing, visual half-light and auditive acuteness, but also by the almost obsessional questioning of senses all over the text. How do senses and sensations build the meaning of play *Au monde*? This paper offers a study their visual and lexical occurrences.

*Chiara Rossini, Il coinvolgimento drammaturgico e sensoriale dello spettatore negli spettacoli del Teatro del Lemming*

Teatro del Lemming Company works since almost thirty years around the dramaturgical and sensorial involvement of the spectator. The first sensorial dramaturgy of Teatro del Lemming is *Oedipus*. Tragedy of senses for one spectator. The spectacle had its première in 1997. This piece breaks the mirror of the representation: the spectator sinks inside the dramaturgy with all his five senses. The spectator is blindfolded and has the protagonist's role. He is led to re-experience on his body all landmarks of *Oedipus'* myth. Certainly the condition of being blind creates a greater openness of the other senses. After *Oedipus*, the sensorial and dramaturgical involvement of the audience has become the particular sign of Teatro del Lemming's theatrical productions.

*Arianna Berenice De Sanctis, L'univers multi-sensoriel de l'Odin Teatret dans «Le squelette de la Baleine»: éloge et stimulation de la synesthésie du spectateur*

Inside the skeleton of the whale is a performance of the *Odin Teatret* created in 1996. His subject is inspired by *Before the law*, parable contained in the novel *The Trial* of Franz Kafka. The *mise-en-scène* and the performers' acting techniques aim at activating the sympathetic resonance with the spectator through a multi-sensorial stimulation. The audience seats around the stage area in front of an elegantly prepared table with bread, olives and red wine. The spectator is invited to participate to a funerary banquet in which hearing, taste, view and smell are involved. By analyzing fragments of this performance, throughout actors' testimonies as well as reviewers' and audience's reception, this paper overviews the psychophysical and sensory involvement of the spectator and shows the different levels of meaning of this performance.

*Julie Brochen, «Molly S.», d'après «Molly Sweeney» de Brian Friel, ou «J'entends plus rien à gauche»*

*Maria Elena Capitani, «Perhaps That Taste of Nothing Is What You Can Taste»: Sensory Landscapes, Absence, and Objects in Martin Crimp's «The Country»*

When Martin Crimp's *The Country* was first performed at London's Royal Court Theatre in 2000, critics focused on its Pinterian echoes, the popular motif of betrayal, as well as its attack on the rural myth, and described it as a disturbing and ambiguous play. Despite its unsettling elusiveness and coolness, *The Country* is a hot piece, in which sensual and sexual tensions permeate chilling verbal exchanges between cryptic – and seemingly unemotional – characters. Staging an intricate web of sensory reactions, provoked by the (im)materiality of language and the evocative potential of props, this drama effectively «works through affective nuances [...], acoustic and visual, which develop an almost haunting presence in their absence» (Angelaki 2012: 97). Examining Crimp's sensory landscapes and his subtle dialogue between presence and absence, this article aims to demonstrate how, in an opaque play built on ellipses, the body sous rature speaks as loud as the ostended body.

*Simona Polvani, Le troisième œil dans le théâtre de Gao Xingjian : esthétique d'une dramaturgie augmentée*

### *Per un teatro sensoriale: lo spettacolo immersivo*

Hervé Guay, Sara Thibault, *Le recours à l'amorce spectaculaire dans le processus de resensibilisation du spectateur: ouvertures vers le sacré*

Although it plunges the viewer into a more or less familiar world, contemporary theatre at times employs a dramatic primer that, by just preceding the performance itself, plays a crucial role in the process of resensitization of the audience that is present at such an event. This process can be theorized through the notion of the experience where the theatrical event is transformed, and through the liminal quality of the introduction that precedes it. With the help of two remarkable Québécois theatre performances – Les Troyennes d'Euripide and Ascension d'Olivier Choinière – this article will investigate how the dramatic primer allows for the activation of the viewer's senses by reconnecting them with a moving, touching, dynamic, feeling body, in order to broaden his openness beyond the everyday reality.

Valentina Garavaglia, *Lo spettacolo immersivo: esperienze di teatro mediterraneo*

We cannot speak of Gibellina without addressing the idea of time, of memory and of their effects on the present and the future, of its relation to man confronted with ruins. More precisely, with the ruins left by the earthquake that struck the towns that had for centuries stood in the Belice Valley during the night between January 14 and 15, 1968. Since that time, to get back on its feet, Gibellina has engaged in an intensive process of reconstruction, with art and theater as leading players. The Gibellina theater experience is an example of total theater: only a spectator, an active and participating visitor can fully comprehend the scope of a show in which the person is drawn in by a natural event, which serves as prologue and epilogue of each performance.

Dave Carolan, *Tweetre: What role can technology play in contemporary theatre?*

This article is a brief, individual review which illustrates some advances that digital technology can foster for theatre. Whether this can be seen as an encroachment or augmentation in this field, there are clear examples of significant opportunities for practitioners who follow the digital route as a means to increase theatrical participation. Concurrent to this, this article will demonstrate the validity of using the principles of game design to consider the potentials offered by digital theatre and indicate possible avenues for future research.

Eric Melguet, *Un cas particulier puissant: le théâtre et le sexuel*

Sexual theatre does not only have the advantage of effectively putting on stage the five senses, both among actors and between actors and the audience, it also derives great power from it. Firstly, it attains the noble, however rarely met ambition of performing arts: to stir the most intense emotions among the audience. Secondly, it naturally triggers, without any artificial device or bad faith, the utopia of the 70s' avant-garde: the participation of the audience. This mechanism conceals the ultimate, political power of sexual theatre. To the extent the phenomenon of performing representation is the mirror image of the phenomenon of political representation, sexual theatre, after having transformed the audience into actors, invites voters to stand up, and become political actors. Sexual theatre re-energises tired representative democracies.

### *Un teatro olfattivo*

Marie-Pierre Lassus, *Théâtre de la Nuit et poétique des sens : une dramaturgie du sentir(e) au service d'une esthétique de l'humain*

Contrary to a western philosophical tradition that has always favoured vision and language as synonyms of thought, the theatre of the Senses uses the memory of the body and sensorial languages to make the audience experience a crossing (internal as well as external) into the darkness of non-knowledge. In this theatre of the Night, the «passengers» (name given to the audience) take part in the action, guided by «inhabitants» (the actors) who have developed for them a sensorial journey whose each stage mobilizes the whole body in an active listening. By making their way in this manner in the dark, everybody is asked to discover in themselves a new spatiality which they will use to see and hear better, to «hear oneself see, ultra-see and ultra-hear» (Bachelard, 1957) that is to say sentir(e), word which also means listen both in Spanish and Italian and is indissociable from thinking (Damasio, 1995). A new relation to the world, concrete, non-visual and non-verbal ensues that has consequences in the all the orders of life.

Paola Giummarra, *«Uscio e bottega»: dal Teatro de Los Sentidos a una poetica originale*

This work focuses on the Italian theatrical performance Uscio e bottega by Francesca Giaconi and Lorenzo Bianchi, from its origin - rooted in Theatre of Senses by Enrique Vargas - to the achievement of its own poetics. In this historical period of great changes for dramatic arts, the experience of this little company and their play reflects the ongoing metamorphosis whilst aiming at touching the intimate depth of

individuals. This work retraces the steps that lead to the creation of this theatrical performance, stressing its unique and original elements as well as those influenced by the Theatre of Senses. We will discuss the special participation of the public and the traces of a regionalism so peculiar as to make Uscio e Bottega a noteworthy specimen in the rich, albeit somehow jagged, Italian theatrical landscape.

*Eve Duca, «Pereira prétend» de Didier Bezace, une mise en scène synesthésique ou les parfums de la conscience*

Smell indeed is rarely stimulated on modern stages, but when it is, the staging is remembered all the more vividly since the memory of smell lasts longer than other memories. In adaptation of Pereira prétend, Didier Bezace produces odours which also stimulate tastes, such as lemon, sardines and cigars. This article studies the way the different senses are used in Bezace's staging in order to understand their role, meaning and impact. The article focuses on Didier Bezace's choice to utilize smell which has a strong symbolical impact enabling the audience to achieve a full process of identification therefore leading them to question their own relationship to History.

*Teatro d'oggetti, coreografia, mimo*

*Virginie Lupo, Le Turak, théâtre visuel et musical ou de l'objet à la poésie musicale*

The Turak Théâtre d'objets is a company which was created by Michel Laubu thirty years ago. Their objective is to turn each spectator into a child again. In order to reach that goal, why not use poetry and imagination? Their work consists in transforming the objects you use everyday: they may be turned into characters, pieces of furniture or musical instruments: for instance you might find drums made of barrels, or the invention of an instrument, the «arsenoïtal», or the creation of a clarinet, etc... We can highlight the link between the objects and the music in the shows by the Turak company so as to show how the relation between seeing, touching and hearing leads to musical poetry.

*Katja Šimunić, Sensiblement dansé vertigo «Variations sur le sensible» chorégraphiées par Marjana Krajač*

Marjana Krajač is currently one of the most remarkable Croatian choreographers; she explores in her work Variations on Sensitive (Varijacije o osjetnom, 2014) the meanings of sensible by activating a shared sensibility equally among the five dancers: by touching, watching, moving, and by their long performing exposability (lasting almost three hours) in front of the audience. Through the movement that is both powerful and fragile, insisting to go to the core of the dancing gesture, Marjana Krajač weaves complex networks of questions on the incursion of sensitive matter in the choreographic tissue as well as on the act of the dance performance itself. This essay on Variations on Sensitive choreographed by Marjana Krajač propose that the recent works of this artist could be called "posthybrid dance". This is to highlight the choreographer's decision to build this performance with dance itself, at the same time evidently aware of the historical and present-day dance creators who directly or indirectly interweave her artistic thought.

*Véronique Muscianisi, La sensibilité tactile de l'acteur : exploration et affinement au contact d'objets et de matériaux*

*Sensi e performance*

*Max Kaario, Sound and Theatre*

Sound perception plays an important role in the individuation process, both in the womb and as the sense most directly linked to the speech act. The presence of mechanized noise in urban environments has been criticized both by ecological modernists and adherents of information theory's emphasis on clear signals and the elimination of noise. This essay rejects these forms of utopianism, as they do not address the quotidian reality of the individual dealing with human resource enforced employee efficiency. Instead a form of individuation enacted by the speech act in a group setting is embraced as an aesthetic form enhanced by the technological sublime, where the presence of noise is a catalyst for remapping quotidian behaviour.

*Eun Young Lee, L'œil, la friandise cannibale. Performance «KimChi Neutral» avec une recette culinaire. Réflexions sur le goût, le sadisme et le désir*

In the movie Babette's Feast a gastronomic poem transforms the inflexibility of political power into beautiful flavor. A popular Korean idiom hit like crashing Buk-Eu («dried cod» in Korean) represents the catharsis against the injustice over the women from the machismo society, by a violent gesture at the moment of cooking. Touching the flesh gives an ambivalence of sensing between the horror of

necrophagous human and the gustatory pleasure of eating the prey. As Gilles Deleuze says, the meat is the zone of indistinction and indetermination between the human being and the animal. This morbid and culinary touch finally converts our fear into the pleasure of flavor at the moment of tasting. After his *Histoire de l'œil*, Georges Bataille published an article in the journal *Document* (n°4, September 1929) written about the eye as a means of expressing « cannibal sweetmeat » (an expression defined by Stevenson) where the ambivalent sense represents the fascination and the horror. The visual activity is limited to the jealousy, to the fierceness of unilateral seduction and excessively to the voyeurism. Our eye is an affective instance, which makes the desire and the horror meet each other.

**Flutura "The Two Gullivers" Preka, Besnik "The Two Gullivers" Haxhillari, *Présence en public: expérimenter la performance comme «théâtre»***

Our proposal questions the participation of the public in the performance. An aspect which we are going to develop is the object of the performance as effective strategy which assures the success in one paradigm participative. The stage in three D of the performance is a space of meeting between the actor/performer and the spectator/performer. The stage in three D transforms the performative work into collective happening. We are going to study in particular examples from our performative/participative practice (as *The Two Gullivers*), but also from Marina Abramovic's practice.

#### *Note sulla performance Accommodation (2016) di Hantu*

**Yanna Kor, *Le combat pour le regard de l'Autre. À propos de la performance «Accommodation» de Hantu* Yanna Kor**

The aesthetical experience of the spectator foregrounds on the sense of vision. However in the theatre we more than see, we look at. The performance space becomes the area of the conjunction of gazes, that of spectator and that of artist, the ring of combat for the gaze of the Other. But what if we choose the blindness as the primary point of focus? Influenced by Denis Diderot's essay *Letter on the Blind for the Use of those who can see* (1749) the performance *Accommodation* of Hantu (Pascale Weber and Jean Delsaux) offers a discourse about the gaze and the zone of blindness that surrounds it in the context of the aesthetic experience of the spectator and of the artist.

**Simona Polvani, *Voir à fleur de peau: la violence de l'accommodation. À propos de la performance «Accommodation» de Hantu***

*Accommodation* by Hantu (Jean Delsaux and Pascale Weber) is a performance based on the Diderot essay *Letter on the Blind for the Use of those who can see*. Being founded on features of « accommodation » phenomena, my paper examines the transformation of the sensory perception produced on the performer Pascale Weber and the spectators by the dramatic and performative device, based on sense of impossibility or difficulty to see. Moreover, it analyses the image of the contemporary world in its search of an identity and the violent relationship with the "Other" to whom *Accommodation* refers.

**Rivista di estetica**, n.s. 64, 1 (2017)

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

#### *Discrimination in philosophy*

Vera Tripodi, *The value of diversity and inclusiveness in philosophy. An overview*

Claudia Bianchi, *Linguaggio d'odio, autorità e ingiustizia discorsiva*

Laura Caponetto, *On silencing, authority, and the act of refusal*

Bianca Cepollaro, *Slurs as the shortcut of discrimination*

Shannon Dea, *Deep pluralism and intentional course design: Diversity from the ground up*

Jacopo Domenicucci, *Trust, agency and discrimination*

Fiona Jenkins, *Discriminating well: On excellence in philosophy and ways of seeing disciplinary space*

Ian James Kidd, *Resisters, diversity in philosophy, and the demographic problem*

Marina Sbisà, *Diving into the Perfect Storm*

Varia

Tiziana Andina, *Normativity and beauty in contemporary arts*

Adam Andrzejewski, *Authenticity manifested: Street art and artification*

Simona Chiodo, *La casa ideale*

#### RIVISTE STRANIERE

**Boletín de Estética**, 37 (2016)

<http://www.boletindeestetica.com.ar/>

Facundo Bey, *La poesía como diálogo. Consideraciones en torno a Plato und die Dichter de Hans-Georg Gadamer*

El presente artículo se centra en el análisis de la lectura de la filosofía política platónica que Hans-Georg Gadamer realiza en su conferencia *Plato und die Dichter* (1934). Se planteará como hipótesis propia que, en los diálogos platónicos, tanto el filosofar como el poetizar habilitan el acceso a la comprensión del carácter sagrado de la justicia, la dimensión política de la legalidad de la musa poética y la percepción de lo sagrado como necesidad humana que permanece encubierta al modo de lo innecesario. Por otro lado, sobre el final se prestará atención al concepto de *phrónesis* en relación a la facultad humana del juicio y como instrumento necesario para la realización práctica del devenir del ser político del hombre en el Estado.

Daniel Attala, *Macedonio Fernández. Bases de su metafísica artística*

Se estudia el modo en que las ideas de Macedonio Fernández sobre el arte se vinculan al núcleo de su pensamiento filosófico. Sólo de esta manera se pueden apreciar su coherencia y su hondura. Aunque por razones conceptuales su pensamiento es paradójico, en nuestra opinión y contra la idea establecida diremos que Macedonio Fernández entrevió y buscó un sistema. No fue profesor, pero hacía algo mejor que no todos los profesores hacen: buscaba conceptos para entender, explicar y aún justificar su experiencia especulativa. Ello vale así mismo para el terreno del arte. La exposición se dividirá en nueve puntos: 1. teoría de la anomia; 2. metafísica de la afección; 3. la emoción pura o intelectual; 4. crítica y doctrina del arte; 5. La obra de arte: del objeto al sujeto; 6. el arte o la vida; 7. una metafísica artística; 8. el § 9 de *Crítica de la facultad de juzgar*; 9. la respuesta es la prosa.

Milena Gallipoli, *Canon, velo y eidôlon. Tres escenas de la belleza en la Antigüedad griega*

La belleza es esquiva a la hora de ser delimitada. Se transforma en forma, ya sea demarcada por un contorno o conformada por una vaga sustancia indeterminada. El objetivo de este trabajo es hacer un recorrido argumentativo a través de tres conceptos o posibles escenas teóricas sobre la forma de la belleza en la Antigüedad griega: el canon pétreo del Doríforo de Policreto, el velo que cubre a Afrodita en la técnica escultórica del paño mojado y, finalmente, el difuso y vaporoso eidolon de la Helenade Eurípides.

**British Journal of Aesthetics**, 57, 1 (January 2017)

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

Dan Cavedon-Taylor, *Reasoned and Unreasoned Judgement: On Inference, Acquaintance*

### *and Aesthetic Normativity*

Aesthetic non-inferentialism is the widely-held thesis that aesthetic judgements either are identical to, or are made on the basis of, sensory states like perceptual experience and emotion. It is sometimes objected to on the basis that testimony is a legitimate source of such judgements. Less often is the view challenged on the grounds that one's inferences can be a source of aesthetic judgements. This paper aims to do precisely that. According to the theory defended here, aesthetic judgements may be unreasoned, insofar as they are immediate judgements made on the basis of, and acquiring their justification from, causally prior sensory states. Yet they may also be reasoned, insofar as they may be the outputs of certain inferences. Crucially, a token aesthetic judgement may be unreasoned and reasoned, simultaneously. A key reason for allowing inference a serious role in aesthetic judgements emerges from reflection upon the nature of aesthetic expertise.

### **C. Thi Nguyen, *The Uses of Aesthetic Testimony***

The current debate over aesthetic testimony typically focuses on cases of doxastic repetition — where, when an agent, on receiving aesthetic testimony that *p*, acquires the belief that *p* without qualification. I suggest that we broaden the set of cases under consideration. I consider a number of cases of action from testimony, including reconsidering a disliked album based on testimony, and choosing an artistic educational institution from testimony. But this cannot simply be explained by supposing that testimony is usable for action, but unusable for doxastic repetition. I consider a new asymmetry in the usability of aesthetic testimony. Consider the following cases: we seem unwilling to accept somebody hanging a painting in their bedroom based merely on testimony, but entirely willing to accept hanging a painting in a museum based merely on testimony. The switch in intuitive acceptability seems to track, in some complicated way, the line between public life and private life. These new cases weigh against a number of standing theories of aesthetic testimony. I suggest that we look further afield, and that something like a sensibility theory, in the style of John McDowell and David Wiggins, will prove to be the best fit for our intuitions for the usability of aesthetic testimony. I propose the following explanation for the new asymmetry: we are willing to accept testimony about whether a work merits being found beautiful; but we are unwilling to accept testimony about whether something actually is beautiful.

### **Kalle Puolakka, *Musical Quotations and Shostakovich's Secret: A Response to Kivy***

Peter Kivy has argued that scholars of the music of Dimitri Shostakovich are misguided when they make interpretations that attribute complex extra-musical content to works of his that bear no indications of such content, such as a title or an explicitly announced programme. Upon Kivy's account, such works should rather be approached in terms of absolute music. In this paper, I show some decisive weaknesses in this critique. Drawing on the relevant philosophical literature, I examine Shostakovich's use of musical quotations—an essential feature of his compositions that Kivy ignores—and the significant role these play in constructing the extra-musical content of his works. Relying, in part, on recent research on authorial intentions, I also argue that the criteria Kivy presents for the reclassification of, seeming cases of, absolute music as programme music is too strict. Such reclassifications need not be accompanied by an explanation as to why the composer has not provided any direct public indication of the content of the work, as Kivy insists.

### **Tom Cochrane, *No Hugging, No Learning: The Limitations of Humour***

I claim that the significance of comic works to influence our attitudes is limited by the conditions under which we find things funny. I argue that we can only find something funny if we regard it as norm-violating in a way that doesn't make certain cognitive or pragmatic demands upon us (to defend the norm, or to abandon our norm-commitment). It is compatible with these conditions that humour reinforces our attitude that something is norm-violating. However, it is not compatible with these conditions that, on the basis of finding it funny, we come to reject some existing attitude. Such a rejection would require that we recognize our attitude as norm-violating in a way that has pragmatic force. Thus if a humorous work reveals the absurdity of something, we can either find it funny and not have our attitudes significantly influenced, or else be significantly influenced but not find it funny.

## *Symposium on Mark Evan Bonds: Absolute Music: The History of an Idea*

### **Mark Evan Bonds, *Synopsis***

At some point, debates about the ontology of music inevitably confront the idea of absolute music, either as a concept or as a repertory. If we want exemplars of the art in its most basic form, we typically turn to works for instruments alone, without a sung text and without verbal titles or headings that might suggest associations from outside the realm of music. This distinction between 'pure' music and—by implication—alloyed, 'impure' music continues to shape discourse about what music is and how we respond to it. And it is the history of that debate that I have sought to synthesize in *Absolute Music: The*

History of an Idea.

**Guy Dammann, *Absolute Programme Music***

Mark Evan Bonds' recent book, *Absolute Music*, deepens considerably the historical context within which Eduard Hanslick's famous treatise on musical beauty can be read. This paper argues that, with the aid of this expanded context, we can understand Hanslick's treatise to have provided contemporary and subsequent audiences with a kind of meta-programme for listening to symphonic and other non-texted music. That is to say, Hanslick's text arguably informed and directed the way audiences came to listen to instrumental music by furnishing them with imaginative constructs (about musical form and its spiritual significance) which could then be applied to the practice of musical listening. In much the same way as the texts which supply the poetic scenarios of so-called programme music, Hanslick's 'meta-programme' became indispensable to an expanding culture of musical listening in the second half of the 19th century and beyond. My claim thus contradicts the well-known formalist tenets of Hanslick's musical aesthetics.

**Hannah Ginsborg, *Two Debates about Absolute Music***

Mark Evan Bonds makes a distinction between two concepts of absolute music: as repertory, and as 'regulative concept'. This paper explores the distinction, and distinguishes further two debates associated with these two concepts: one about the value of absolute music in the repertory sense, the other about the extent to which music is 'absolute' in the sense of lacking expressive or representational content. It ends with a proposal about how reflection on the first debate can help provide a resolution of the second.

**Tamara Levitz, *Absolute Music as Ontology or Experience***

**Christoph Landerer, Nick Zangwill, *Hanslick's Deleted Ending***

We question Mark Evan Bonds' interpretation of the deleted ending of Eduard Hanslick's *On the Musically Beautiful*. We argue that there is no evidence that it reveals a commitment to Pythagoreanism or Idealism. We supply an alternative explanation of the deletion.

**Mark Evan Bonds, *Replies to My Critics***

**Critical Inquiry**, 43, 4 (Summer 2017)

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

**Carol J. Adams, *Towards a Philosophy of Care through Caregiving***

My specific caregiving focus is the decision to give care to elderly relatives and the complex world into which one is delivered after making that decision. I seek to present the nuance and complexity of care through describing very concrete experiences and the thoughts they provoked. I am not looking at the macro level of caregiving; others have done this work and done it well. Caregivers struggle with philosophical questions: What is care? To whom do I owe care? What are the obligations of compassion? What is doing good? What is in a name? What is love? When is enough? What is a good life? What is a good death? We become philosophers on the go. In this essay, I offer an experiential and practical set of materials illustrating this claim and providing in these experiential materials a way to challenge or complicate philosophies and theories of care.

**Humeira Iqtidar, *How Long Is Life? Neoliberalism and Islamic Piety***

Critics of economic liberalization of the last four decades, under the rubric of neoliberalism, have highlighted its imposition under false pretenses, the subversion of democratic politics that has accompanied it, and the exclusion and poverty that flow from it. However, a critical aspect that has remained understudied is the ideational constellation that might support and embed this liberalization in everyday life, building on existing ideas and practices such that criticism of neoliberalism is increasingly carried out within a market paradigm. This reach of neoliberal ideas is not linked primarily to their logical superiority but is, at least in part, due to their elision with other preexisting ideas and practices. How precisely ideas travel and move into different directions remains a complex phenomenon. Aspects of the general problem of studying ideational change in the contemporary context have bedeviled analysis of neoliberalism. Critics of neoliberalism have assumed too much coherence and linearity at two levels. First, the majority of critics have not recognized adequately the variations within neoliberal thought. An emerging strand of scholarship is beginning to address that particular gap. Second, and more importantly, critics have not paid much attention to the contradictory political subjectivities produced by locally

mediated, still unfolding versions of neoliberalism. How are neoliberal ideas embedded in vastly different political contexts? What particular combinations gain salience in specific historical-regional configurations? What kind of political actions are made less or more likely? Or to use William Connolly's term, what are the distinctive "knots" of neoliberalism with existing traditions of thought and practice in specific contexts?

**Lisa L. Moore, *Lesbian History of the Sonnet***

This essay reads the history of the sonnet as an archive of desire between women. Drawing on several key strands in the history and theory of the lyric, the essay argues that both in its distinctive voltaic structure and its foregrounding of the material aspects of language, the sonnet is a form that often exceeds, reverses, doubles, or even contradicts its syntactic meaning. The swerve of the volta and the unconscious eruption of sound and rhythm necessitated by its stanzaic patterns and rhyme schemes break open lesbian possibilities in canonical and noncanonical sonnets alike. The sonnet's fundamental structure of address enacts queerly gendered speakers and objects whose roots lie in Lesbian poems of love, readable in important examples from the romantic sonnet revival, one of the most contested moments in sonnet history. A lesbian history of the sonnet makes visible new readings and relationships among late eighteenth-century sonnets and sonneteers.

**James J. Hodge, *Digital Psycho: Dedramatizing the Historical Event***

Why do so many digital media artworks employ Psycho only to undo its spine-tingling sensationalism? This question requires attending to another, more recent shift in the atmosphere of the ordinary: the saturation of contemporary life by digital media. This story has at least two popular and overlapping phases: the emergence of the web in the 1990s and early 2000s and the subsequent rise of social media, smartphones, and "always on" computing. During the first phase, between 1993 and 2005, Alfred Hitchcock's horror classic figures prominently in a large number of digital artworks by Douglas Gordon, Lev Manovich, Vuk Cosic, Victor Liu, Jim Campbell, and Gregg Biermann among others. While it is common for new-media artworks to reimagine cinematic source material, artists working with digital media during this period return to Psycho with uncommon frequency. These artists share little in common except a striking preoccupation with expressing the aesthetic singularity of digital media via Psycho. The digital interest in Psycho stops in 2005, the same year YouTube appears online as one of the more famous social media or web 2.0 sites that continue to rule networked life today. The historical alignment of so many digital Psychos alongside the proliferation of digital media (what might be called web 1.0) suggests that artists found Psychouniquely suited for working through the historical event of digital media's popular emergence.

**Andrew Moisey, *Permanent Negative Value: The Waste Isolation Pilot Plant***

It is one thing to profess a theory of precognitive affect but quite another to put one into practice. An object that triggers the same emotion in all humans sounds like science fiction. But testing hydrogen bombs in the desert has given us the need for such an object. What shall we make to keep humans from digging up our radioactive waste long after our present languages and memories are dead?

**Critique**, 839 (2017)

<https://www.cairn.info/revue-critique-2017-4.htm>

*Et le Japon devint moderne...*

Oe Kenzaburo, *La thématique de Shiki*

Emmanuel Lozerand, *Histoire du commun, histoire de la différence*

Anne-Marie Thiesse, *Une modernité à soi : identifier la nation japonaise*

Paul-André Rosental, *Vu du Japon : l'avènement de l'État social au XX<sup>e</sup> siècle*

Michael Lucken, *Le cinéma-sismographe des années 1960*

Stéphane Zékian, *Portrait de l'historien en aiguilleur du temps*

David Zaperro, *Le sens du réalisme*



**Critique**, 840 (2017)

<https://www.cairn.info/revue-critique-2017-5.htm>

*Révolution française : la grande promesse*

Philippe Roger, *Réactiver la Révolution ?*

Marc Cerisuelo, *Après la croyance, la Révolution. Milner ou le faisceau du lecteur*

Pierre Schoentjes, *14 Juillet : réinventer le mythe*

François Zumbiehl, *La Fête au Bouc, anatomie littéraire d'une dictature bananière*

Richard Figuier, *Christian Jouhaud et l'écriture de l'histoire*

Alain Masson, *Peut-on être acadien ?*

Damien Connil, *L'imaginaire fabuleux du pouvoir*

Nathalie Piégay, *Jean Starobinski : écrire, regarder, écouter*

**Critique**, 841-842 (2017)

<https://www.cairn.info/revue-critique-2017-6.htm>

«Nous»

Marielle Macé, « *Nouons-nous* ». *Autour d'un pronom politique*

Laurent Jeanpierre, « *Nuit debout* », *la diagonale du « nous »*

Thierry Hoquet, *Nous Noirs, Eux Blancs*

Valérie Gérard, *Cohabiter à travers les différences : politique de la rue, alliances, rassemblements*

Thierry Fabre, « *Nous serons tous d'ici* »

Martin Rueff, *La voix pronominale*

Arno Bertina, *Le commun des poètes*

Guillaume Fussler, *Les loups et nous. Une réflexion éco-éthologique*

Gérard Lenclud, *Entre les Anciens et nous*

Jean-Frédéric Schaub, *Les Indes, la Chine, l'Europe : une histoire commune*

**Image & Narrative**, 18, 1 (2017)

<http://www.imageandnarrative.be/index.php/imagenarrative/issue/view/85>

*Audiovisual Memory and the (Re)Making of Europe*

Astrid Erll, *Travelling Memory in European Film: Towards a Morphology of Mnemonic Relationality*

This essay deals with three recent 'travelling memory-films': *Am Ende kommen Touristen*, *Whose Is This Song?*, and *Calais: The Last Border*. These films address the transculturality of memory in Europe by showing or performing border-crossings on various levels. The essay introduces the concept of 'mnemonic relationality' and discusses three different processes of linking mnemo-cultural repertoires:

dialogical, unreflexive and multidirectional. Emphasising the power of aesthetic forms in memory culture, the article demonstrates how plot-structures, the distribution of information, and editing techniques are forms that both represent and produce mnemonic relationality.

**Sébastien Fevry, *Immigration and 'Mythological' Memory in French Cinema: How References to Homer and Ovid Refigure the European Perception of Exile***

This article examines how migratory experiences are configured in French authorial cinema using narrative models derived from ancient mythology, specifically looking at the films *Eden à l'Ouest* (dir. Costa-Gavras 2009), *Film Socialisme* (dir. Godard 2010), and *Métamorphoses* (dir. Honoré 2014). More precisely, the focus is on a memorial resource little studied until now: the deeply rooted cultural memory based on mythological references to the Greco-Roman tradition. How is this 'mythological memory', often cast as foundational 'European memory,' useful in describing contemporary migratory experiences? The article suggests that recourse to mythological memory allows filmmakers to go beyond national contexts and paradoxically give a less Eurocentric dimension to the treatment of migrants' narratives.

**Sabina Mihelj, Simon Huxtable, *Television and the Shaping of Transnational Memories: A Cold War History***

Most of the literature on the mediation of transnational memory is concerned with historically recent phenomena and with the most obviously cross-border forms of communication, such as diasporic media, transnational co-productions, or digital forms of mass communication. This article adopts a different approach, seeking to show that the shaping of transnational remembering in and through the media has a long history. To demonstrate this, the article examines selected aspects of cross-border television and representations of the past in the era of terrestrial television, focusing on experiences in state socialist Eastern Europe.

**Edward Alexander, *Yugosphere Insiders or Croatian Outsiders: The Reception of Serbian Films in Croatia since the Breakup of Yugoslavia***

The positive reception afforded to many Serbian-produced films in Croatia since the breakup of Yugoslavia seems surprising, given the strained relations between the two states. Such films as Goran Marković's *Tito i ja* have been viewed as products of an enduring Yugosphere, whereby Croatian audiences have not experienced them as foreign, Serbian imports but rather as elements of a common culture and heritage to which they possess equal ownership. Yugosphere reception in Croatia has only been superseded in cases like Boro Drašković's *Vukovar jedna priča*, when a Serbian film was perceived as directly challenging narratives of Croatian national victimhood.

**Silke Arnold-de Simine, Tea Sindbæk Andersen, *Between Transnationalism and Localization: The Pan-European TV Miniseries 14 - Diaries of the Great War***

*14 - Diaries of the Great War* is a transmedial project consisting of a documentary TV-series, a website, a radio programme, a photo book and a museum exhibition, produced for the centenary of World War One in 2014. The project was created by a transnational collaboration and aimed for a transnational audience. The TV-series aspired to create a new kind of historical documentary, showing history as it was experienced by ordinary people. This article compares how *14 - Diaries of the Great War* was realised and received in Great Britain, Germany, Denmark and Sweden. We argue that the TV-series, in spite of its transnational origin and ambitions was in effect being localized and re-nationalized, as it was adapted to the presumed preferences of national audiences.

**Judith Keilbach, *Re-versioning History: National Narratives, Global Television and the Re-versioning of Holocaust/Hitler's Holocaust***

This article suggests that memory studies should consider a transnational approach within the field of media industry studies to understand why memories change when they travel across borders. Comparing television programs from the 1960s and the early 2000s, the article first argues that documentaries about the past have become more transnational and attributes this narrative aspect to efforts to enhance sales in foreign markets. Secondly, the article analyzes different language versions of the documentary series *Hitler's Holocaust/Holocaust* to show that programs become re-nationalized through their adaptation to a particular language market (re-versioning).

**Dagmar Brunow, *Curating Access to Audiovisual Heritage: Cultural Memory and Diversity in European Film Archives***

*Various Articles*

**Ortwin de Graef, *Nudes Gibbering: Isaac Rosenberg Entrenched***

Death in the trenches in France cut short the career of Isaac Rosenberg (1890-1918) as a painter and draughtsman and as a poet. While what remains of his visual work is impressive, his literary legacy is increasingly recognised as exceptional. Harold Bloom has hailed him as the most distinguished Jewish poet writing in English in the 20th century, though he added that Rosenberg's real strength resided not in his famous trench poetry but rather in the quasi-Biblical prophetic fragments reminiscent of his precursor artist-poet William Blake. Yet it is as a trench poet that Rosenberg is chiefly remembered, to the point that even poems not set in the trenches are read as if they were.

**Journal of Aesthetics and Art Criticism**, 75, 2 (Spring 2017)

<http://onlinelibrary.wiley.com/doi/10.1111/jaac.2017.75.issue-2/issuetoc>

#### David Davies, *Descriptivism and Its Discontents*

Is ontologizing about art rightly held accountable to artistic practice, and, if so, how? Julian Dodd argues against such accountability. His target is "local descriptivism," a meta-ontological principle that he contrasts with meta-ontological realism. The local descriptivist thinks that folk-theoretic beliefs implicit in our practices somehow determine the ontological characters of artworks. I argue, however, that according a grounding role to artistic practice in the ontology of art does not conflict with meta-ontological realism. Practice must ground our ontological inquiries because our task is to make sense of the practices into which artworks enter. Terms like 'musical work,' as employed by the ontologist, play an essentially explanatory role in this endeavor, and it is only in terms of this role that we can specify the object of our ontological inquiries. But neither our practices nor our folk beliefs are sacrosanct. In taking ontology of art to be reflectively accountable to artistic practice, I also reject Amie Thomasson's claim that it involves conceptual analysis and therefore cannot rightly claim to be directly revisionary of folk understandings. Ontology of art involves not conceptual analysis but the codification of a practice in a way that clarifies that practice.

#### Guy Rohrbaugh, *Psychologism and Completeness in the Arts*

When is an artwork complete? Most hold that the correct answer to this question is psychological in nature. A work is said to be complete just in case the artist regards it as complete or is appropriately disposed to act as if he or she did. Even though this view seems strongly supported by metaphysical, epistemological, and normative considerations, this article argues that such psychologism about completeness is mistaken, fundamentally, because it cannot make sense of the artist's own perspective on his or her work. For the artist, the question is not about his or her own psychology, but about the character of the work and the context in which he or she works. A nonpsychological account of completeness, on which completeness is a question of whether the work satisfies the conditions implicit in the artist's plan, avoids this problem and is equally or better able to explain the metaphysical, epistemic, and normative phenomena which appeared to support psychologism.

#### Christopher Bartel, *Rock as a Three-Value Tradition*

Gracyk, Kania, and Davies all agree that the rock tradition is distinctive for the central place that it gives to the appreciation of recorded tracks. But we should not be led by those arguments to conclude that the central position of the recorded track makes such appreciation the exclusive interest in rock. I argue that both songwriting and live performance are also central to the rock tradition by showing that the practice of recording tracks admits of a diversity of goals and aims that is not exhausted by a concern for track construction.

#### Ed Cameron, *Inviting a Scandalous Look: Detecting the Fabulous Fabula Promoted by the Twist Film*

This article argues that the explicit narrative twist that constitutes the mode of narration of twist films opens the potential for an additional implied twist that emerges in the awoken interpretive process of the viewer. Relying on Roland Barthes's notion of the "writerly" mode of narrative, this article further argues that this mode of implied twist narration inadvertently rearranges the spectator relationship to story construction in potentially any film by bringing spectator desire into focus.

#### John Holiday, *The Puzzle of Factual Praise*

It seems that we are not willing to give up the intuitions that (1) works of fiction are free from the constraints of historical truth and (2) historical inaccuracies sometimes count against the artistic value of works of fiction. Christopher Bartel calls this the puzzle of historical criticism. I argue that this puzzle extends beyond historical facts. While it is especially salient that historical accuracy at times appears

relevant to the evaluation of fictional works, such relevance appears to be a feature of facts in general. I then propose a partial strategy for resolving the puzzle.

### *Discussion*

Stephanie Partridge, *Video Games and Imaginative Identification*

Jon Robson, Aaron Meskin, *Still Self-Involved: A Reply to Partridge*

Matteo Ravviso, *Why B-Flat Is Not Natural: Reply to Dyck*

John Dyck, *Unruly Tones: A Reply to Ravasio*

Anton Killin, *Analyzing Antiqueness: A Response to Curtis and Baines*

**Journal of Art Historiography**, 16 (June 2017)

<https://arthistoriography.wordpress.com/16-jun17/>

### *The limits of connoisseurship*

Valérie Kobi, *The limits of connoisseurship. Attribution issues and mistakes. An introduction*

Recent publications and conferences dedicated to *connoisseurship* have unanimously recognized the need to situate this practice within the context of its sociocultural conditions. One ought to view the connoisseur's attribution as the final affirmation of a long and manifold procedure. This approach requires not only an investigation of the practical knowledge that informs the act of attribution but also a consideration of the network in which the judgment takes place, as well as its artistic, political and conceptual stakes. With this perspective in mind, the issue focuses its attention on a central yet often forgotten aspect of artistic expertise: mistaken attributions. Examination of these inaccurate assessments allows for a better understanding of the cultural and intellectual contexts in which they occurred and reveals the multiple discrepancies between connoisseurial theory and its practical application. By analyzing a few case studies situated at the limits of connoisseurship – whether they be prints, sculptures or paintings – the various articles question the operations that guide the (re)attribution of artworks and the theoretical or practical tensions generated by this process.

David Pullins, *The individual's triumph: the eighteenth-century consolidation of authorship and art historiography*

The eighteenth-century consolidation of authorial identity – apparent in Salon *livrets*, art criticism, sales catalogs, inventories, the theoretical development of *maniera*, signing and hanging practices – was crucial to subsequent, nineteenth-century Romantic notions of what constituted individual authorship and to the kinds of eighteenth-century painting that were eventually written into or out of art history. Situating eighteenth-century paintings and drawings executed by multiple hands in a *longue durée* between workshop and court artisan practices on one hand and nineteenth-century singularity on the other, this article recovers an alternate thread of authorial identity. Having failed to find a place in art historiography as it developed in the nineteenth and twentieth centuries, these examples in fact find sympathetic counterparts in late twentieth-century theories of the author function. Reconsidering both these multi-authored works and writing about them helps to clarify the historical specificity with which we conceive of the relationship between object and maker.

Catherine B. Scallen, *Do mistakes always matter? Jakob Rosenberg's Rembrandt Life and Work*

Two generations of readers in the United States, art historians, students, and the general public, gained appreciation of Rembrandt's art and knowledge of his life from Jakob Rosenberg's monograph *Rembrandt. Life and Work*. First published in 1948, and appearing in subsequent editions in the 1960s and 1980s, it can still arouse admiration in the reader for Rosenberg's sensitive understanding of Rembrandt as an artist and man. Yet Rosenberg's conception of the artist as presented in this monograph is based on many works, particularly paintings, that are no longer considered the work of Rembrandt—and in some cases, not even viewed as workshop production. The question is: do these attribution errors matter? In this article, I explore the question of whether individual connoisseurship decisions—and the cumulative weight of many mistakes—invalidate a larger conceptual presentation of Rembrandt.

Noa Turel, *Genius disrobed: the Early Netherlandish underdrawing craze and the end of a connoisseurship era*

Over the 1970s, connoisseurship attained an implausible revival in the study of Early Netherlandish painting. Long overshadowed by iconographic studies, traditional inquiries into attribution and quality received a boost from an unexpected source: technology. Improvements in infrared imaging led to almost unfettered access to the underdrawing of these important paintings, affording insight into artistic process that would have made historic connoisseurs salivate. Drawing, after all, has long transcended its fifteenth-century roots as utilitarian tool to become tangible testament to genius. The inundation of drawing data in recent decades held up to its promise of shedding significant new light on Early Netherlandish painting, but not at all the light originally sought. Rather than individual genius, these studies time and again revealed an industry at work. Coinciding with the advent of New Art History, technologized connoisseurship, often perceived as methodologically regressive, ironically wound up figuratively, rather than merely literally, disrobing genius.

Joris Corin Heyder, *Same, similar, semblable – languages of connoisseurship*

To speak about “languages of connoisseurship” could be misleading or even wrong: connoisseurship can neither be exhaustively defined in terms of a certain methodology, as for instance the history of style and form or Giovanni Morelli’s approach, nor is it limited to a certain text genre or even a genuine language. However, clauses that suggest *clarity* and a certain *resemblance* are characteristic for more or less all connoisseurial texts, a simple observation that is nevertheless worth paying more attention to. Starting from methodological statements by two of the most influential connoisseurs in art history—Bernard Berenson and Max J. Friedländer—, I examine the entanglement of connoisseurship and linguistic customs: epistemic canonization, delimitation, quantification and the paradigm of resemblance still rank among the common textual instruments to build a connoisseurial argument. My hypothesis is that these uncritical practiced linguistic habits are a principle weakness of connoisseurship that make it vulnerable to failures. By spotlighting the famous Hubert-and-Jan-van-Eyck-dispute, I am finally trying to show that in more than one dimension the 200 years old connoisseurial debate around the altar piece is intertwined, even trapped in a textual dimension.

Stefano Pierguidi, «*Che si conoscono al suo già detto segno*»: *Vasari’s connoisseurship in the field of engravings*

In order to identify the paternity of Cinquecento engravings Vasari did not have sufficient critical tools in the absence of monograms or inscriptions. It was the “sign” (*segno*), the only element that allowed him to recognize the hand of an engraver. However, when those “signs” did not help him sufficiently, Vasari also sometimes suggested attributions based on the authorship of the inventions. In some of these cases he succeeded, probably only thanks to his eye and his knowledge of style, to identify the author of the inventions but, in other cases, he was misled by what his knowledge, without being able to judge those prints only by their style. The article intends to analyse this dynamic and to understand the operations at the origins of attribution’s mistakes.

Sharon Hecker, *The afterlife of sculptures: posthumous casts and the case of Medardo Rosso (1858–1928)*

A significant number of sculptures once attributed to Medardo Rosso have recently been reassigned to his son, Francesco. These objects represent a curious hybrid: Francesco, who was not an artist and was unaware of his father’s idiosyncratic processes, had these works cast by a professional foundry from Medardo’s plaster models after his death. He then sold them to collectors and museums as works by Medardo. Today, these casts, whose difference is only evident to the connoisseur, occupy an uncomfortable position within the artist’s *œuvre* and legacy. They generate material, aesthetic, legal, economic and philosophical questions about their identity, leading to broader issues concerning posthumous casts. Unlike Rodin, who authorized posthumous casting limited to the French State, or Degas, whose sculptures were cast posthumously without his consent, Rosso’s position on posthumous casting was contradictory, as was his heirs’ approach. A Catalogue raisonné has recently separated the casts by Medardo from those by Francesco, thereby implicitly devaluing the latter. Institutions, collectors, and dealers remain unsure whether to exhibit the posthumous works and if so, how to label them. What constitutes an “authentic” Rosso and what is the value of the posthumous cast?

Pamella Guerdat, *Through the appraisal process: René Gimpel (1881-1945) and Nicolas Poussin’s Self-Portrait, from rediscovery to de-attribution*

In 1937, René Gimpel (1881–1945) organized a monographic exhibition in order to make public his recent acquisition: a *Self-Portrait* by Nicolas Poussin. Certified in the French artist’s correspondence, this painting is considered as the 1649 version dedicated to his patron Jean Pointel. It precedes the famous *Self-Portrait* at the Musée du Louvre executed in 1650 for Paul Fréart de Chantelou. The Gimpel *Self-Portrait* becomes the object of various publications and exhibitions, which affect its

perception. In the 1950–1960s, its status of authentic masterpiece is gradually put into question. The reappearance of the Berlin's version, nowadays regarded as the original, will lead its de-attribution. By means of a 'regressive approach', this contribution aims at bringing into light the historiographical views and the mechanisms at work in the contrasting appraisal of the Pointel *Self-Portrait* replica, updated by René Gimpel.

### *Portuguese art historiography*

Edward J. Sullivan, *Portuguese art history: a view from North America*

This essay is a four part series of comments on art history in the United States and Canada devoted to the Portuguese Renaissance and Early Modern periods. It examines the relative lack of emphasis on this subject by scholars of Iberian art whose principal focus has been on Spain. Some noteworthy exceptions are signaled, especially the outstanding contributions of Robert C. Smith in the areas of Portuguese (and Brazilian) painting, sculpture and architecture and that of George Kubler in the study of the so-called "Plain Style" of building. The work of more recent scholars is also discussed. The essay evaluates recent exhibitions that have featured Portuguese art and ends with a consideration of the particular meaning of the term "Baroque" within a Portuguese context, focusing on the achievements of the female artist Josefa de Ayala (1630-1684, also known as Josefa de Óbidos), the only Portuguese painter of the period to have had a one-artist exhibition in the United States.

Foteini Vlachou, *The discourse on utility: art theory in eighteenth-century Portugal*

This article examines the production of art theory in Portugal from the mid-eighteenth century onwards, in order to demonstrate the dominant theoretical strands centering around the utility of drawing and the arts, their practical applicability in various commercial sectors, and their importance in the contribution towards the enhancement of the nation's industry and manufactures. It also proposes to show how these features constituted a hegemonic feature both of artistic education and theoretical discourse, and that the insistence on usefulness was intimately linked to priorities and concerns of contemporary Portuguese society. These ultimately shaped the active reception of theories and styles from various geographic areas, with a durable link to British artistic theory and notions of public utility of the arts.

### *General papers*

Vlad Ionescu, *On moths and butterflies, or how to orient oneself through images. Georges-Didi Huberman's art criticism in context*

The essay discusses the motif of the butterfly and other *Lepidoptera* that Georges Didi-Huberman occasionally addressed in the two volumes of *Essais sur l'apparition, Phasmes* (1998) and *Phalènes* (2013). The hypothesis is that this motif can be viewed as a figural model of conceiving two essential elements of all art history, namely the nature of the image and its temporality. The fluttering butterfly becomes an occasion to explain Didi-Huberman's art history by relating its fundamental dimensions to other key figures with which he is implicitly or explicitly in dialogue: Aloïs Riegl, Franz Wickhoff or Aby Warburg. Whereas the content of their specific art histories differs, they all resist the canonical conception of the image as an entity whose place and 'immanent sense' is fixed in a diachronic narrative. Alternatively, they develop an art historical prototype where the image is thought of as an essentially relational entity whose latency of sense emerges when it is dialectically superposed to other images. Art history does not function as the stable *chronological juxtaposition* of artefacts but as the extraction of a virtual sense through the *anachronistic superposition* of images kept in movement. When the diachronic arrangement of primary sources whose sense depends on the world where they emerged fails, art history interiorizes a speculative epistemology where sense is equivalent to an associative force of images. Reading Didi-Huberman nowadays confronts the art historiographer with a fundamental epistemological question: what is the structure of the interpretative process presupposed in all story of art?

Eva Kernbauer, *Anachronic concepts, art historical containers and historiographical practices in contemporary art*

This paper examines the historiographical potential of contemporary art, asking how artworks have been envisaged to challenge, shape and undermine art historical models and how their contribution has been taken into view by theorists. Working through art historiographical models from Kubler to Panofsky and Benjamin, it reconsiders some aspects of the contested relationship between art and art history. It proposes a reconsideration of the 'anachronic' as a much discussed term in recent art theory, where, arguably, artistic and art historiographical interests intersect, and concludes with an examination of how

art theory may do justice to the recent 'historiographical turn' in contemporary art beyond the conventional divide between 'those who write and those who make art'.

**Journal of Visual Culture**, 16, 1 (April 2017)

<http://journals.sagepub.com/toc/vcu/current>

**Stephen Melville, 'Art and Objecthood', *Philosophy***

This article explores the relations between philosophy, criticism and art history in the work of Arthur Danto, on the one hand, and Stanley Cavell and Michael Fried on the other, arguing that in the 50 years since the publication of 'Art and Objecthood', that essay's terms of argument and expression have become increasingly hard to make out.

**Margarita Tupitsyn, *From Black Square to Room Square***

Fried's assertion that Constructivism was a source for Minimalism is supplemented by Donald Judd's interest in Suprematism. By reading Judd's review of Kazimir Malevich's 1973 exhibition in the Guggenheim Museum, this article locates similarity between the two artists' fascination with painting's inbuilt objectness that drove them into three-dimensional art. Judd's reading of Malevich's work that the author supplements with her own historical analysis reveals that Fried's characterizations of Minimalism as theatrical, reliant on a viewer, and not interested in ritualizing a single painting, was accurate. Another theme of this article is Judd's realization – shortly before his death – that damaged Soviet objecthood, a leftover of the Suprematist Utopia, was an antithetical partner to 'Specific Objects'.

**Phoebe von Held, *Brecht's Anti-Theatricality? Reflections on Brecht's Place in Michael Fried's Conceptual Framework***

In 'Art and Objecthood' (1967), Michael Fried articulates an uncompromising rejection of the theatre. His critique reaches as far as to expel the theatre from the realm of the arts and excludes it from the Modernist project. However, he exempts two theatre vanguardists from his argument, Bertolt Brecht and Antonin Artaud, who in his view developed anti-theatrical strategies as part of their aspirations to reform the theatre. This article examines whether Fried's inclusion of Brecht into his anti-theatrical paradigm was justified or whether it was mere appropriation. It furthermore probes into Fried's category of anti-theatricality within the conceptual framework of Brecht's dramaturgical reflections and its validity as a key marker of Modernism.

**Daniel Rubinstein, *Failure to Engage: Art Criticism in the Age of Simulacrum***

In this article, the author explores the metaphysical underpinnings of Fried's *Art and Objecthood* (1998[1967]) in order to tease out its reliance on several of the tenets of conservative art criticism: Plato's theory of forms, Kant's aesthetics and the unquestioning acceptance of subjectivity and representation. He argues that it is due to these investments that *Art and Objecthood* fails to come to terms with the condition of art in the age of advanced technology and virtual (simulated) reality. This argument develops by means of clarification of three key concepts: simulacrum, theatricality and truth.

**Joanne Morra, *On Use: Art Education and Psychoanalysis***

In this article, the author uses a key moment in Michael Fried's essay 'Art and Objecthood' – Fried's reference to Tony Smith's car ride on the unfinished New Jersey Turnpike with his Masters of Fine Art students – to think about the possibilities offered to art education by psychoanalysis. In considering Smith's experience and Fried's interpretation of it as instances of both pedagogy and Winnicottian 'use', the author allows this analogy to echo and expand throughout three different pedagogical moments in which she has put 'Art and Objecthood' to use within her teaching, and back through to Sigmund Freud's idea of 'after-education'. In this article, she asks: How have I used Fried's text? How, in turn, do art students use it? How and why do we as teachers and students use theory? What does all this using tell us about art education and the academy? And, ultimately, what is the role of psychoanalysis within art education?

**Victor Tupitsyn, *Fried avec Debord: Theatricality by Default***

The title of this article alludes to Jacques Lacan's text 'Kant avec Sade' (1963). With that in mind, the author compares Michael Fried's *Art and Objecthood* (1998[1967]) to Guy Debord's *The Society of the Spectacle*, also published in 1967. Whereas Fried unleashes his criticism against 'the condition of theatre' and its mounting presence in the realm of visual culture, Debord accuses spectacle of 'becoming

a life style', endorsed by power structures and fuelled by the media. Chances are that neither art nor objecthood, but rather the spectacle itself is 'the chief product of present-day society'. Or should we agree that human beings are homo theatricals, for whom 'the condition of theatre' is an inalienable part of their 'social contract'. Among the issues discussed here are 'Heterotopia of the spectacle' (e.g. play within a play) and the 'theatrical drive', which plays a fundamental role in balancing the rivalry between libido (Eros) and the 'death drive' (Thanatos) in the playhouse of our psychic life.

#### **Alison Green, 'A Supreme Fiction': Michael Fried and Art Criticism**

One of the striking aspects of the trenchant legacy of Michael Fried's 'Art and Objecthood' is its status as a piece of art criticism. Widely perceived as difficult and personal, philosophical and explicatory, doxa or sermon, the essay stands out. To explore its singularity, this article compares Fried's conception of the period criticism of 18th-century French painting in his book *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* (1980) and the method of criticism enacted in 'Art and Objecthood' (1967) which he saw as connected. The author pursues this and other crossings between Fried's art historical writings and art criticism, tracking it to an extended endnote in Fried's *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin* (2002). 'Art and Objecthood' is a key essay in this story aimed at Fried's thinking about criticism, its history, theory and practice. Doing this matters because it puts the critic in a particular relation to art and to Fried's idea of an 'ontologically prior relationship between painting and the beholder'.

#### **Duncan White, 'An Automatic Escape' or a 'Beautiful Question'? Cinema and Experimental Film after Michael Fried's 'Art and Objecthood'**

This article considers the small run of experimental films made by Robert Morris in the years immediately after the publication of Michael Fried's essay, 'Art and Objecthood'. The author argues that Morris's films were a form of reply to the essay and enact, on screen, many of the issues at play in the discussions between Fried and Morris and other Minimal artists from the time, such as theatricality, the mobility of the viewer and medium specificity. With the films by Morris as a starting point, the article goes on to consider parallel concerns within Structural Film and the historical and aesthetic crossovers between sculpture and the then new concern with cinematic media. As such, the author explores the cinematic condition of sculpture after Minimalism and the ways in which images 'moved' within the cultural and economic discourse of what was then contemporary art.

### **Nouvelle Revue d'Esthétique, 17, 2 (2016)**

<https://www.cairn.info/revue-nouvelle-revue-d-esthetique-2016-2.htm>

#### *Faits et valeurs en esthétique : approches et enjeux actuels*

**Evangelos Athanassopoulos, Filippo Fimiani, Barbara Formis, Jacinto Lainera, *Faits et valeurs en esthétique : approches et enjeux actuels***

**Fabrizio Desideri, *Une autre déduction des jugements esthétiques. Pour un dépassement de l'ancienne dichotomie des faits et des valeurs***

Starting point of the paper is a reconsideration of Putnam's influential essay, *The Collapse of the Fact/Value Dichotomy*, from the point of view of Aesthetics. The first move is an analysis of the aesthetic properties, and of related judgments as a paradigmatic case of overcoming the old dichotomy. The thesis is that aesthetic judgments are cognitive in a non-conceptual way and normative without presupposing definite norms. Unifying in a single term levels of (negative) descriptivity with levels of (positive) evaluation, aesthetic judgments undermine irreversibly the solidarity of physicalism and emotionalism. The paper pursues therefore the objective of a deduction in the Kantian sense of aesthetic judgments, connecting, however, two levels of the analysis that Kant keeps strategically distinct, i.e. the level of empirical (physiological) exposition of aesthetic judgments and that one of their (transcendental) deduction. The theoretical core of the deduction is the idea of an underlying "aesthetic mechanism" as the natural basis for the epigenesis of aesthetic.

**Dominique Chateau, *La théorie tue-t-elle ? À propos de l'épisode 20, saison 9, des Experts, Las Vegas***

Beyond its epistemological function, can we consider that theory has an axiological function ? The question deals, amongst other issues, with the value of theory as theory, insofar as it has a social role on which its autonomy grounds. What does happen when a woman, who is a media semiotics Professor, kills



for theory ? This question dramatizes the statements, but refers also to the ordinary practical communication. Indeed, the murder story is the theme of A Space Oddity, episode 20, season 9, of the TV series Crime Scene Investigation Las Vegas.

### **Fred Guzda, *Sur la faculté de (ne pas) juger***

By assigning the aesthetic relation to the faculty of judgment, Kant ratified not only a lasting relationship between the two but also hierarchically defined by the governance of the latter over the first. We would like consider this bond in order to find out if, regarding the aesthetic relation, judgment is a final and essential figure. If this is not the case, how can we think of an aesthetic relation without judgment ? How to dissociate the theory of taste from aesthetics ? Maybe by maintaining and considering the possibility of a distinction, if not an opposition, that would remain in every situation of judgment whether we consider it as the ever empirical and contextual exercise of a sensible experience in the broad sense, the way we assess a distance for example, or define it according to a priori rules, if not the settings this experience would eventually adapt to, where this very same distance becomes measurable and measured, that is to say whose experience is lost in favour of the creation of a common object.

### **Ronald Shusterman, *Le principe de non-neutralité : faits et valeurs dans les arts plastiques***

The fact/value distinction has been a fundamental element in Anglo-Saxon philosophy since at least Hume. Two centuries later, Wittgenstein must have had something similar in mind when he claimed, in the Tractatus, that value does not reside in the world (6.4 – 6.421), a claim that inspired him to conclude that "Ethics and aesthetics are one". The fact/ value distinction was also defended and reinforced by aesthetic theorists such as C.L. Stevenson and I.A. Richards. During the same period, however, Marxist thinkers were developing arguments totally opposed to this traditional position, arguments that lead to what could be called a "Principle of Non-Neutrality". According to this principle, no work of art can be socially or politically neutral, for it necessarily plays some role in the political context. This principle can be linked to the notion of narrativity, as can be shown via an examination of a few contemporary artists (including François Morellet and Anthony Braxton). But if the Principle of Non-Neutrality seems to invalidate any absolute separation between facts and values in the sphere of aesthetics, it does not justify Putnam's total rejection of the distinction.

### **Patricia Lavelle, *Critique esthétique et philosophie des valeurs : Walter Benjamin, « l'élève de Rickert »***

This paper shows Heinrich Rickert's influence on Walter Benjamin, who attended his lectures in 1912-1913. The intrinsic relation between art and theory, suggested by Kant's Critique of the Judgement, gives us the theoretical ground to understand that Benjamin uses not only conceptual elements from Rickert's thought, but also themes from the "vision of the world" that conditioned it. With those historical materials found in Rickert's philosophy of values, he constructs metaphors in order to think the work of art's inner reflectivity and the basis of the critique of art.

### **Catherine Voison, *Les fondements de l'éthique à l'épreuve de l'art biotechnologique***

Living organisms renatured by artists are so many incarnations of the worst and / or best of all worlds. Outside of any applied research in medicine and industry, biological otherness coming out backstage of science to be exposed to the world of art, anticipate dangerously, social and environmental consequences about the technical control of the natural mechanisms of life. These biologicalfuturistic exhibit a science in the process of transforming society and the values associated with it.

### **Cécile Angelini, *Le rejet de l'art contemporain : une confusion entre fait et valeur ?***

One of the main arguments put forward against contemporary art in France in the early 1990s (in the context of the debate on what was dubbed the "crisis of contemporary art") consists in affirming that since today anything can be art, then today's art is "nonsense". This article aims to show that this two-part reasoning reveals a confusion whose clarification will make it possible to pinpoint the specific nature of contemporary art and of the judgments that can be made about it.

### **Joan M. Marín Torres, *Ars, design et engagement éthique***

Industrial design's creative activity is the direct heir of the Greek concept of τέχνη, and the Latin idea of ars. In contrast to Fine Arts, design has never abandoned its functional dimension and its creativity is displayed in the objects that surround us. Victor Papanek, in his book Design for the Real World, published in 1971, reminded designers their social responsibility and demanded a respectful attitude with the environment. Nonetheless, things have changed a lot since then, both at a conceptual and technological level. Thus, it is necessary to analyze, taking into account the specific products of XXI century designers, which is the new approach of ecodesign, and also to delve into the action lines of contemporary design that keep an ethical engagement with society : inclusive design/universal design and design for necessities/Design Takes of Risk.

Patricia Touboul, *Ce que l'art fait à la mémoire : le renouvellement éthique de l'appropriation du temps humain*

Contemporary aesthetical theories taught us to think that the value of a work of art is not merely formal and that aesthetic attention was not exclusive of epistemic interest or moral emotion. Among artists themselves, one has observed during the last few decades a rejection of excessively clear-cut distinctions (form/content ; fact/value ; art/life ; aesthetic/epistemic/ emotional) simultaneously as a return to a practice visibly oriented toward ethical life. In a social context where media discourses and images make the perception of reality and memory more confused, art is looking, through the invention of an alternate language and the return to rhetorics — which scientific history had tended to get rid of —, to arouse memory's imaginative function by building an aesthetical and critical relation with the topoi of our history. This research is visible notably in the work of artists like Ernest Pignon-Ernest, Christian Boltanski, Sophie Calle, Pascal Convert, Anne and Patrick Poirier, Arno Gisinger or Jochen Gerz. Their works do not take place outside of the world but, on the contrary, they lean on history, on collective memory and on social reality in order to explore their fractures and allow the onlookers to appropriate their own ethical and social existence in a more authentic manner.

*Varia*

Jean-Philippe Narboux, Katerina Paplomata, *Modernisme et autonomie musicale : sur le formalisme critique de Lydia Goehr*

According to American philosopher Lydia Goehr, the romantic ideal of the "total work of art" (Gesamtkunstwerk) paves the way for an "enhanced formalism" providing early formalist claims to autonomy with "a renewed and acceptable contemporary use". We argue that the species of formalism advocated by Goehr cannot account for the unprecedented sense in which modernist music attains to autonomy. It attains to autonomy, neither by remaining confined within the limits of its own medium (as flat-footed formalism maintains), nor by gesturing towards the extra-musical lying beyond such limits (as enhanced formalism maintains), but by dissolving the very appearance according to which its expressive resources are subject to a priori limitations. The claim to autonomy, at the modernist stage, rests on the emancipation of composition from any preexisting norm.

Ronald Bogue, *L'art du possible*

Deleuze treats the concept of "the possible" in two senses — one restrictive, denoting the foreseeable, practicable, plausible or conceivable ; and the other nonrestrictive, denoting an opening beyond the orthodox and commonplace toward something new. The restrictive sense of the possible is evident in the "a priori Autrui" of Deleuze's essay on Tournier's Vendredi and in his Bergsonian differentiation of the possible and the virtual in Difference and Repetition. The nonrestrictive use is especially evident in Cinema 1, Cinema 2, and What Is Philosophy ?, where the possible is allied with art, which is envisioned as the invention of new modes of existence and a people to come.

Anne Launois, *Le formalisme valéryen : une exigence esthétique au service de la réappropriation du sujet*

This article studies the conception of aesthetic experience that emerges from reading Paul Valéry's Notebooks (Cahiers). It turns out that Valéry's thinking, characterized by a rigorous formalism, sets itself a task that goes beyond, and is larger than, aesthetic exigency : that of altering the whole of experience. In the light of this ambition, the importance ascribed to the form of the artwork can be accounted for by its embodying an effort at structuration and mental activity. This effort imposes the artwork as an unheard-of mode of relationship to reality, and encourages both the artist and viewers to emancipate themselves from the contingency of common experience.

Karl Sarafidis, *Cosmopolitique de la laideur*

While the whole philosophic tradition questions the ideal of beauty from the concept of purity, Heraclitus gives us an impure and upset beauty to think about, which is a characteristic of a world made up of disorderly mixtures. In their quest for pure beauty, thinkers ignore this cosmological dimension. Yet this gesture has heavy political consequences as it contributes to the condemnation of human ugliness and diversity, and thereby to the world closure.

Maria Zoubouli, *Un art apophatique*

The oxymoron of "apophatic art" serves to make us consider the specificity of the icon beyond the mystification of which it is often the object. Byzantine art could be understood "in negations" compared to what was established as an aesthetic principle in the West since the Renaissance. By trying to illustrate it through this juxtaposition, we realize, however, that the "apophatic" attitude is found in the heart of

Byzantine aesthetics, and defines the life of the forms, as well as its theoretical base. So it could be seen as a fundamental aspect of the icon, leading to a better understanding of the Byzantine culture.

**Zhongyi Shi, *Une autre opposition des substrats culturels de l'Occident et de la Chine : le culte de l'or et celui du jade***

Just as Homer's Iliad refers to a cult of gold in the Ancient Greece, the Biography of the Emperor Mu des Zhou (10th century BC) refers to a cult of Jade in the Ancient China. Archeological excavations have attested to the reality of this cult. The article shows how commercial exchanges in connection with this cult have taken people away from the wars. Therefore, this cult of jade symbolise a pacific chinese tradition.

**Word & Image, 33, 2 (2017)**

<http://www.tandfonline.com/toc/twim20/33/2?nav=toCList>

**Milena Tomic, *Reinvention as parallax: allegorical and other afterlives of Allan Kaprow's un-art***

Allan Kaprow conceived of his score-based "un-art" as unrepeatable yet open to reinvention: his Happenings, Environments, and Activities had to be radically reimagined, not reenacted on a stage set or reconstructed from photographs. Shortly before his death in 2006, Kaprow assembled visual and verbal information connected to his key works, but provided artists, curators, and scholars with few rules about how to approach them. Generally speaking, the reinventor's task is to produce difference through fidelity to whatever is so essential in the work that it can survive its dramatic transformation. While some understood this as careful attention to a work's central metaphor, others took a more literalist approach, reenacting the largely verbal scores to the letter; still others combined the two approaches, exploiting the productive tension—or parallax shift—between a work's literal and figurative elements. Through this notion of a parallax shift that brackets out certain elements to produce various meanings, this article explores different iterations of 18 Happenings in 6 Parts (1959), Yard (1961), Baggage (1972), and Easy (1972). Filled with the same productive contradictions as his writing, Kaprow's un-art here emerges through the interventions of André Lepecki, Otobong Nkanga, William Pope.L, Sharon Hayes, and Florian Dombois as central to the ongoing historicizing of live art.

**Andrew Chen, *Vividness, voice, and the imagination according to Petrarch***

The silence of Petrarch's picture of Laura lamented in poem 78 is normally viewed as an argument for the superiority of poetry over painting. It is true that in this poem the image of Laura seems to listen but not to speak, whereas, in other poems, the verbal representation of the woman speaks freely. This article argues that Petrarch's writings about images employ fragile silences for carefully deliberated expressive purposes. It is shown that attention to questions of sound in vivid description was something that Petrarch learned from Quintilian. He would also have noted the sounds reported in the ekphrases of Homer, Virgil, and Catullus. Dante and Petrarch used the subjunctive in their writings on vivid images to convey the idea that pictures only seemed like they could speak. The almost-speaking topos was taken up by later humanist poets. The article examines the different configurations of verbal and visual description and argues that potential discrepancies between them were resolved using the imagination.

**Carme López Calderón, *A play on emblematics: reworking the Schola Cordis into a Marian Catholic programme of applied emblems***

The Chapel of Nuestra Señora de los Ojos Grandes (Our Lady of the Big Eyes) in the Cathedral of Lugo in Galicia, north-west Spain, houses an arresting cycle of applied emblems executed c.1735. Drawn from different printed sources, such as Jan David's Pancarpium Marianum (1607) and Filippo Picinelli's Mundus Symbolicus ... (1681), most of them are used to emphasize the prerogatives accorded to the Virgin Mary by the Catholic Church. However, a dozen emblems appear to be addressed to the faithful as they may echo the process of spiritual perfection described by mysticism and popularized in the seventeenth century through two emblem books, Herman Hugo's Pia Desideria (1624) and Benedictus Van Haefthen's Schola Cordis (1629). This article explores the connections between the Spanish edition of the latter, issued for the first time in 1720 under the title La Escuela del Corazón, and the aforementioned group of twelve non-Marian emblems. Could these paintings be an embodiment of some of the lessons taught in the Schola Cordis? If so, for what reason might they have been included in a programme devoted to the Mother of God? In answering these questions, this article attests to both the comprehensive relationship established between words and images in the Early Modern period and the important didactic role played by emblematics in the diffusion of post-Tridentine Catholicism.

### **Paul Duro, *Diderot and the destination of art***

While Denis Diderot's pronouncements on art have received a great deal of critical attention, they have not been sufficiently studied from the point of view of prevailing approaches to imitation. Consideration of his salon criticism reveals that questions of mimesis and imitation are fundamental to an understanding of his views on painting and to the destination of art in eighteenth-century France. Whether his objections are addressed to artists who failed to "follow the poet," or to those who (in his view) neglected nature, Diderot's frequently censorious remarks invariably revolve around issues that found their most developed expression in the humanistic theory of painting. As a result, his criticism raises questions about the continuing viability of a hierarchy of genres that placed grand narrative painting at its apex, and treated the minor genres as subordinate parerga to "le grand genre" of history painting. Seeking an accommodation for these "lesser" genres, Diderot developed critical concepts that sought to treat genre painting with the same seriousness as subjects drawn from mythology and the Bible, and led to his suggestion for an intermediate genre to reconcile these conflicts that he called, in his writings on drama, "le genre sérieux." Diderot's suggestion leads ineluctably to his advocacy for the work of Jean-Baptiste Greuze and Jean-Baptiste Chardin, whose domestic interiors and dead game were, for him, less an imitation of nature than a recreation of nature itself.

### **Lucy Smith, *Creating narratives from the Victorian photographic archive: re-imaginings of Julia Margaret Cameron's work in Ulverton (1992) and The True and Splendid History of the Harristown Sisters (2014)***

Contemporary historical fictions increasingly employ affective relations with Victorian photographs as nodal points within their narratives, introducing an archive-like structure of traces to the texts. The evocation of Victorian photographer Julia Margaret Cameron's visual traces in contemporary neo-Victorian texts exemplifies this shift towards an archival subjectivity, particularly because such qualities are inherent in her original material. Photography critics have long noted that Cameron's evocative portraits and illustrations suggest blurred relations between models and characters, outward appearance and the self, and the material and the ethereal. Drawing on work on creative readings of photograph albums, and on the idea of 'rhythms' of pictoriality in a text, I suggest that Cameron's photographic albums create fluid meaning and narrative from a dialogue of image traces, intended to be interpreted by the viewer's empathetic imagination. Taking this further, I argue that this Victorian form of visual narrative creates a kind of grounding for the modern use of pictoriality in fiction. I identify two novels that evoke Cameron's character and style as part of multi-stranded narratives, Adam Thorpe's *Ulverton* (1992) and Michelle Lovric's *The True and Splendid History of the Harristown Sisters* (2014), discerning within them structured compositions of subjective ekphrastic images which produce a form of novel-as-archive. In this form, narrative meaning is created from a focus on the successive scrutiny of images. In an unorthodox and cross-temporal relationship between word and image, the narrative aesthetics of a Victorian photographer become productive of plays of identity, representation, and structure in contemporary fiction.

### **Sandra Saenz-López Pérez, *A late medieval tribute to God the Creator: the geographical compendium in the Llibre vermell (Library of Montserrat, Barcelona, MS 1, ff. 68r–70r)***

The so-called *Llibre vermell* is a late medieval miscellaneous codex that contains theological and devotional texts thought to have been intended for the spiritual instruction of pilgrims traveling to the monastery of Montserrat, near Barcelona in Spain. It includes a geographical compendium (ff. 68r–70r) dating from c.1400. Devoted to the creation of the world, its folios are illustrated with a *mappa mundi*, an image of God embracing and blessing the universe, and depictions of monstrous races. Although the *Llibre vermell* is one of the Catalan medieval manuscripts to have aroused particular interest among scholars, its geographical compendium has barely been studied; and yet, as this article shows, it holds a unique place in the context of medieval art and cartography. Its text is here fully transcribed and translated for the first time, revealing the close relationship between the compendium's words and pictures. An in-depth analysis of the map and its portrayal of the known universe shows that, despite the apparently schematic form of these diagrams, far from retaining the archaic characteristics of earlier works—as has previously been asserted—this medieval compendium is absolutely steeped in the tradition of nautical cartography developed in the Crown of Aragon in the late Middle Ages. As well as providing a detailed analysis of the compendium's contents and setting the work in its historical context, this article also explores the possible ways in which a putative nautical model may have reached the Montserrat scriptorium.

### **Eliza Garrison, *Mimetic bodies: repetition, replication, and simulation in the marriage charter of Empress Theophany***

As an object and as a collection of text and images, the marriage charter of Empress Theophanu (Wolfenbüttel, Niedersächsisches Staatsarchiv, 6 Urk 11) relies on replication, repetition, and doubling to reinforce the meanings relayed in its text and to enhance its function as a legal document. This article

argues that the charter's remarkable illusionism functioned as a kind of visual rhetoric that was entirely in tune with the terms of the golden text that stretches across its surface. Such a powerful coalescence between text and image was especially well suited to the visualization and propagation of imperial authority, and it girded expectations of Theophanu's obedience at the political, social, and physical levels. Framed in terms that name and foreground God-the-craftsman's creation of humankind as the originary mimetic act, creation becomes a template for the order of the Ottonian court. The marriage charter was thus a call to Theophanu and Otto II to internalize both biblical and Platonic models of creation in the interest of preserving and perpetuating the Saxon imperial line, which was, at the time of the charter's presentation, but ten years young. In explicating the various ways in which the marriage charter's images and text hinge on themes of repetition and replication, this article will make a case for the political stakes of mimesis.