NEWSLETTER DELLE RIVISTE DI ESTETICA

n° 27, novembre 2019

RIVISTE ITALIANE

Aut Aut, 382 (2019)

http://autaut.ilsaggiatore.com/

Sade/Masoch. Due etiche dell'immanenza

Tommaso Tuppini, *I due vortici. Sade con Bataille*

Giovanni Bottiroli, *Sade e il desiderio di essere*

Felice Cimatti, *Etica? Immanenza?*

Gianluca Solla, *Carmelo Bene, o dell'immanenza dei corpi*

Federico Leoni, *Singolarità, perversione, immanenza*

Silvia Vizzardelli, *Erotismo della morte o ciclo di isteresi. La perversione tra Barthes e Deleuze*

Carmelo Colangelo, *Masochismo plurale. Il servo, l'oggetto, la voce*

Riccardo Panattoni, *Disconoscimento sur place*

Andrea Muni, *Masoch oltre Nietzsche. L'intellettuale borghese, l'ordalia e l'al di qua della legge*

Aut Aut, 383 (2019)

http://autaut.ilsaggiatore.com/

Niklas Luhmann. Istruzioni per l'uso

Materiali

Niklas Luhmann, *Decostruzione come osservazione di secondo ordine*

Alberto Giustiniano, *La macchina del senso. Luhmann e la chiusura operativa della metafisica*

Cary Wolfe, *Luhmann e l'antica disputa tra poesia e filosofia*

Maria Cristina Iuli, *Osservare il post-umanesimo: la teoria dei sistemi sociali di Niklas Luhmann*

Edoardo Greblo *Luhmann, modernità e diritti umani*

Alberto Andronico, *La fortezza di Niklas Luhmann. Con un sogno a margine*

Gianluca Cuozzo, *Niklas Luhmann e Nicola Cusano. La selezione del sistema tra differenza e identità*

Giovanni Leghissa, *Osservare, conoscere, fondare. La teoria dei sistemi e la questione del trascendentale*

Contributi

Emanuela Magno, *Dialettica della vacuità*

Engramma. La tradizione classica nella memoria occidentale, 167 (luglio-agosto 2019)

Architetture e spazi a tempo di rock. Pink Floyd e dintorni

Redazione di Engramma (a cura di), *The Last Great Event. Isle of Wight Festival, August 26th-30th, 1970. Un racconto per immagini*

The third Isle of Wight Festival, held in 1970, was the Last Great Event, the one that brought to close the heroic period of rock music. This tale in pictures is a dialogue at a distance between the press reports, the impressions of a young Sorbonne student, and the evidence of an Italian student who with two friends travelled by car from Rome to The Isle of Wight. Comments on photos of places, moments and people, attempt to highlight problems, tensions and everyday life for the at least six hundred thousand people who invaded the island for three days.

Sara Marini, *Effimero veneziano. Lo stesso spazio, una notte, molte cornici (Pink Floyd, Venezia 15 luglio 1989)*

On July 15, 1989, Pink Floyd flooded Venice with rock music. It was the night of the Festa del Redentore, when at midnight the customary fireworks fire up the sky honouring the most famous Venetian celebration. The space occupied by the stage was the Bacino di San Marco, the heart of Venice where the sacred and the profane have always alternated. The night of the Pink Floyd's concert was the last in which the dark side of the moon went on stage it marked the end of the postmodern era.

Giacomo Maria Salerno, *"Persi par persi, 'ndemo a consolarse". Uno sguardo 'terzo' sul concerto dei Pink Floyd a Venezia*

Starting from the debate on the '89 Pink Floyd concert, the article aims to analyse the longstanding conflicts that have arisen in Venice between the so called 'innovators' and 'conservatives'. Through the emergence of the crowd of fans as a new actor on the stage, it aims to explore the possibility of a third position on the matter, one that beyond the two mentioned factions could prefigure a different use of the city, to be imagined from the perspective of the urban multitudes rather than from the perspective of it being a theatre machine.

Michela Maguolo (a cura di), *A Momentary Lapse of Reason. I Pink Floyd a Venezia, tra Modena e Berlino. Intervista a Patrizio Cherubini*

Patrizio Cherubini, a rock music enthusiast, a tireless concertgoer, calls himself one who had the chance to experience, as a child in the Sixties, the vibrations of the music that would soon explode, changing the world. In this interview he tells how he found himself in the singular situation of attending three consecutive Pink Floyd concerts, between 1988 and 1990, so as to be able to compare the historic Venice concert, with that held in Modena the previous year (*A Momentary Lapse of Reason Tour*, 1988, and the one in Berlin – Roger Waters' *The Wall*, 1990).

Cesare Molinari, *Roger Waters. The Wall in Berlin. Potsdamer Platz, 1990 (Progettisti Mark Fisher, Jonathan Park, Gerald Scarfe)*

This chapter from Cesare Molinari's book *On the Stage: I grandi palchi del Rock*, is about the design of the stage for The Wall in Berlin concert by Roger Waters held in Potzdamer Platz in 1990. The occasion was the demolition of the Berlin Wall and the reunion of the two German countries. The show was more spectacular than the original, and the stage much larger, designed by Fisher Park Partnership, the architects who had conceived the first and then most of the subsequent stage sets for Pink Floyd. "The creation of rock architecture depends on imagination, appropriate technology and, above all, a good working team", especially when a stage comprising a 25m. long wall has to be set up in two and a half months.

Alessandra Pedersoli, *Visioni in 'technicolor'. Nick Mason's Saucerful Of Secrets. The Heartbeat of Pink Floyd*

Nick Mason, drummer and biographer of the Pink Floyd, formed the project band Nick Mason's *Saucerful of Secrets* in 2018. The name comes from the second Pink Floyd's study album *A Saucerful of Secrets*,

released on June 29th 1968. Nick Mason's *Saucerful of Secrets* is not a tribute band, but an opportunity to rediscover Pink Floyd's original sound at the beginning of their career, when the front man Syd Barrett led the band into performances full of psychedelic sounds, colours and moving images. The concert in Brescia, Piazza della Loggia, which brought to a close the band's Italian tour, was an outdoor example of what the immersive psychedelic shows must have been like. The selection from the Pink Floyd's lavish catalogue of songs included onlye pre-*The Dark Side of the Moon* albums: *The Piper at the Gates of Dawn* (1967), *A Saucerful of Secrets* (1968), *More* (1969), *Meddle* (1971), *Obscured by Clouds* (1972), the first two singles Arnold Layne and See Emily Play, and some rarities like Point Me at the Sky and Syd Barrett's Vegetable Man.

Michela Maguolo (a cura di), *Variazioni sul Rock. Le Orme fra Venezia e il mondo. Intervista a Tony Pagliuca*

Antonio (Tony) Pagliuca, historic keyboardist of Le Orme, and one of the most famous Italian prog rock groups tells about the relationship between music and places, and the influence of Venice and her port on his approach to Rhythm and Blues and to Rock music, and of the stage as a space from which to seek a link with people, their soul and their spirit, and to reflect on the sense of making music. It is also the space of improvisation, as each concert belongs to a place and a time. Pagliuca also talks about his need for experimentation, which at one time led him to abandon electric music and turn to acoustic sounds. A research which is still underway.

Alessandra Pedersoli (a cura di), *Getting close to the Moon. Intervista a Boris Savoldelli sul progetto The Great Jazz Gig in the Sky*

Boris Savoldelli is a singer, a vocal performer and a jazz singing teacher. His artistic research focusses on vocal experimentation and the use of electronics to create new sounds. This creative research leads him to collaborate with artists of very different backgrounds, both Italian and international. In May 2016, in a trio with Raffaele Casarano (sax and electronics) and Marco Bardoscia (double bass and electronics), he released a concept album that reinterprets the Pink Floyd masterpiece The Dark Side Of The Moon in a jazz key, published by MoonJune Records with the title *The Great Jazz Gig in the Sky*. The sound of Pink Floyd was a very difficult field of experimentation and creation in their work.

Engramma. La tradizione classica nella memoria occidentale, 168 (settembre/ottobre 2019)

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

Connessioni

Fabrizio Lollini, *Il coniglio "festaiuolo". Nota sulle strategie di attrazione dello sguardo nella pittura del Quattrocento*

This short study follows a suggestion: many scholars have insisted on a passage of Alberti's De pictura, where painters are strongly recommended to introduce in their works a character who can work as a medium between the episode shown and the viewer. Can this kind of visual strategy include also animals? In some paintings by Mantegna and Giovanni Bellini rabbits seem to have been placed to attract the sight of the public, somehow posing – apart from their eventual hidden symbolic meaning.

Barbara Baert, *The Weeping Rock. Revisiting Niobe through Paragone, Pathosformeln and Petrification*

A very complex article that sinks into the mythology of the Niobe's transformation into a weeping rock. The material inertia, the petrification of the form as a final outcome is set in counterpoint to the dynamism of the highest degree of pathetic expression, Warburg's *Pathosformel*, and opens to a comparison on Paragone's rhetorical theme in the debate between the arts. The cluster of motifs around the figure of Niobe - hybrid, lament and chthonic substrate - become direct access to a bipolar hermeneutic of the visual medium: the "historical psychology of human expression" that navigates between Apollo and Dionysus.

Giacomo Confortin, *L'oro di Tarkovskij. Per un'iconologia indebita di Andrej Rublëv (1966)*

This paper suggests a possible interpretation of the intersection within paintings and cinema in the 1966 feature Andrei Rublev, by the Soviet director Andrei Tarkovsky. The analysis is carried out in the methodological perspective of Panofsky's iconology, and its innovative results shed light on a unique

artistic vision, which the cooperation between Byzantine paradigms and the contemporary film medium (under the direction of Tarkovsky) has given birth to.

Luca Capriotti, *Tre bocche. Esempi di performazione sonora nelle arti visive medievali*

The article analyzes a strong reproduction of orality in a wooden, and in a marble architraves, and in a painted image. They are included in a chronological period, from the 12th century to the end of the 13th century. These three medieval objects are characterized by the representation of open mouths: an visual element which seems to suggest a strong sensorial involvement.

Maurizia Paolucci, *Queering the Body, Birthing the Nation, Gendering God. An Atlas*

From an author who has so far focused on women-related themes, an essay that calls men into play, and of which freakness and queerness are absolute protagonists. Starting with discussing the startling details in some Renaissance paintings of women, the work covers Gilbert & George's use of the Abject as a religiosity-awakening tool, Mat Collishaw's disturbing Flowers, the special significance taken on by the Wounded Hero archetype in Quentin Tarantino's Reservoir Dogs, the treatment reserved for the damned in Dante's Ninth Bolgia, and finally the men unexpectedly found in such a female-connoted place as Alexander Pope's "Cave of Spleen" – via whom the author circles back to the representation of women, discussing the frenzy over Mary Toft's alleged miraculous pregnancies in eigtheenth-century England.

Massimo Cacciari, *Icone. Pensare per immagini. Presentazione della collana de Il Mulino*

A presentation of an editorial series, where single studies of different subjects are offered as *imagines agentes*, that is artistic artefacts catalyzing different issues. Images are not seen only as reproductions of reality (mimesis), but as imagination, and a possible structure for the development of a creative thought. Thinking through images. Seven books, already published, are presented: from Brueghel to Rembrandt, from Caravaggio to Kiefer.

Elisa Bastianello, *Pop-App. Libri animati dalla carta alle app. Recensione delle mostre a Roma e Torino*

Interaction with images predates the digital era: books with mechanical elements existed in manuscript form way before personal computers and smartphones entered in our lives. A double exhibition in Turin and Rome, entitled Pop-App. *Scienza, arte e gioco nella storia dei libri animati dalla carta alle* app (Pop-App, Science, art and game in animated books history from paper to apps) fills a gap in the field of Italian book history, and opens to new researches.

Marianna Gelussi, *Arte e Biennale in tempi interessanti. Recensione della 58. Biennale di Venezia*

The official title of the 58th Venice Biennale Arte, 2019, is "May you live in interesting time". In this contribution, the author focuses on the possible role of art as a mirror of contemporary society, taking into consideration the guideline of the *unheimlich*. Notions as the concepts of 'border' and 'identity', or the relationships between culture and technology are examined through some relevant examples in the exhibition.

Maria Bergamo, *Monumenta marciani. Presentazione del libro San Marco la Basilica di Venezia. Arte, storia, conservazione, Marsilio 2019*

The review concentrates on the new monumental couple of volumes about Saint Mark Basilic in Venice. San Marco la basilica di Venezia. *Arte, storia, conservazione* re-examines the history of the building through a careful study of the official bodies responsible for its safety and protection; the aim is to focus on the attention for the relationship between material culture and aesthetic issues connected to one of the world iconic artistic heritages.

Engramma. La tradizione classica nella memoria occidentale, 169 (novembre 2019)

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

EniWay

Da Agip a Eni

Fernanda De Maio, *Da Agip a Eni. Prove tecniche di convivenza nel XX secolo*

Architecture and community, it is not only the slogan that describes the experiment of Ivrea made by the architects involved by Adriano Olivetti in his utopia, but a real feeling shared by many Italian managers, in that particular period of time soon after the second WW. Amongst them, Enrico Mattei and the industrial empire he wanted to build, looking for the Italian way to energy. Some architecture and new towns are emblematic to understand this attitude of welfare interlaced with the business pride. This Eni story-telling starts with the Agip children's holiday center by Giuseppe Vaccaro.

Marina Pellanda, *Cronaca, documento, rievocazione di un mistero italiano. Il caso Mattei di Francesco Rosi*

Il caso Mattei is a film by Francesco Rosi released in 1972 exactly ten years after the death of Eni's president Enrico Mattei. The essay investigates the original sobriety of style with which the director and Gian Maria Volenté the leading actor of this film, involved the audience in their analysis and intellectual inquiry into the event they are staging. It's a process that makes them capable, through images, of a concrete analysis even if they start from abstract speculation.

Michela Maguolo, *Gli uomini che fecero l'impresa. Enrico Mattei e gli Olivetti nel teatro di Gabriele Vacis e Laura Curino*

Enrico Mattei, the founder of Eni, the Italian energy public company, died in 1962 but he is still an object of studies, debates and looked at as a model for enterprisers and statesmen. His figure was at the center of a play, Il signore del cane nero (The master of the black dog) written by Laura Curino and directed by Cristina Pezzoli. The play, commissioned by Eni for the celebration of Mattei's centenary in 2006, was held only once at the Piccolo Theatre in Milan. Four years later, Curino with Gabriele Vacis wrote an entirely new play under the same name. This essay examines the radically different approach, in the two works, to Enrico Mattei's story or stories, as the subtitle of the play goes. It then compares them with two other plays by Curino and Vacis, dedicated to Camillo Olivetti and Adriano Olivetti. On one side, a story concluded in itself, on the other, fragments still open, in which the present keeps reflecting itself. In spite of the great differences between Mattei and Olivetti, differences that were political, cultural, even ethical in dealing with the relationship between the State and the citizen, they shared the aim of the common good for the country and their unaccomplished projects are probably what makes us look at them with a mixed feeling of "no longer" and "not yet", in search of the "shining Truth of the World".

Luigi Latini, *Paesaggio come ricordo. Enrico Mattei e il 'campo' di Bascapè; un memoriale nella fabbrica Olivetti*

The landscape designer Pietro Porcinai is the author of Mattei Memorial at Bascapè, the place where Mattei's airplane fell in October 1962. Porcinai around the same years collaborates with Carlo Scarpa for the Brion cemetery and with Luigi Cosenza for Olivetti Memorial at Pozzuoli. The essay reconstructs the making of the memorial, compares it to other works by Porcinai, and highlights the anti-rhetoric narrative of the work. It also recalls the vicissitudes of Olivetti Memorial and the fair relationship between Cosenza and Porcinai.

EniWay in Italia. Architettura paesaggio infrastruttura

Massimiliano Savorra, *Un professionista al servizio dell'Eni. L'opera di Mario Bacciocchi (1902-1974)*

In the early Fifties Enrico Mattei asked Mario Bacciocchi to realize "Metanopoli", a company town for the Agip-Snam (later Eni), following the principles of the "rational" design solutions. In order to understand the project motivations, it is necessary to retrace the biographies of its protagonists and the background within which certain choices matured. But, if the life of the founder of the energy corporation and its links with the Catholic world have been the subject of a copious bibliography, the intense "professional journey" of Bacciocchi, a leading architect of the past century, is still to be investigated, also considering the dispersion of a large part of his private archive and the absence of primary sources and personal writings. Bacciocchi was not only Enrico Mattei's architect. Since 1925 he starts an intense activity characterized by the creation of architectures that reflect significantly the climate of the Italian professional culture of the Twentieth Century. Thanks to the study of the few unpublished materials from the archive held by the heirs, the contribution focuses on the figure of Bacciocchi, framing it in the historical context and trying to explain the genesis of some of his projects, developed before, during and after the war, in other words, before, during and after Mattei. This article is the first attempt to articulate a critical reconstruction of the biography of Mario Bacciocchi (1902-1974).

Nicola Noro, *Il Villaggio nel bosco. Corte di Cadore: la costruzione di un paesaggio*

The Eni Village of Borca di Cadore – designed by the architect Edoardo Gellner and commissioned by Enrico Mattei – represents an exceptional architectural adventure for many reasons. This essay investigates one of the most underrated aspects that is the creation of an entire landscape where,

originally, there was nothing but rocks – and snakes. Today Corte di Cadore appears completely hidden in a dense forest, almost suggesting that the buildings have sprung up in the shade of the pines, but the reality couldn't be more different: it was Gellner's hand that combined architecture and nature into a symbiotic and unique relationship, successfully restoring a portion of a degraded territory. Through the analysis of the compositional and constructive choices, we come to understand how the growth of the forest wasn't a coincidence but the result of a precise planning and of an environmental sensibility that wasn't so common at the time.

Chiara Baglione, *"Dalle profondità della terra, energia per il lavoro italiano". Architetti, artisti e intellettuali per l'Eni alla Fiera di Milano*

Soon after the end of the second World War, Fiera di Milano (Milan trade exhibition) was eager to demostrate the Italian spirit of rebirth. Companies and enterprises invested in the design and building of pavilions, involving artists, architects and graphic designers like Erberto Carboni, Marcello Nizzoli, Enrico Ciuti, Franco Albini. Enrico Mattei, Agip and later Eni's president wanted to emphasize Italian energy politics based on gas, and, as this essay describes, Italian gas pipelines net was the central theme of Agip and Eni's presence at the Trade Fair. The story of Agip and Eni pavilion from 1949 to 1964 involves architects like Mario Bacciocchi, who designed the building, Carlo Mollino with Franco Campo, Carlo Graffi and Max Huber, Achille and Piergiacomo Castiglioni, BBPR, Errico Ascione. Particularly important was the presence of Leonardo Sinisgalli, the engineer-poet who directed Eni's communication section from 1958 to 1963. He left the company after Mattei's death, but he was also aware that the communication in the world of mass production and culture was radically changing and poets were being substituted by copywriters.

Marco Bertozzi, *Cinema dal petrolio. L'Eni e il documentario d'impresa*

Since the 1950s, in harmony with other large Italian companies, Eni has become a producer of industrial films. At the end of the decade, Enrico Mattei feels the need to turn these "tecnofilms" - in which technical, educational and informative aspects dominate - into important films for the general public. To change the international imaginaries, linked to an Italy seen essentially as an agricultural country, great authors are needed and Mattei turns to the famous documentarist Joris Ivens. The events of his *L'Italia non è un paese povero* - never broadcast in full for the censorship of the RAI; the subsequent films by Gilbert Bovay, shot in Africa and in the Near East and marked by the climate of "decolonization"; a prestigious film such as *Le vie del petrolio* by Bernardo Bertolucci shine today as evidence of a glorious season of corporate cinema. Works in which the human aspect, the lives of the protagonists, the relationships between our culture and those of the producing countries are observed problematically. Films that, beyond industrial aspects, today constitute a corpus of enormous cinematographic and socio-cultural interest.

Da EniWay a EnergyWay. Scenari mediterranei

Marco Ferrari, *Stazioni di servizio e motel, dall'Italia all'Africa*

Starting from the mid-fifties, and throughout the following decade, Enrico Mattei and Eni began an intense activity of economic relationships with several African countries. In parallel to its main commitment related with the industrial and production sector, Eni started an intense presence in the market for the distribution and sale of fuels. The model of the gas stations studied by Mario Bacciocchi for the Italian territory is then transported, with some simplifications, beyond the Mediterranean sea. Even in those countries, 'La bacciocca', with its projecting roof symbol of a carefree and brave language, becomes the symbol of a welcoming modernity. Together with the gas stations, Eni also built some motels which, although limited in number, are the clear signal of the desire to have a strategic and innovative role in the economic development of those countries.

Roberto Masiero, *Atlantropa. Progettare il mondo: geopolitiche e imperi*

The project Atlantropa, by Herman Sörgel, stimulated a wide-ranging debate on geo-political, social and architectural issues but it was soon forgotten by historiography. This removal, certainly due to economic and political interests, went along with a change in architectural and urban studies, while taking a more aesthetic dimension. This essay focuses on the principles of Sörgel's project and its committed intellectual work as a starting point for a new interpretation and re-discovery of the Mediterranean culture condition in the digital era.

Lorenzo Fabian, Luca Iuorio, *Immagini energetiche. L'energia come vettore di scenari territoriali alla scala del Mediterraneo*

Several major infrastructure projects and energy scenarios, developed in the Mediterranean basin between the 20th and 21st centuries, are described in this essay in the belief that it is difficult to discuss about circulation and adaptation of urban models regardless of the technological models which slowly and gradually materialized establishing, on the Earth surface, a comprehensive energy supply infrastructure.

In the first part, it is argued how, today, the Mediterranean, starting from the energy issue, has acquired a new pivotal role in the world geopolitical framework. The second part takes a step back, it examines the capacity of Atlantropa – a 20th century colossal energy project – to build a single and integral imaginary around the Mediterranean. After World War II, the global and unitary perspective of the Mediterranean physically developed thanks to the infrastructural investments sponsored by disparate energy companies, such as Eni or Total. During the last century, these European agencies built, at the Mediterranean scale, a massive fossil-fueled energy production machine which, today, appears to be at the end of its cycle. Describing and reviewing two recent renewables energy scenarios (Desertec and Roadmap 2050), latest paragraphs of the essay question our future reflecting on the need of envisioning it through the project and its tools, and on the sense of a new and possible cooperation between regions in the Mediterranean.

Nietzsche nella letteratura del primo Novecento. Percorsi interpretativi

Vivetta Vivarelli, *La ricezione di Nietzsche e di Wagner attorno alla svolta del secolo*

Wagner and Nietzsche exerted a profound influence on the new German literary and artistic movements around the turn of the century, after the decay of naturalism and its replacement by impressionism, aestheticism, new mysticism, Neoromantik and Jugendstil. The paper outlines various aspects of this parallel reception with a special emphasis on the shift of meaning or «transvaluation» of Nietzsche's philosophical message in the context of the new literary climate around the end of the 19th and the beginning of the 20th century. Within this same literary climate, however, the young Thomas Mann and Hugo von Hofmannsthal had a different, but somehow similar reading and critical approach.

Carlo Gentili, *Hofmannsthal e Nietzsche. Sulla menzogna del linguaggio*

This paper aims at showing the philosophical background of "The Letter of Lord Chandos", a text published by Hugo von Hofmannsthal in 1902. As the dedication to Francis Bacon points out, the philosophical background is an integral part of the literary text. In this sense, the literary text shares the philosophical problem consisting in the difficult relationship between words and things. In the second part, this contribution deals with Hofmannsthal's all important philosophical source, i.e. Nietzsche's "On Truth and Lies in a Nonmoral Sense". By stressing the dialogue between the philosopher and the writer, this essay aims finally at reconstructing the theological background explaining the proximity between Nietzsche's thinking and Hofmannsthal's literary output.

Gaetano Rametta, *A Nietzschean Asceticism. The Case of Kazantzakis*

Our study analyzes the interpretation of Nietzsche proposed by Nikos Kazantzakis, maybe the most important Greek novelist of the 20th century. Basically, it concentrates on two works. The first is Kazantzakis' doctoral dissertation on Nietzsche's political thinking, which was first published in 1909. The second is the most important philosophical work of our author, entitled "Askitiki. Salvatores Dei" (First edition 1927). The aim of the essay is to show that Kazantzakis' idea of a «new Asceticism» allows for an original reading of Nietzsche's thinking and represents an important philosophical contribution on its own.

Stefania Sbarra, *Gehirne (Cervelli) di Gottfried Benn. Il problema della scienza e Nietzsche*

Benn's early works can be read as the first step of a lifelong reflection on Nietzsche that influences the structures of the writer's poetics. During the 1910s the young doctor tries to articulate in his essay "Über die Großhirnrinde" and in the dialogue "Gespräch" a biographical as well as an aesthetic problem concerning science, language and art. The analysis of such prose will help understanding his "Gehirne" novellas, and the way Nietzsche's critique of language interacts with Benn's scientific and aesthetic insights. Some close reading of the novellas will show how the apparently competing spheres of art and science are closely related in the narrative texture itself.

Giuliana Gregorio, *Motivi nietzscheani in Friedrich Georg Jünger*

Although Nietzsche represents a constant reference point for the whole work of Friedrich Georg Jünger, his influence assumes very divergent features and nuances in the different periods of Jünger's production. The essay analyses two crucial moments of this influence. The «first» Jünger, as a fanatical and aggressive activist of the so-called «Conservative Revolution», focuses on the Nietzschean concept of «will to power», whereas the mature phase of his essayistic production is characterized by an intensive

reflection on Apollonian and Dyonisian, in connection with a peculiar interpretation of Nietzsche's doctrine of the eternal recurrence of the same.

Fabio Girgenti, *Nietzsche e Marinetti. Sulla tecno-estetica*

In this contribution I will discuss the relationship between Friedrich Nietzsche and Filippo Tommaso Marinetti around the topic of the *Übermensch*. My theses are the following: a) the Nietzschean vision contains an aspect that for Marinetti sounds like a return to the past and that cannot be accepted in his futurist vision; b) this discrepancy testifies to a very important transformation in the meaning of ascetic-disciplinary practices that has its center of gravity in the relationship that Futurism establishes with machines. On this specific point I will try to bring to light a conceptual turn in the varied field of anthropotechnical language between Nineteenth and Twentieth Century.

Giacomo Gambaro, *Attraversare la «décadence». Istanze nietzschiane nell'opera di Robert Musil*

This paper tries to investigate Robert Musil's work on the basis of some philosophical issues formulated by Friedrich Nietzsche. In particular, a crucial role is played by the Musilian interpretation of «décadence». This concept, elaborated by Nietzsche, represents the general framework of the entire literary production developed by the Austrian author. Indeed, through the notion of «decadence» Musil examines the crisis of traditional relationships between language and reality. Thanks to an original conception of metaphor, he is able to show an inherent property of literature: the capacity to open possibilities and alternatives. In this way, Musil puts in value some issues promoted by Nietzsche in order to transform literature into ethics.

Alberto Giacomelli, *Germanesimo dionisiaco. Per una critica della ricezione di Nietzsche nelle Considerazioni di un impolitico di Thomas Mann*

This essay aims to enquire the legacy of Nietzsche's thought within Thomas Mann's literary work. Specifically, the paper is focused on the reading of the complex essay-novel "Reflections of a Nonpolitical Man" (1918). This controversial work by Thomas Mann is crucial for understanding the composite cultural atmosphere of early Twentieth Century Germany; moreover, it equally represents a testimony of the relevance of the reception of Nietzsche's philosophy during the First World War. Through the distinction between the concepts of "Kultur" and "Zivilisation", I mean to show the proximity between Mann's human type of the unpolitical artist and Nietzsche's figure of the aristocratic. Therefore, I aim to compare the notion of irony with the "pathos der Distanz". In the second part of the essay, I will discuss Mann's interpretation according to which Nietzsche represents the heir par excellence of «Germanism». Through the analysis of the figure of Dionysus presented by Nietzsche, I aim to highlight his distance from the «Wotan archetype», his criticism of the «State» institution and finally his relationship with the notion of "deutsche Romantik".

Francesco Cattaneo, *Tra apparenza ed eternità. Il significato del mito in Friedrich Nietzsche ed Ernst Jünger*

Taking some remarks of W.F. Otto as a starting point, this paper aims at providing a thorough assessment of the common features and the differences between the understanding and the use of myth in the works of F. Nietzsche and E. Jünger. For both authors, the symbolic quality of myth is key, because myth, by means of its powerful and disturbing images, is able to express a richer and more complex world experience. Throughout Nietzsche's production it becomes more and more clear that in his view myth and art in general don't have anything to do with «superior revelations»: they intersect with philosophy and become a self-conscious and critical construction of truth, which is always, somehow, a form of narration. In Jünger, instead, art (myth), philosophy and theology are seen as the three great powers that witness human beings' participation to eternity: they give to those who are able to be individuals and to overcome the fear of death, the possibility to withstand the nihilistic vortex of time.

Pietro Gori, *Nietzsche's Fictional Realism: A Historico-Theoretical Approach*

At the beginning of the twentieth century, theorists developed approaches to Nietzsche's philosophy that provided an alternative to the received view, some of them suggesting that his view of truth may be his most important and original contribution. It has further been argued that Vaihinger's fictionalism is the paradigm within which Nietzsche's view can be properly contextualized. As will be shown, this idea is both viable and fruitful for solving certain interpretive issues raised in recent Nietzsche scholarship.

Bastian Strinz, *«L'innocuo auto-osservatore». Al di là del bene e del male come modello poetologico di riferimento nelle prime prose di Robert Walser*

The present essay examines the poetological characteristics of the prose piece "Von einem Dichter" from 1901 by the Swiss writer Robert Walser, which are significantly similar to one or more peculiarities of Nietzsche's poetology in "Beyond Good and Evil". The philosophical interpretative perspective of the self-referential narrator instances found in the two works mentioned, the metaleptic narrative method and the

postponement of definitions of meaning open up a new reading of subject criticism in Walser's early prose pieces.

Varia

Lidia Palumbo, *καὶ ἀσχολίας ὑπέρτερον (Pl. Phdr. 227b10). Sulla citazione di Pindaro nel prologo del Fedro di Platone*

In Plato's dialogues the prologue has the function of a prothyron, a vestibule, an introductory space to the themes that will be dealt with in dialogue. In the prologue of the Phaedrus, in order to express all his desire to hear speeches, Socrates cites Pindar and this quotation establishes not only a series of similarities between Socrates, Pindar and their desires, but, according to the critical hypothesis presented in this paper, it also shows that a good listener of speeches must understand not only what the speech directly says, what is explicitly said, but also what it only indirectly says, because that said indirectly is often the most important part of the message. By looking at the implicit comparison between the text quoted and the content of the dialogue, I would like to propose an interpretation for the Pindaric quotation which, with its implications in the dialogic context, gains elements useful to better understand the dialogue.

Silvio Marino, *La ποίησις tra ontologia ed estetica. Τέχνη, opera d'arte e natura: il bello come individuazione dell'ente nel Simposio di Platone*

The aim of this paper is to show the link joining ontology and aesthetics in Plato's "Symposium". More precisely, this analysis will focus on *poiesis* as the basic principle of the constitution of beings. In 205b-c, Diotimas says: «When something comes into existence which has not existed before, the whole cause of this is "poiesis". The products of every craft are *poieseis* [...]»1. Starting from this point, I will firstly argue that Plato joins the two domains of the natural and the artificial. After that, I will show that *poiesis* operates by harmonization. Finally, I will explain the reason why τὸ ἁρμόττον (what harmonizes) is both an aesthetic principle, which leads to the beauty, and an ontological one, which operates as "principium individuationis".

Luca Di Viesto, *Storia, mito, apparenza. Glosse al platonismo di Gianni Carchia*

Gianni Carchia was one of the most acute Italian scholars within the landscape of the second half of the last century. Through his various works, by arguing for a weak Platonism, Carchia has always taken issue with a stereotyped and dogmatic reading of Plato's philosophy. In this article, I examine the characteristics and idiosyncrasies of this peculiar Platonism by briefly taking into account Carchia's thought on history, myth and mimesis. I suggest that, starting from the form-event polarity, these three topics have a common trait, that is a specific interweaving between Ideal and worldly - i.e. apparent - by virtue of which it is impossible to erase the latter, as it is the only sphere in which the Ideal can partially manifest itself. Furthermore, given the centrality of the domain of appearance, I also argue that in Carchia aesthetics can no longer be seen as a strictly specialized branch of philosophy.

Daniele Guastini, *Agostino e l'estetica*

As already the title wishes to underline, the subject of the article doesn't concern a more or less convincing aesthetics of Augustine, but the question about the role that the philosophy of Augustine - and in particular his idea of truth as revelation, far from the classical paradigm of the *adaequatio* -, has had in the formation of Aesthetics. In fact, since *Soliloquia* and *De mendacio*, we see how Augustine contended with a concept of truth capable of taking into account the requests raised by the model of scriptural truth. A truth whose mystery is attainable thanks to an interior disposition of mind rather than the simple reasoning. Hence the deep analogies, even though non-immediately visible, with Aesthetics, which in the secularized modernity is going to place the feeling above the knowledge.

Elena Romagnoli, *Da Erlebnis a Erfahrung. Heidegger e Gadamer lettori dell'estetica di Hegel*

This paper consists of two parts. The first shows two different interpretations of the Hegelian aesthetics provided by Heidegger and Gadamer. Heidegger considers the Hegelian aesthetics an example of metaphysical subjectivism. For this reason, in his interpretation the Hegelian thesis of the «Pastness of art» acquires a historical connotation. Gadamer, on the other hand, believes that for Hegel art is intrinsically connected with truth, being a manifestation of the Absolute Spirit. Gadamer interprets the «Pastness of art» as a systematic thesis. The second part of the work presents how Heidegger's and Gadamer's conceptions of art relate to that of Hegel. We use the categories of «Heraclitean» and «Plotinian» to describe how Heidegger and Gadamer respectively conceive the essence of the work of art: in Heidegger's view, art consists in a perpetual "polemos" between irreconcilable opposites, whereas, for Gadamer, art is the very conciliation of the opposites «in the harmony of lights». We conclude that, despite their respective intentions, Heidegger's conception of art is more similar to that of Hegel than Gadamer's.

Lidia Gasperoni, *Architecture as a Humanistic Practice. Umberto Eco and Ludwig Wittgenstein on Signs and Symbols*

The aim of the paper is to clarify Umberto Eco's definition of the architect as the last humanist, who operates at once as a semiotician, an anthropologist, a sociologist, and a politician. This involves explaining the use of symbolic codes in architecture as a discursive framework that is implicitly contained in the intuitive perception of architectural works. In this regard, the humanistic function is related to explaining how the architect transforms external codes into an architectural language that is internal and immanent to architecture. I consider the humanistic dimension of architecture from a new methodological point of view, relating it to Wittgenstein's distinction between sign and symbol as different practices of perceiving and interpreting architecture.

Poietiche

Daniele Demarco, *Il teatro musicale di lettura. Conversazione con Rosario Diana*

Dario Giugliano, *Sul senso del pensare: musica, filosofia, teatro Una conversazione con Massimo Donà*

Ruggero Savinio, *L'assedio*

Massimo Cappitti, *Intervista a Ruggero Savinio*

Ruggero Savinio, *Presentare l'irrappresentabile*

Varia

Amalia Maria Sofia Salvestrini, *Sull'estetica medievale dopo Eco. Un percorso storiografico*

The essay outlines the debate around the question on the existence of Medieval Aesthetics starting from the publication of *Arte e bellezza nell'estetica medievale* by Umberto Eco (1987). Since the last decade of the 20th century, the question on Medieval Aesthetics receives a particular attention from a methodological point of view also because it is close to different disciplines as History, History of Art, Aesthetics and History of Philosophy. A renewed interest in the image theme, in History and History of Art, permits to study the pre-modern period without using anachronistic categories like that of "Art". In the field of Aesthetics scholars rethink how to approach the question about its history. In this context, History of Philosophy reviews its own categories asking how it is possible to talk about thematic objects that traditionally belong to Aesthetics.

Giulia La Rocca, *La «Scienza della logica» di Hegel: autonomia come emancipazione del pensiero*

With the *Science of Logic*, Hegel poses a radical challenge to philosophy: a self-presentation of thought that, by not assuming anything outside itself, achieves its self-knowledge. From the possibility of such a project depends that of the autonomy of thought, that is, of a thought that gives itself its own law. Some classical readings consider this enterprise to be unsuccessful or not to be fully accomplished in the Logic. According to Dieter Henrich, Hegel's Logic would fall into a circle, because (although without external assumption) would be burdened by the presupposition of the structure of thought itself, which should rather result from the logical process. For Robert B. Pippin or Terry Pinkard, instead, the instance of autonomy of thought would be realized not in the logic, but only at the level of the spirit. In contrast to such interpretations, we will try to show that precisely in the Logic the thought determines itself as autonomous. In its self-presentation thought, that has itself as its object, produces its own structures, which are not prior to the movement (it produces its own form or law). And once it has come to know itself as such a process, thought ceases to presuppose itself as an object (it emancipates itself) and poses its own form for itself (it gives itself the law).

Veniero Venier, *Epoché. Husserl e lo scetticismo*

According to Husserl there is not only a negative meaning of scepticism, in which reason dissolves itself in an exasperated relativism, but also a completely opposite one, in which the idea of scepticism is a necessary transition for rational argumentation that reflects the actual ability of radically questioning

those certainties that are fideistically interwoven in the relationship between life and scientific knowledge. It is therefore equally unquestionable that the objective of such scepticism is to seek, with untiring fatigue, solid, persuasive terrain for one's own argumentation that has the constant backdrop of revealing a new idea of subjectivity in its intrinsic tie with science and the common world of practical life. These two forms of scepticism, the anti-philosophical and the critical-rational therefore share an important trait: their unavoidable reference to subjectivity. However, whilst the discovery of the absolute intimacy of subjectivity with the world as a theatre of cognitive operations and of the creation of meaning fills the alleged fracture of a reality in itself that transcends the subject, it does not however eliminate the actual reasons of the concrete existence of the world and of the actual influence of such a reality on operations in the process of their creation. It is this that is the crucial question, the essential correlation between self and world, which progressively gains more and more importance in the evolution of Husserl's notion of epoché and phenomenological reduction. A notion that corresponds to the critical exercise of reason, the necessary exercise of a scepticism that is never exhausted in itself as it never exhausts the view of the constantly changing meaning of the world in the wealth of its infinite essential traits.

Gemma Zaganelli, *Cubismo: l'arte del pensiero, l'esperienza del reale*

In the cubist expression of the early twentieth century, thought begins to play a fundamental role in the creative process. The reason lies in the fact that it is a revolution of thought, even before an aesthetic revolution. It is the basic concept that changes, thanks to the reflection that, unknowingly or not, it takes its moves from the thought of men of the past, including Augustine, Plato, Aristotle, Descartes, but also Husserl, Hildebrand, Bergson. This is because every human expression is the result of concepts studied and observed, deepened and challenged. The sculpture was, however, part of the great revolution in art history just as much as painting, due to the work of some artists including Picasso, Boccioni, Brancusi, Archipenko, Gaudier-Brzeska, Lipchitz, Nadelman and Duchamp-Villon. In the particular case of the cubist sculptors, the expressive solutions they adopt are consequent to a new way of implying the world and the intellectualistic phenomena that accompany its evolution.

Carolina Germini, *Giudizio riflettente e creazione di concetti. Il debito deleuziano verso Kant*

Is Deleuze really in debt to Kant? If so, in which feature of Deleuze's thought can it be traced? The Deleuzian idea of philosophy meant as a creative process for constructing concepts may be deeply rooted in Kant's thought. In his lectures on Kant held at Vincennes in 1978, he acknowledged that Kant first attributed the act of thinking a new absolute meaning: the power to create concepts and no longer a vague meaning to create images or to remember. According to Deleuze the originality of Kant's philosophy lies in creating new words and giving them a new meaning. Although Deleuze had dedicated Kant a significant study in 1963 and four lectures at Vincennes, he did not fully admit to being influenced by Kant, not even in What is Philosophy?, the last monography he wrote with Félix Guattari.

Simona Chiodo, *L'algoritmo di Poe (e il destino del logos)*

The aim of the article is reasoning on an analogy which may help understand what an algorithm can do and, especially, cannot do. The analogy is given by Poe's *Philosophy of composition*, in which, by making reference to his poem *The raven*, he argues for a singular strategy of composition we may compare with an algorithmic writing.

Marco Piazza, *Tra verità e finzione: fototestualità e implicazioni filosofiche*

Sensibilia 12: Moods

Elena Alessiato, *Marginalia on Politische Stimmungen*

With reference to his first political text, Politische Stimmungen (1917), the paper illustrates the use Karl Jaspers made of the concept of Stimmung. By doing this, it pursues two goals: 1) it shows analogies between Stimmungen and Weltanschauungen in the frame of the tradition of studies challenging the strict subject-object dualism; 2) it develops critical remarks on the relationships between politics, feelings and faith, the status of political success, the power of manipulating affectly masses. In both cases, Jaspers' approach wins an unusual perspective of consideration.

Alessandro Bertinetto, *Parker's mood. Emotional atmospheres and musical expressiveness in jazz*

This paper offers an exploratory theoretical attempt to apply the notion of musi- cal atmosphere to the aesthetic experience of jazz as audio-tactile improvisatory music. This helps understand jazz-specific expressiveness, on the one hand, avoid- ing the reductionism of Levinson's recent proposal and, on the other hand, devel- oping his theory of the musical persona.

Gianluca Consoli, *Intelligenza ed emozione. L'impatto delle emozioni estetiche sull'intelligenza emotiva*

In this article I propose that aesthetic emotions can enhance the improvement of emotional intelligence. I argue this thesis on the basis of the recent evidence on fiction, ordinary and aesthetic emotions, and emotional intelligence collected by the neuro-cognitive sciences and the neuro-psychological approach to aesthetics.

Federico De Matteis, *On the natural history of reconstruction. The affective space of post-earthquake landscapes*

Architectural spaces are central in eliciting moods and atmospherics feelings in subjects. In this paper, I describe the relation between specific spatial gestures and the emotional response that arises from situations, with a focus on the spontaneous architectural actions that are performed as response to the pervasive moods that subjects encounter in space. As a case study, I address the post-earthquake reconstruction of Italy's central Apennine region, that has been severely damaged by seismic events in 2016.

Nicola Di Stefano, *Emozioni, moods e atmosfere nella percezione della musica*

Moving from the physiological characterization of emotion as a specific bodily response to a stimulus, I highlight some phenomenological properties of emotions, differentiating them from moods and atmospheres. Then, I consider the three notions in relation to music. In conclusion, I trace the difference between emotions, moods, and atmospheres back to the affective and cognitive elements that characterize them.

Carsten Friberg, *In the mood. Valorisation of moods in an aesthetic economy*

The presence of economy in everything in our environment also takes possession of our moods; economy becomes about wellness and well-being. While moods concern our perceptions as a tuning of them the economic interests in moods have consequences for any relation to the world. Aesthetics understood in relation to perception and atmosphere offers a critical approach that should be seen in relation to existing discussions from Critical Theory about consumer culture and commodity aesthetics.

Tonino Griffero, *In a neo-phenomenological mood: Stimmungen or atmospheres?*

What is a mood (Stimmung) and why has this concept been experiencing a true renaissance in the human sciences? As a consequence of the so-called "affective turn" replacing the linguistic turn, notions like atmosphere (since the 1960s) and Stimmung/mood (in the last decade) actually seem to better explain the qualitative-emotional "more" of our sensible experience. The paper explores the essen-tial terms of today's debate, starting from its fluctuation between subjectifying approaches and objectifying ones. After debunking two relevant false myths about Stimmung (the untranslatability of the word and the supposed harmonious nature of what it expresses) and suggesting a de-axiologization both of Stimmung/mood and atmosphere, it examines and problematizes the traditional taxonomy of mood characteristics (duration, intensity, ubiquity, unintentionality, pragmatic uncertainty and dispositionality, non-producibility), reviews the similarities and differences between moods and atmospheres (also in the light of Hermann Schmitz's neo-phenomenology) and suggests in conclusion to conceive any distinction among moods, emotions and atmospheres as the result of a focusing-blurring alternation within the fluid continuum.

Hilge Landweer, *The spatial character of atmospheres: being-affected and corporeal interactions in the context of collective feeling*

The paper argues that we can gain access to atmospheres and their spatiality only insofar as we are affected by them in a felt-bodily way. We need a conception of felt embodiment, then, if we are to gain a philosophical understanding of the spatial character of atmospheres. This conception of atmospheres opens up new perspectives on the question of how collective feelings should be understood. The debate over mass emotions and shared feelings received essential impulses from Scheler's analyses of contagion and feeling-with-one-another (*Miteinanderfühlen*), which is phenomenologically criticized here. In examining felt-body or corporeal interactions in the context of collective atmospheres, the paper reveals how we can avoid misunderstandings in the debate over collective feelings. One result of our examination is that, with the help of felt-bodily interactions, we can explain why collective atmospheres are often artificially produced and much sought after.

Lorenzo Marinucci, *Mood, ki, humors: Elements and atmospheres between Europe and Japan*

This paper analyzes the theme of "mood" through a double genealogy of its underlying metaphors. Among the European roots employed today to frame this concept (or non-concept, we should say: but the haziness of moods is an important part of their environing force) I will focus in particular on the Latin one, humor, still visible today in the Italian and French. On a diachronic axis, I will highlight how the peculiar meaning of humThis paper analyzes the theme of "mood" through a double genealogy of its underlying metaphors. Among the European roots employed today to frame this concept (or non-concept, we should say: but the haziness of moods is an important part of their environing force) I will focus in particular on the Latin one, humor, still visible today in the Italian and French. On a diachronic axis, I will highlight how the peculiar meaning of humor, with its stress on a strange and non-objective materiality, bodily and cosmic at the same time, allows us to rediscover a surprising phenomenological insight even in the half-forgotten theories of elemental attunement that characterized most European history. On a synchronic axis, I will show how this hyletic approach to mood is also active in East Asia, where the "stuff" of emotions is qi/ki, literally "air": the word kibun, used in Japan as equivalent to the English "mood", is "a partition/understanding of ki". Underneath the veil of exotic- ness, the Asian notion too arises out of a qualitative observation of the spatial, hyletic quality of moods: not an internal state of the subject nor a quality of already objectified things, mood/humor/kibun points to the fundamental disclosure of both world and subjectivity in a dynamic atmosphere or, with its stress on a strange and non-objective materiality, bodily and cosmic at the same time, allows us to rediscover a surprising phenomenological insight even in the half-forgotten theories of elemental attunement that characterized most European history. On a synchronic axis, I will show how this hyletic approach to mood is also active in East Asia, where the "stuff" of emotions is qi/ki, literally "air": the word kibun, used in Japan as equivalent to the English "mood", is "a partition/understanding of ki". Underneath the veil of exoticness, the Asian notion too arises out of a qualitative observation of the spatial, hyletic quality of moods: not an internal state of the subject nor a quality of already objectified things, mood/humor/kibun points to the fundamental disclosure of both world and subjectivity in a dynamic atmosphere.

Giampiero Moretti, *La linea d'ombra di Joseph Conrad tra mood e Stimmung*

In the Author's note, written in 1920 in regard to his important novel The shadow line: a confession, Joseph Conrad makes some significant remarks on the relation between nature, senses and emotions. The article aims to identify the emotional space, between Mood and Stimmung, that Conrad finds in the human soul. This space, although "literary", is not fictional, but assumes the aspect of a genuine sentimental truth that places humanity in his proper world.

Werner Müller-Pelzer, *The atmospheric sensing of European situations: the "Montaigne program" for European students*

This article is meant as a draft to apply Hermann Schmitz's theory of atmospheres to the field of European communication. Schmitz himself has strongly emphasized the debt philosophy has to pay off after having created barriers of understanding which have caused great damage for European culture. Together with his – still unexplored – theory of speech and language, this application advocates an extension of the corridor for acquiring an unknown European language to reach a corporeal and atmospheric familiarity near to that of the mother-tongue. With it, a considerable widening of understanding among young Europeans and a contribution to regenerate the European type of civilization seem to be possible.

Tiziana Pangrazi, *In the mood*

The article examines *In the mood* by Glenn Miller. A summary analysis of musical language, reading of Method for orchestral arranging written by the same Miller and contemporary criticism by Adorno, will allow to understand what is mood. Is there a relationship between title and song construction?

Giulio Piatti, *A cosmological aesthetics: feelings and events in A.N. Whitehead*

In Whitehead's philosophy, perception is enlarged to every entity of the world: "prehensions" and "feelings" constitutes reality as a series of events. In other words, Whitehead builds a "cosmo-aesthetics", mixing up aesthetics – in its etymological sense – and cosmology (beyond Kantian interdiction). Aim of this work is to study the implications of these intuitions according to which what we perceive (and feel) in the world should serve as a basis for a speculative analysis of the world itself.

Federica Scassillo, *"Si rinasce, ancor sento la vita qui...". Mood, atmosferico e atmosfera nell'opera lirica: due scene di morte a confronto*

This paper aims to propose a different methodology for studying the Italian Opera of the 19th century. Moving from the Atmospherology (Griffero), New Aesthetics (Böhme), and New Phenomenology (Schmitz) theories, the article intends to propose a distinction between mood, atmospheric and atmospheres in Opera – both as a hermeneutic tool in the moment of text understanding (libretto and

score) and at the performance level (interpretation by conductor and singers). This method is eventually used in a comparison between La Traviata by Giuseppe Verdi and La Bohème by Giacomo Puccini.

Íngrid Vendrell Ferran, *Geiger and Wollheim on expressive properties and expressive perception*

The aim of this paper is to reconstruct Geiger's realist and Wollheim's projectionist accounts on expressive properties and expressive perception by considering them within the larger contexts from which they emerged, by using as far as possible a common language and by focusing on the questions of the nature of expressive properties and of how we grasp them. My aim is to show that it is possible to put into dialogue phenomenological and Anglo-American aesthetics and that this dialogue might lead to new insights about how we engage with art.

RIVISTE STRANIERE

British Journal of Aesthetics, 59, 3 (July 2019)

http://bjaesthetics.oxfordjournals.org/

Special Issue: Authenticity and Deception

Emanuel Viebahn, *Lying with Pictures*

Pictures are notably absent from the current debate about how to define lying. Theorists in this debate tend to focus on linguistic means of communication and do not consider the possibility of lying with photographs, drawings and other kinds of pictures. The aim of this paper is to show that such a narrow focus is misguided: there is a strong case to be made for the possibility of lying with pictures and this possibility allows for insights concerning the question of how lying should be defined.

Brandon Cooke, *When Art Can't Lie*

Pre-philosophically, an artwork can lie in virtue of some (perhaps successfully realized) authorial intention that the audience comes to accept as true something that the author believes to be false. This thought forces a confrontation with the debate about the relation between the interpretation of a work and the intentions of its author. Anti-intentionalist theories of artwork meaning, which divorce work meaning from the actual author's intentions, cannot license the judgment that an artwork lies. But if artwork lying is a genuine possibility, then anti-intentionalism must be rejected as false.

Sherri Irvin, *Authenticity, Misunderstanding, and Institutional Responsibility in Contemporary Art*

This paper addresses two questions about audience misunderstandings of contemporary art. First, what is the institution's responsibility to prevent predictable misunderstandings about the nature of a contemporary artwork, and how should this responsibility be balanced against other considerations? Second, can an institution ever be justified in intentionally mounting an inauthentic display of an artwork, given that such displays are likely to mislead? I will argue that while the institution has a defeasible responsibility to mount authentic displays, this is not always sufficient to avoid misunderstanding; the institution will sometimes need to supply auxiliary information. And even where competing considerations require mounting an inauthentic display, thoughtful museum practice can promote the audience's ability to grasp the work. The argument will be developed with consideration of artworks by El Anatsui, Lygia Clark, and Glenn Ligon.

Jessica Pepp, *The Aesthetic Significance of the Lying-Misleading Distinction*

There is a clear intuitive difference between lying and attempting to mislead. Recent efforts to analyse this difference, and to define lying in ways that respect it, are motivated by the conviction that the difference is important or significant in some way. Traditionally, the importance of the lying-misleading distinction has been cashed out in moral terms, but this approach faces a number of challenges. The purpose of this paper is to suggest and develop a different way in which the lying-misleading distinction might be important: it might matter aesthetically. I propose that the aesthetic significance of the distinction inheres in a more prominent experienced disharmony in lying as compared with attempting to mislead.

David Davies, *Artistic Crimes and Misdemeanours*

Denis Dutton claimed that, to grasp why it matters to the artistic value of a painting like *The Disciples at Emmaus* that it was painted by van Meegeren in the first half of the twentieth century rather than by Vermeer in the seventeenth century, we need to locate what van Meegeren did in a wider class of 'artistic crimes' involving 'misrepresented artistic performances'. I begin by clarifying how the notions of 'artistic performance' and 'misrepresentation' are to be understood in the context of Dutton's paper. I survey a range of examples of misrepresented artistic performances in Dutton's sense, and ask when they involve 'artistic crimes'. I then seek a principled way of justifying what seem to be our clear intuitions—apparent in our artistic practice—as to which 'misrepresented artistic performances' are artistic crimes and which are not.

James Edwin Mahon, *Novels Never Lie*

In this article, I shall argue that being a lie disqualifies something from being a literary work. If something is a lie then it is not a literary work of any kind, and if something is a literary work of any kind then it is not a lie. Being a literary work, and being a lie, are mutually exclusive categories.

Contemporary Aesthetics, Special Volume 7 (2019)

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

Aesthetics and Terrorism

Robert Appelbaum, *The Aesthetics of Terrorism and the Temporalities of Representation*

Representations of terrorism, in fiction and non-fiction, summon their readers and viewers to examine terrorism in any of at least four modes of temporality: the past, the past perfect, the continuous present, and the simple present. This essay explains those modalities and shows how they work with reference to novels, a film documentary, and contemporary American television, including the documentary *Black September* and the series *NCIS*. The modalities are ideological as well as narratological functions and are sometimes employed to occlude the historical and pragmatic dimensions of terrorist violence. Terrorism is always already aesthetic and "hyperreal," in Jean Baudrillard's sense of the word, but to contemplate the aesthetics of terrorism is to occupy a certain geopolitical and historical position with regard to it, in addition to a location in hyperreality.

Thorsten Botz-Bornstein, *ISIS and Futurist Terrorism Versus Cyberpunk*

The origin of science fiction is twentieth-century Futurism. For the largest part of the twentieth century, science fiction maintained an optimistic attitude towards the future. At the end of the 1970s, the modern, optimistic, and futurist vision of the future, typical for avant-garde movements of the 1930s, took a negative turn and became dark, pessimistic, and cynical, in a postmodern sense; it became what would be called, in a word, 'cyberpunk.' In this article, I want to show that the terrorist organization generally known as ISIS (Islamic State) intends, or rather intended, to go back to futurism and modernism by overcoming postmodernism and cyberpunk. At the center of the futurist ISIS imagination is the machine. This is not the virtual, postmodern bio-digital machine inserted in bodies and manipulating a universe made up of data; rather, it is the analog, mechanical machine.

Christopher J. Davies, *Dismantling Bodies: The War on Terror, and the Wound Aesthetic of CSI: Crime Scene Investigation (2000-2015)*

This paper interrogates the aesthetic signature of *CSI: Crime Scene Investigation* (2000-2015). Utilizing a selection of representative episodes airing during George W. Bush's first term, I analyze how *CSI* mobilizes a particular aesthetic of wounding in which wound sites,bodily and geographic,may be understood to serve as vulnerable apertures through which underlying threads of critical engagement with the direction of the 9/11 discourse may be aspirated from within the body of the text. Specifically, I approach the wound sites of *CSI* as sources of war-on-terror critique that serve political double-duty. On the one hand, *CSI*'s injury-centric narratives and accompanying wound aesthetic provide a canvas against which the traumatizing realities of 9/11 could be mediated and moderated for a newly death-anxious audience. On the other hand, the wound aesthetic ironically provides a recuperative narrative about the state's ability to respond to political violence and prosecute its perpetrators.

Kelsie Donnelly, *The Power of Horror: Abject Art and Terrorism in Don DeLillo's* Falling Man

This paper argues that Don DeLillo's 2007 novel, *Falling Man*, engages with abject art to disrupt the pre-existing systems of signification and dualistic rhetoric that characterized state and media responses to the terrorist attacks of September 11, 2001. The novel engages with one of the most controversial areas of 9/11 discourse: claims that the attacks were an artistic spectacle. *Falling Man* posits that if art is to continue to grapple with the meanings of 9/11, it must depart from familiar discourses of tragedy and triumph and embrace radical artistic responses. The novel fulfills this through its engagement with abject art, which poses necessary questions pertaining to the aesthetic, ethical, and political. Such an art form inspires terror and requires a particular aesthetic. Through its assessment of abject art and terrorism, *Falling Man* destabilizes conventional interpretive frameworks to provide a new artistic and ethical response to 9/11.

Katya Mandoki, *Letters on the Aesthetic Deformation of Man*

Friedrich Schiller wrote *Letters on the Aesthetic Education of Man* hoping to elevate human potential through the arts for the development of free citizens of the Republic, and also in reaction to the decline of the French Revolution into a Reign of Terror. Nowadays, with the prominent role social networks have acquired in human relations, aesthetics is an invaluable tool for capturing attention in marketing and political propaganda, no less than in recruitment and indoctrination by terrorist organizations. Adopting a pragmatics approach, we will examine Schiller's relevance today regarding uses and abuses of aesthetics related to terrorism, focusing on the context and effects upon subjects' sensibilities.

Arnold Berleant, *Reflections on the Aesthetics of Violence*

Violence has long been a factor in human life and has been widely depicted in the arts. This essay explores how the artistic and appreciative responses to violence have been practiced, understood, and valued. It emphasizes the difference between the aesthetics of distant, disinterested appreciation and the engaged appreciative experience of violence in the arts, and insists on the relevance of their behavioral and ethical implications.

Critical Inquiry, 46, 1 (Autumn 2019)

https://criticalinquiry.uchicago.edu/

Dipesh Chakrabarty, *The Planet: An Emergent Humanist Category*

Earth System Science (ESS), the science that among other things explains planetary warming and cooling, gives humans a very long, multilayered, and heterotemporal past by placing them currently at the conjuncture of three (and now variously interdependent) histories whose events are defined by very different timescales: the history of the planet, the history of life on the planet, and the history of the globe made by the logics of empires, capital, and technology. One can therefore read Earth system scientists as historians writing within an emergent regime of historicity. We could call it the planetary or Anthropocenic regime of historicity to distinguish it from the global regime of historicity that has enabled many humanist and social-science historians to deal with the theme of climate change and the idea of the Anthropocene. In the latter regime, however, historians try to relate the Anthropocene to histories of modern empires and colonies, the expansion of Europe and the development of navigation and other communication technologies, modernity and capitalist globalization, and the global and connected histories of science and technology.

N. Katherine Hayles, *Can Computers Create Meanings? A Cyber/Bio/Semiotic Perspective*

Biological evolution, having proceeded for a few million years and produced humans, has now entered a new stage. I adapt a useful phrase from Terrence Deacon, "complexity catastrophe," to denote the limits of human biological cognition in which further increases in capacity are constrained by the neuronal system's processing speed and memory storage. The solution has been to invent computational media to extend and amplify human abilities. The result is biotechnoevolution, a hybrid process in which information, interpretations, and meanings circulate through flexible interactive human-computational collectivities or, in my terminology, cognitive assemblages.

Paul Farmer, *Ebola, the Spanish Flu, and the Memory of Disease*

The recent epidemics of Ebola triggered epidemics of therapeutic nihilism—by which I mean journalists and health authorities proclaiming that the chief task is to contain the spread of disease, not to treat the sick. And an additional dose of nihilism has been administered by the US administration's decision to rescind funding designed to prepare for future outbreaks. Such nihilism is nothing new in the former

colonies where Ebola has struck. Coming, as well, a few years short of the hundredth anniversary of the so-called Spanish flu, a pandemic that killed more humans than the preceding "war to end all wars," the 2014–16 Ebola epidemics in Liberia and Sierra Leone simply replayed a drama of ineffective but strong-armed health measures inflicted on unwilling populations. Interlocking biological, technological, social, and political factors underpin every occurrence of widely contagious disease. War, famine, and unequal sharing of the benefits of modern medicine enabled the disastrous spread of Spanish flu though Africa and are doing the same for Ebola today.

Robyn Creswell, *Nazik al-Mala'ika and the Poetics of Pan-Arabism*

In late 1947, the Iraqi poet Nazik al-Mala'ika published "Cholera," a poem inspired by radio reports about the epidemic then raging through Egypt, one of the largest cholera outbreaks of the twentieth century, which left 20,000 dead in its wake. Al-Mala'ika's poem, first printed in the Lebanese magazine al-'Uruba (Arabism), is a work of anguished witness. The poet urges her readers to "listen" to the cries of the dying and the lamentations of the bereaved as they echo along the Nile Valley. She figures the disease as a vengeful fury whose casualties are too numerous to count. For the first fifty-one lines of "Cholera," a monostrophic poem of four thirteen-line stanzas, the speaker hovers over the foreign scene like a tragic chorus. She sets the drama in motion and adds her horrified commentary. In the final verse, she steps forward to apostrophize the victim: "O Egypt, I am shattered by what death has done."

Carlos Palacios, *Reasoning with the Exclusionary Other: Classical Scenes for a Postradical Horizon*

Thanks to Michel Foucault, one might say it has become possible to conceive that the political relevance of humanity in modern thought does not have to do with its "philosophical essence" but rather with its "nonessence." Yet this very idea surfaced earlier in Western thought, at the time of the revolutionary turn towards a politicized humanitarianism, and helped to shape some crucial political strategies making up modern liberal democracy. Its potential eluded even Foucault. I contend that tracing the contours of this classical, if long unthinkable idea can inform our response to the other of social critique.

Tony C. Brown, *Aristotle's Stateless One*

There is nothing original in pointing to political philosophy's long tendency to mark out for concern, and most often for strict exclusion, certain groups or individuals. Less commonly noted is the extent to which the tradition's great representatives have, in one way or another, claimed such groups or individuals to present a principle of unrest significant enough to threaten the state and the state-based existence that the tradition has, almost without exception, always advocated and always claimed its own. For the philosophical tradition in question, with the state comes the possibility of peace and security, and with the felicitous state there should come too what Aristotle called εὐδαιμονία (eudaimonia)–the possibility of a life that is more than just life, the possibility, in short, of a good life.

Frances Ferguson, *Bitcoin: A Reader's Guide (The Beauty of the Very Idea)*

There are many accounts of the history of Bitcoin and many predictions of its future. Some commentators report its imminent demise—others point to its latest uptick in price. The writing I read on Bitcoin, excellent though much of it is, increased my desire to understand it. This essay is a report on my effort to puzzle out this financial innovation, the extent to which it is an innovation, and the extent to which it has political implications.

Kris Cohen, *Literally, Ourselves*

Personalization purports to be about the individual, to be about nothing but the individual. It promises, in fact, to augment the individuality of the individual. But at the same time, personalization necessitates a conversation about a particular form of grouping. This is especially true in networked and computational forms of personalization. This essay, in being about the burgeoning personalization industry that is now headquartered online, is then necessarily about that form of grouping or group form. This is not a paradox in a technical sense, although it will feel like one in most other senses. The groups I'll be discussing aren't ones built through self-consciousness or will or even, exactly, by force or coercion. They are more passive voice constructions, assembled automatically, records of ordinary life lived in proximity to electronic networks. Data is the singular plural shorthand we give to this process, a process with neither end nor origin, whose subject is actually quite difficult to locate, given that the person form of personalization is a derivative: generated not just from the surveillance of a single, named life but also from the concatenation of lives that are depersonalized by newer, weirder forms of belonging such as likes and preferences.

Jean-Claude Milner, *Universality in Splinters*

Universities in Europe are a medieval invention we owe to the Roman Catholic Church, which we more succinctly call "the Church." Today, they exist all around the world; they are secularized; they make up one of the major forms of the modern gathering. In 1921, Sigmund Freud studied crowd phenomena. He contrasted "natural" crowds, which form spontaneously, with "artificial" crowds, which result from an

institutional constraint. Among "artificial" crowds, he mentioned the Army and the Church in particular. With good reason: these institutions, at once ancient and still strong, could be found in almost all European countries. Today, this is no longer the case.

Paul A. Kottman, *Critical Response I. Playing with the Dead: A Response to Jonathan Lear*

Jonathan Lear, *Critical Response II. Difficulties with the Difficulty*

Critique, 871 (2019)

http://www.leseditionsdeminuit.fr/auteur-Revue_Critique-1794-1-1-0-1.html

Adorno : suites françaises

Michèle Cohen-Halimi, *Les lectures ne restent pas comme elles sont*

Jean Daive, *Droit de travers*

Jacques-Olivier Bégot, *Adorno épistolier*

Daniel Payot, *Adorno enfin lu ?*

Entretien

Alexander Kluge, *« Alors il s'est tourné vers moi »*

Martin Rueff, *706 allumettes de sûreté*

Andrés Goldberg, *Une critique des critiques*

Debates in Aesthetics, 14, 1 (2019)

http://www.debatesinaesthetics.org/

Vanessa Brassey, *The Implied Painter*

Mary Beth Willard, *Reclaiming The Paradox of Fiction*

Eva-Maria Konrad, Thomas Petraschka, Christiana Werner, *Are Emotional Responses Necessary for an Adequate Understanding of Literary Texts?*

Quixote Vassilakis, *Emotion in Narrative Understanding and Interpretation*

Irene Martínez Marín, *Robinson and Self-Conscious Emotions Appreciation Beyond (Fellow) Feeling*

Jenefer Robinson, *Response to Critics*

Hans Maes, *'You Talking to Me?' Conversations on Art & Aesthetics*

Angelo Cioffi, *Aesthetics Naturalised: An Interview with Murray Smith*

Alexey Aliyev, *What Is an Instance of an Artwork?*

The expression 'an instance of an artwork' is often used in philosophical discourse about art. Yet there is no clear account of what exactly this expression means. My goal in this essay is to provide such an account. I begin by expounding and defending a particular definition of the concept of 'an instance of an artwork'. Next, I elaborate this definition – by providing definitions of the main derivatives of the concept of 'an instance of an artwork', namely the concepts of 'a well-formed instance of an artwork' and 'a non-wellformed instance of an artwork'. Finally, I examine the relation of the foregoing definitions to the existence and identity conditions of artworks and make some additional remarks concerning these definitions.

Gianluca Lorenzini, *The Problem of Intentionality in the Contemporary Visual Arts*

The discourse regarding intentionality and interpretation in analytic philosophy of art, although ample and lively, has concerned itself almost exclusively with the literary medium. Starting from a paper published by Hans Maes, I discuss the complications that may arise in straightforwardly applying current intentionalist strategies to the realm of the contemporary visual arts. I first present a detailed account of the difference between hypothetical intentionalism and moderate actual intentionalism which will help to better understand the nature of Maes's arguments in his paper. I then argue that the characteristics which shape the approach of moderate actual intentionalism cannot be accommodated by certain contemporary visual artworks. I will demonstrate how in certain contemporary artworks, should a viewer be interested in accepting actual intentions within her interpretation, she will have to do so with an extreme intentionalist posture rather than a moderate actual one.

Kalle Puolakka, *Novels in the Everyday: An Aesthetic Investigation*

Everyday aestheticians have had relatively little to say about literature. Inspired by Peter Kivy's philosophy of literature as laid out in his books The Performance of Reading and Once-Told Tales, I examine reading literature as a part of everyday life. I argue that not only do Kivy's views help explain the value that avid readers place on their daily silent engagement with a book, but that his philosophy of literature also shows how literary works can have an aesthetic presence in our everyday lives even during periods in-between reading a book. In light of the paper, literary reading turns out to be an artistic routine that fills avid readers' everyday lives in a very literal sense.

Weijia Wang, *Artistic Proofs: A Kantian Approach to Aesthetics in Mathematics*

This paper explores the nature of mathematical beauty from a Kantian perspective. According to Kant's *Critique of the Power of Judgment*, satisfaction in beauty is subjective and non-conceptual, yet a proof can be beautiful even though it relies on concepts. I propose that, much like art creation, the formulation and study of a complex demonstration involves multiple and progressive interactions between the freely original imagination and taste (that is, the aesthetic power of judgement). Such a proof is artistic insofar as it is guided by beauty, namely, the mere feeling about the imagination's free lawfulness. The beauty in a proof's process and the perfection in its completion together facilitate a transition from subjective to objective purposiveness, a transition that Kant himself does not address in the third *Critique*.

Photographic Untruths in Fiction Pt.1

Giorgia Alù, *Artful Lives: Photography's other Truths in Helena Janeczek's* La Ragazza con la Leica

This article explores how *La ragazza con la Leica* (*The Girl with the Leica*) (2017) by Helena Janeczek implicates photography in a continuous motion from production, human practice, and technical work to circulation and use of the photo-image where forms of untruths – fabrications, manipulation, deception, fiction, conjectures – disclose the authority and essence of an existence. Janeczek retells the story of Gerda Taro – the young German Jewish photographer who died in the Spanish Civil War, and who was Robert Capa's lover –through a combination of narrative layers, games of mirrors, and

coincidences. In *La ragazza con la Leica*, veracity and invention interlock on two main levels: on the level of the protagonists' personal and professional lives and on the level of the photographs in the text. In the book, writing and photography diachronically collaborate in the retrieval and construction of life and history through forms of un-truths – or other truths – that reveal lost, forgotten, or unseen realities and, eventually, auto/biographical coincidences.

Markku Lehtimäki, *Invented Images: Photography, Experience, and History in Sofi Oksanen's Novels*

The supposed referential power and testimonial value of photographs often becomes suspect in (post)modernist fiction or historiographic metafiction. On the one hand, invented or fabricated photographs are often used for propagandistic purposes when the "official" history is being written and documented. On the other hand, personal and family photos may only be mental images and part of traumatic memories in narrative fiction, but they still tell individual experiential stories beyond those official histories. In her novels *Purge* (2008) and *When the Doves Disappeared* (2012), Finnish-Estonian author Sofi Oksanen represents the history of twentieth-century Estonia as constructed in textual documents and in visual materials such as photographic images. In addition to discussing the use of photographs in her narrative fiction, this essay focuses on the production of the meaning of photographs in Estonia's specific historical, social, and cultural contexts.

Małgorzata Olsza, *Photography as a Mirror in Alison Bechdel's Graphic Memoir* Are You My Mother?: A Comic Drama

In her 2006 graphic memoir *Fun Home*: *A Family Tragicomic*, Alison Bechdel employs numerous family photographs to authenticate and comment on her complicated family history. Drawing on the use of photography in *Fun Home*, I examine the manner in which photography functions in Bechdel's other graphic memoir, *Are You My Mother?: A Comic Drama* (2012). The photographs of Alison and her mother that are carefully selected and incorporated into the structure of *Are You My Mother?* do not only function as documents. In fact, as I shall argue, they can be regarded as mirrors, or critical reflections on the role and presentation of the self in graphic memoir. In *Are You My Mother?*, photography often has an interrogative (and not simply referential or authenticating) function. Not so much caught up with discovering the truth about a particular family history, photography is used to expose the complexity of the narrative of the self.

Laurence Petit, *Desperately Seeking Julia, or the Truth and Untruth of an Obituary Photograph: Anita Brookner's* Brief Lives (1990)

Half way between necrology, autobiography, and photobiography, Anita Brookner's *Brief Lives* opens and closes with the *in absentia* photograph of Julia perused by the narrator Fay. This circular novel takes the form of a long anamnesis in the first person in which Fay retraces the dual story of her life as well as Julia's. The itineraries of the two women indeed appear as intimately connected in this narcissistic, exhibitionistic, incestuous, and endogamous world ruled by the specular, the spectacular, and the spectral, in which mirrors and photographs multiply *ad infinitum* a self perceived as totally alienated to the image. Drawing from Roland Barthes, Susan Sontag, Jean-Marie Schaeffer, Georges Didi-Huberman, and Julia Kristeva, this essay examines the way in which this novel, through the sudden irruption of the Real of death (in the Lacanian sense) comes to thwart what is in fact a relatively common photographic apparatus in which the inaugural "memory-photograph" triggers off in the female narrator a hermeneutic quest – as well as its resolution – in an essentialist perspective aiming at presenting the self – that is to say, Julia, the subject matter of the photograph – in its essential truth. Indeed, if the inaugural photograph tells about death in the literal sense in that it comes with Julia's obituary, it also "signifies" the narrator's death by becoming, more than a mere starter or shifter for the initial narrative, an invitation – an injunction even – to the final journey. The narrative indeed ends with the prophetic "You might give it a try one of these days," with which the deceased Julia seems to address the narrator from beyond death. As a result, the increasingly irresistible fascination that Fay seems to feel for this "mirror-photograph" in which she immerses herself to the point of drowning makes it possible to rethink the narrative not as an elegiac and truthful reminiscence (the newspaper obituary as the modern-day elegy) or even as an extended funeral oration, but rather as the symptom of a hidden, deep-rooted, and morbid melancholy that, for me, characterizes Anita Brookner's entire œuvre.

Various Articles

Philip Smith, *La Créolité de Charlie Chan Hock Chye*

In this essay I use the concept of creoalite to understand Sonny Liew's The Art of Charlie Chan Hock Chye. I begin by examining the applicability of Creoalite – a concept born in the study of the French-

speaking Caribbean to a Singaporean context. I then examine the ways in which Liew employs the characteristics of a creole literature outlined by Jean Bernabé, Patrick Chamoiseau and Raphaël Confiant, namely "rootedness in orality", "updating true memory"; "the thematics of existence"; "the burst in modernity", and "the choice of one's speech". I argue that The Art of Charlie Chan Hock Chye is an important intervention in the narrative of the Singaporean self.

Ali Shobeiri, *The Evental Place of Photography*

This article proposes that the inclusion of the spectator in a photographic act begets an evental place that remains outside of all times and spaces. Through discussing the confrontational aspects of places, it argues that the transient but incessant encounter between the spectator and the photograph accounts for place as that which eludes any permanent localization. To do this, it closely examines Ariella Azoulay's formulation of "the event of photography," as a potential encounter between the spectator and the photograph, vis-à-vis the concept of event as postulated by Alain Badiou, Quentin Meillassoux and Slovoj Žižek. Same as the event that becomes an effect that exceeds its establishing causes, my theoretical comparison shows that "the event of photography", too, surpasses its founding structures and comes to pass without heralding its arrival time. Accordingly, this paper puts forward that "the event of photography" manifests an evental place that fugaciously but perpetually comes into being between the spectator and the photograph.

Gaëlle Kovaliv, Olivier Stucky, *A Bilingual Lexicon for a Functional Analysis of Basic Elements of Comic's Language/Un lexique bilingue pour une analyse fonctionnelle des éléments fondamentaux du langage de la bande dessinée*

In this paper, the authors intend proposing a bilingual lexicon (English-French) of the basic elements of comics' language. They thus propose the systematic naming and definition of 26 entries corresponding to the visual and functional units and sub-units of the system. Framing the lexical entries, they also present the theoretical contextualization of the selected elements. In the same way, a clarification of the choice of terminology is also presented when necessary.

Journal of Aesthetics and Art Criticism, 77, 4 (Winter 2018)

https://onlinelibrary.wiley.com/toc/15406245/current

Special Issue: *Aesthetics and Race*

Nkiru Nzegwu, *African Art in Deep Time: De-race-ing Aesthetics and De-racializing Visual Art*

In two essays in the *ART/Artifact* (1988) exhibition catalog, white American museum curator Susan Vogel and white American philosopher Arthur Danto pronounce that Africans do not distinguish between art and nonart. Although seemingly objective empirical statements, their assertions about Africa and its art are racially based ruminations of a white supremacist worldview. I argue that in theorizing within the category of race they produced racialized aesthetics that commit the Eurocentric fallacy of upholding systemic racist objectives. I argue that (1) their assertions fail to be about African art, but about hegemony and power; (2) as the longest enduring artistic activity of humanity, African art is an important check to racialized aesthetics; (3) art is produced outside the category of race and from a critically conscious awareness of the world; and (4) art bespeaks creativity and presupposes the artistic and moral values of a culture in the manipulation and transformation of physical reality.

Ivan Gaskell, *Race, Aesthetics, and Shelter: Toward a Postcolonial Historical Taxonomy of Buildings*

This article proposes that one source of deep-rooted prejudices among peoples derives from their fundamental lifeways respectively as settled or peripatetic. Although the advantage in the present is clearly with settled, notably urban, peoples, that is no reason either to project an attitude of superiority into consideration of the past or to assume inherent superiority in the present. Building types characterize these fundamentally different lifeways, and settled peoples unthinkingly assume the superiority not only of their own building types but of a small subset thereof conceived as architecture, conceived as the work, principally, of the mind rather than the hand. This article proposes a fundamental historical taxonomy on grounds of function—the provision of shelter—of buildings of all types employed by both settled and peripatetic peoples, from tents to temples. Although the antagonism between settled and peripatetic peoples, based on different conceptions of the land, rests on their fundamental

differences in lifeways, including building practices, those differences are often entangled with racial considerations.

Christopher Jenkins, *Signifyin(g) within African American Classical Music: Linking Gates, Hip-Hop, and Perkinson*

Many authors have had occasion to explore the practice of signifyin(g), a seminal expressive concept within African American culture most often described as a rhetorical and literary device. Few, however, have examined the practice of signifyin(g) within African American musical composition in the European, or "classical," style. This article explores the application of signifyin(g) as an analytical lens in the examination of "classical" music by African American composers, beginning with the previous investigation of signifyin(g) practices within other forms of African American music, ranging from Miles Davis's jazz standards to the lyrics of Nas and Cardi B. This exploration concludes with the analysis of a specific classical work by an African American composer (Coleridge-Taylor Perkinson's *Lament for Viola and Piano*) as a case study.

Mariana Ortega, *Spectral Perception and Ghostly Subjectivity at the Colonial Gender/Race/Sex Nexus*

This article calls for an examination of the spectral operations of the perceptual architecture of colonization in conjunction with the enactment of a decolonial feminism as proposed by María Lugones. The first section discusses both the notion of ghostly subjectivity from Lugones's early work as well as the echoes of this notion in her recent work on the coloniality of gender that emphasizes the gender/race/sex nexus. Subsequently, through a photographic example, the article presents an analysis of the perceptual operations of specter-making in practices of colonization in light of Lugones's understanding of the "light" and "dark" sides of the coloniality of gender. This analysis highlights not only the intricate nexus between racialization and gender and sex norms both in the past and in the present context, but it also points to the necessity for of a decolonial feminism attuned to perceptual practices or a decolonial aesthesis.

Falguni A. Sheth, *The Production of Acceptable Muslim Women in the United States*

In this article, I explore some of the elements by which Muslim women who wear the hijab in the United States are managed so as to produce and distinguish "unruly" from "good" Muslim female citizens within the context of American liberalism. Unlike the French state, which has regulated both the hijab and niqab through national legislation, the American liberal framework utilizes a laissez-faire approach, which relies on a range of public and private institutions to determine acceptable public presentations of the liberal female subject. I refer to this form of management as "neoliberalism." Neoliberal management works in conjunction with popular political discourses and domestic events in ways that alternately contract and expand the boundaries that allow "suitable Muslim women" in the public sphere.

Meilin Chinn, *Race Magic and the Yellow Peril*

Among the many historical examples in which the Orient has been imaginatively associated with magic, one of the most fascinating involves an actual overlap between race and magic in the popular performances of yellowface magicians at the turn of the twentieth century. I use this example to show and analyze some of the dynamics between magic and the aesthetics of race, especially as these play out through one of the most influential and long-standing contradictions of the "Yellow Peril": Chinese people are unassimilable, yet Chinese aesthetics are easily appropriated.

Dan Flory, *Audience, Implicit Racial Bias, and Cinematic Twists in Zootopia*

This article argues that *Zootopia*, while positively exploring implicit racial bias, nonetheless leaves aside a huge swath of nonwhite viewers. By using the vehicle of fear that prey animals have for predators as a metaphor for race, its story primarily caters to white audiences and encourages them to consider what sorts of implications biased presumptions and predispositions might have on one's fellow creatures. Through the use of different epistemological and thematic twists, this movie drives home its point of showing the negative impacts that implicit racial biases may have, even as it sidelines many of its potential viewers.

Jeremy Fried, *Ally Aesthetics*

In this article I discuss what I am calling "ally aesthetics." I suggest a set of necessary, though not necessarily sufficient, considerations for the creation of successful instances of ally art. Focusing on three case studies, I propose some key characteristics of ally aesthetics, such as its contextual/temporal nature and how that relates to success and the importance of understanding the place of the ally aesthetic within the larger movements they are allying with.

Monique Roelofs, *Selling Literature/Selling the Race: Diamela Eltit's Decolonial Feminist Critique of the Neoliberal Marketplace*

In the closing episode of Diamela Eltit's 1988 novella *The Fourth World*, the city of Santiago de Chile—including its inhabitants—goes up for sale. Eltit's investigation of the specter of all-out commodification illuminates the entwinements of aesthetics and race under finance capitalism. Published at the tail end of the Pinochet dictatorship, the novel makes a poignant contribution to the debate over the "lettered city" in Latin America. Briefly situating *The Fourth World* in this context and placing it in conversation with current lines of reflection on social identity and the notion of the aesthetic, this article analyzes the novel's implications for a philosophical understanding of the aesthetics–race relation: one, the work attests to an expansive conception of racial identity; two, it comprehends aesthetic agency as a much-needed and potentially critical site of transformed racial existence; and, three, it calls for multimodal forms of address to counter neoliberal rationality. The article brings out these points through a close reading of passages and by highlighting the novel's decolonial feminist aesthetic. In ending, the article takes note of the new notions of creativity and political participation that arise.

Alia Al-Saji, *Glued to the Image: A Critical Phenomenology of Racialization through Works of Art*

I develop a phenomenological account of racialized encounters with works of art and film, wherein the racialized viewer feels cast as perpetually past, coming "too late" to intervene in the meaning of her own representation. This points to the distinctive role that the colonial past plays in mediating and constructing our self-images. I draw on my experience of three exhibitions that take Muslims and/or Arabs as their subject matter and that ostensibly try to interrupt or subvert racialization while reproducing some of its tropes. My examples are the Jean-Joseph Benjamin-Constant exhibition at the Montreal Museum of Fine Arts (2015), the exposition *Welten der Muslime* at the Ethnologisches Museum in Berlin (2011–2017), and a sculpture by Bob and Roberta Smith at the Leeds City Art Gallery, created in response to the imperial power painting, *General Gordon's Last Stand*, that is housed there. My interest is in how artworks contribute to the experience of being racialized in ways that not only amplify the circulation of images but also constitute difficult temporal relations to images. Drawing on Frantz Fanon's *Black Skin, White Masks*, I argue that such racialized images are temporally gluey, or stuck, so that we are weighted and bogged down by them.

Hannah H. Kim, *Art beyond Morality and Metaphysics: Late Joseon Korean Aesthetics*

In the history of Chinese philosophy, Mozi calls music a "waste of resources," considering it an aristocratic extravagance that does not benefit the everyday people. In its defense, Confucians highlight music's moral and metaphysical qualities, arguing that music aids in moral cultivation and that music's form mimics the structure of reality. The aim of this article is to show that Korean philosophers provide yet another reason to think music is important. Music, and art in general, was used to express a national identity at a time Korean philosophers were beginning to develop their own aesthetic consciousness in the seventeenth and eighteenth centuries. A cultural movement called *Joseonpoong*, "Joseon wind," marked a shift away from Sinocentrism and toward Korea's own unique values and practices. The new attempt to justify art's value apart from its relationship to morality or metaphysics set Joseon thinkers apart from their Chinese predecessors. Using art for identity expression allowed the Koreans to reconceive art's value while Sinocentric cosmological and cultural views were being challenged with the introduction of Western knowledge. Art also became a tool for reversing hermeneutic injustice as new artistic practices and standards allowed the Koreans to meaningfully engage with previously neglected aspects of their lived lives.

Lissa Skitolsky, *Holocaust Humor and Our Aesthetic Sensibility of American Genocide*

The specific form of holocaust humor that I will address—as developed by comedians Larry David, Sarah Silverman, Rachel Bloom, Ilana Glazer, and Abbi Jacobson—is neither trivial nor trivializes the suffering of the Jews but rather can expose the complicity of our narratives about the holocaust with our own white indifference to the pervasive ruthlessness of American genocide against black communities and our failure to bear witness to the survival of certain genocidal logics from the past in the American present.

Nicole Starosielski, *Thermal vision*

This article describes *thermal vision*, the ways of seeing invisible thermal emissions and exchanges. While most studies of thermal vision have focused on the deployment of infrared imaging in military and police operations, the author articulates thermal vision as a perceptual mode that both extends beyond the infrared camera to a broader set of practices of seeing heat as well as beyond the militarized view to scientific, commercial, and cultural landscapes. Weaving through these practices and landscapes, she outlines four overlapping ways that thermal vision is oriented and in turn organizes the world: through thermal effects, hue, objects, and zones. Focusing on the latter form, and taking cases from early infrared photography in the 1930s and the expansion of building thermography in the 1970s, she argues that the thermal imagery used for visual surveillance, often as a means of objectification and targeting, is intimately connected to regimes of environmental monitoring and the creation and management of normative zones. A close attention to these cases draws out one of thermal vision's critical affordances and cultural uses, regardless of technological platform or orientation: entangled with practices of temperature control and synesthetic processing, it has been enlisted to alter architectures, environments, and bodily movements through them. Observing these uses expands visual culture studies' understanding of the sensory possibilities of the visible and helps scholars to track the affective and intimate dimensions of climate change.

Akram Zaatari, *History and photographic memory*

In this interview, artist Akram Zaatari reflects on his longstanding work with photographic heritage in the Middle East, North Africa and the Arab diaspora, and considers the different ways in which he has used photographs to illuminate and unfold historical truths. Charting divergencies and disagreements around issues of preservation that have arisen over the years within the Arab Image Foundation (of which he is one of the founders), Zaatari points out radical gestures of preservation that return photographs to the 'living tissue', the 'larger ecosystem' and a set of affective relations from which they had become detached. The far-ranging metaphor of archaeology that the artist employs to illuminate his practice also lends itself to describe the destructive nature of certain acts of collecting premised on 'excessive accumulation', of which the pillage of the archaeological heritage in the Middle East and North Africa in the late 18th and early 19th centuries is an emblematic example. Collecting, however, is also a tool for writing history and the displacement of photographs serves as a crucial step to reconfigure them within new narratives. Attentive to the changing nature of photographic archives, Zaatari frees photographs from fixed and prescribed readings, bringing new perspectives to bear on them without necessarily denying those former interpretations. Additional layers of historical information can be found nestling in details accidentally captured by the camera's lens, in signs of material damage or 'worthy' defects. In Zaatari's hands, digital technologies are used to emphasize, not to occlude the traces of these material histories. In the folds of the archives, hidden narratives wait to be revealed and unfolded under the loving gaze of the artist, collector and historian.

Jessica Balanzategui, *Creepypasta, 'Candle Cove', and the digital gothic*

Throughout the past decade, a multimodal type of internet storytelling has developed that extends upon the early Web 2.0 viral narrative practices of chain emails as well as pre-digital folkloric storytelling traditions such as the ghost story and urban legend. This popular mode of digital storytelling, known broadly as 'Creepypasta', is produced and consumed according to folkloric practices that in turn shape its form and aesthetics. The author suggests that a precise genre has emerged out of the originally wide-ranging terrain of Creepypasta, a generic mode constituted of specific thematic preoccupations and aesthetics that she refers to as 'the digital gothic'. Through analysis of the foundational story 'Candle Cove', the article outlines the digital gothic's anxious preoccupation with dead and residual media, and with the interface between technological and personal change. She demonstrates how 'Candle Cove' deconstructs nostalgia in its tense negotiation of the relationship between analogue and digital cultures. The author's analysis thus illuminates how vernacular online genres such as the digital gothic productively work through the aesthetic and conceptual tensions underpinning technological change in the networked digital era.

Magda Szcześniak, Łukasz Zaremba, *Paranoid looking: on de-communization*

According to the famous statement by Robert Musil, 'there is nothing in this world as invisible as monuments, attention runs down them without stopping for a moment.' However, the moment when they suddenly become visible as the centre of intense social conflicts, it is difficult to believe they had been invisible for so long. This article analyses practices of contemporary iconoclastic gestures directed at monuments, examining the differences between recent iconoclastic acts in the United States and in Poland. Contrary to progressive anti-racist iconoclastic practices in the United States, the authors argue

that the recent wave of attacks against monuments in Poland, connected to the state-sanctioned politics of 'de-communization', derives from a conservative vision of history and the public sphere. Drawing on Eve Kosofsky Sedgwick's concept of 'paranoid reading', the authors show how the 'de-communization' project activates a particular 'way of seeing': paranoid looking, through which public spaces are turned into environments filled with objects that need to be suspiciously examined and assessed. The paranoid look works against the invisibility of monuments, aiming to extract objects from the landscape in order to further examine them in search of any suspicious elements – formal and stylistic features, more or less intelligible symbols and so on that will shed light on their under-acknowledged capacity for both culpability and criticality.

Lisa Parks, *Televisual epistemologies and beyond*

In this interview, Lisa Parks shares her reflections on a range of questions that remain central to her research, including what television is at the present moment and might become in the future; how satellites could be treated as part of an integrated history of media; the compartmentalizations of academia; research on surveillance, and the relationship between surveillance and capitalism; the invisibility and materiality of infrastructure, and the significance of field-based research practices; the entanglement of scholarship and social engagement; the emerging Silicon Valley satellite industry, vertical mediation and political resistance; and the urgency of environmental media studies.

Ligeia, 173-176 (Juillet-Décembre 2019)

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

Giovanni Lista, *L'art métaphysique comme posture mentale*

Anti-Danaé Spathoni, *De la destruction à l'abstraction, les photographies surpeintes de Gerhard Richter*

Giovanni Lista, *L'Art Brut comme avant-garde*

François Derivery, *Tautologie et autoréférence dans l'art contemporain*

Christine Surgins, *Loin des Gilets Jaunes : L'art politisé de la France des années 60/70*

Cristian-Robert Velescu, *Brancusi et l'avant-garde*

Sébastien Fournier, *L'artiste, son art et la destruction*

Giovanni Lista, *La Beauté outragée : Marcos Lozano Merchán*

Ramzi Turki, *L'esthétique du partage sur Facebook : art de l'improvisation et « artification »*

Dossier : Le geste du pinceau

George-Henri Melenotte, Yan Pélissier, Claire Salles, *Avant-propos*

François Rouan, *Il m'a pris par la main…*

Jacques Lacan, *Préface à une exposition des œuvres de François Rouan*

Yves Depelsenaire, *« Entre centre et absence » : Une double référence de Jacques Lacan à Henri Michaux*

Jeanne Bacharach, *Henri Michaux, de* Misérable miracle *à* Émergences-Résurgences : *écritures de « l'insupportable trouble »*

Jean Louis Sous, *Du tressage : Rouan /Lacan*

Michel Tomé, *Lacan et les dessins du nœud borroméen* (entretien)

Gabriel Meraz, *Faire trou : Lacan / Fontana / Soury*

George-Henri Melenotte, *Le geste du pinceau*

Ferdinand Scherrer, *De la calligraphie chinoise à l'écriture du nœud borroméen*

Rafael Omar Perez, *Auschwitz comme coupure. L'effet traumatique chez Imre Kertész*

Arts et ornements

Noémie Boeglin, *Art industriel et art décoratif : faveurs et déshonneurs de la fonte ornementale au XIXe siècle*

La fonte de fer moulée connaît un succès croissant dans l'espace urbain, soit sous la forme de mobilier urbain, soit comme élément d'ornementation tectonique sur les façades des immeubles et des hôtels particuliers. Ces ornements, vendus sur catalogue, sont le produit simultané de l'art industriel et de la recherche esthétique. Des générations de fondeurs de fonte de fer, d'ornemanistes, de serruriers, concourent à sa diffusion dans les villes. L'ornement de fonte de fer moulée connaît faveurs et déshonneurs durant le xixe siècle. Ses promoteurs et ses détracteurs s'expriment dans des grammaires, des dictionnaires, des encyclopédies, pendant que les fondeurs et maîtres de forges diffusent à grande échelle leurs catalogues qui contribuent largement à son succès.

Rossella Froissart, *Paul Souriau à l'école d'Émile Gallé : l'ornement entre rêverie et utilité*

Théoricien de l'art, Paul Souriau (1852-1926) a été l'une des figures éminentes des milieux intellectuels nancéens du tournant du xixe siècle. Dans ses ouvrages majeurs – *L'Esthétique du mouvement* (1889), *La Suggestion* (1893), *L'Imagination de l'artiste* (1901), *La Beauté rationnelle* (1904) –, il développe une conception qui doit autant aux esthétiques positivistes et à la « physiologie de l'esprit » de Bernheim qu'à l'œuvre de Gallé, ses deux illustres concitoyens. Souriau structure sa réflexion autour de la formation des images à partir des composantes simples que sont l'arabesque et la tâche, convaincu qu'elles traduisent la force vitale présente dans le mouvement et dans la lumière. À l'origine d'une « beauté d'expression », ces éléments ne sont pas un jeu vain de formes, puisqu'ils répondent à une « finalité physiologique et psychologique ». Mais c'est pour avoir rendu à l'utilité un rôle central que Souriau a été considéré comme le père d'une « esthétique fonctionnelle » fondée sur le rejet de l'ornement. Cette lecture ne résiste pas à l'examen de *La Beauté rationnelle*, ouvrage qui doit être compris comme partie d'une esthétique qui reste très fortement attachée aux idéaux morrisiens de valorisation de l'artisanat et à l'ornement rationaliste et organiciste défendu par Gallé. S'il y a une forme de beauté – la « beauté mécanique » – produite par la parfaite convenance d'une forme à sa fin, celle-ci déborde largement la stricte utilité, et contribue, avec la « beauté d'expression », à enrichir notre quotidien de stimulations visuelles. Le renversement de la hiérarchie traditionnelle des arts – « beaux-arts » vs « arts appliqués » – s'opère donc à la conjonction de « beauté d'expression » et « beauté mécanique » et comporte l'idée d'une nécessaire réception socialisée des arts. Rêverie esthétique et utilité, loin de former un couple antinomique, deviennent alors les deux termes d'un nouveau rapport à l'objet d'art, intégré à l'univers réenchanté des perceptions, dans sa dimension physiologique, matérielle et technique.

Alexandre Bies, *L'héritage de John Ruskin et William Morris dans les conférences américaines d'Oscar Wilde*

Derrière l'image du dandy qui n'aurait d'intérêt pour les arts décoratifs que leur dimension esthétique et non politique, il s'agira de montrer que la prise en considération des arts décoratifs est indissociable d'une interrogation sur la société et le travail. D'abord par la remise en cause de l'opposition entre le beau et l'utile, ainsi qu'entre les beaux-arts et l'artisanat, pour les opposer conjointement à la production industrielle et mécanique. D'autre part, l'attention portée aux effets des arts décoratifs montre de quelle manière ils peuvent embellir la vie à travers l'enrichissement sensible que constitue de beaux décors.

Brice Ameille, *Quand l'ornement devient sujet : le papier peint dans quelques tableaux de l'avant-garde de la fin du XIXe siècle*

Élément central de la décoration intérieure, le papier peint apparaît dans de nombreux tableaux de la fin du xixe siècle. La relation de cet ornement avec la scène représentée est ici interrogée, depuis l'œuvre de Gauguin où il apparaît comme le signe du symbolisme, jusqu'à celle de Vuillard où il est à ce point omniprésent qu'il se pose en véritable sujet. Ce nouveau rapport prouve ainsi que l'art décoratif joue bel et bien un rôle matriciel dans la modernité picturale.

Marine Kisiel, *Renoir théoricien : le tableau comme ornement et son rapport au mur*

Tout au long de leurs carrières, les peintres impressionnistes ont manifesté un intérêt peu connu, mais bien réel, pour la décoration. Ces travaux novateurs, entamés dans les années 1870, ont ainsi existé en amont de ceux, plus connus, des Nabis et des avant-gardes du début du xxe siècle, pour qui la décoration en peinture a été un enjeu majeur. Parmi les impressionnistes, Renoir est le seul à avoir abordé la question de la décoration de manière théorique, dans un ensemble de brouillons pour une

Grammaire écrits alors que le peintre réoriente son art et prépare un éclatant tableau-manifeste, Les Grandes Baigneuses de 1884-1887, éloquemment sous-titrées Essai de peinture décorative. Voulant rompre avec sa production des années 1870, celle des années de l'impressionnisme historique, et s'intéressant aux conditions d'existence de l'œuvre d'art, c'est-à-dire à son inscription dans un contexte qui lui préexiste généralement, Renoir se lance dans une approche qui questionne l'ontologie de l'œuvre d'art, et plus particulièrement celle du tableau. Fort de son expérience de jeunesse de décorateur sur porcelaine, passionné par les débats de son temps sur le renouveau des arts décoratifs, l'artiste conçoit un système dans lequel tout ce qui est apposé sur une forme première est ornemental, qu'il s'agisse d'un semis de fleur sur une tasse, d'une fenêtre sur une maison ou d'un tableau sur un mur. Participant d'un ensemble plus large qu'elle, avec lequel elle doit dialoguer, l'œuvre ainsi conçue autorise Renoir à évaluer les enjeux du rapport entre décor et forme, motif et support, ornement et œuvre.

Marion Sergent, *L'ornement dans les essais de Jean d'Udine*

Jean d'Udine, pseudonyme d'Albert Cozanet, demeure un théoricien peu étudié et qui pourtant se retrouve cité par divers artistes modernes du début du xxᵉ siècle. Entre 1921 et 1936, il publie une série d'essais dont le titre commence par « Qu'est-ce que », cherchant à définir les différentes expressions artistiques. Au fil de ces études, les notions d'ornement et de décoratif reviennent à plusieurs reprises, comme une catégorie transartistique. Elles interrogent l'attrait visuel des formes à travers les concepts de charme et de beauté, la fonction de l'art et l'idée de *mimesis*, ainsi qu'un rapport au monde empreint de conceptions mathématiques et de correspondances rythmiques. Les perspectives que déploie Jean d'Udine ne sont pas sans lien avec un certain nombre d'artistes de cet entre-deux-guerres.

Catherine Titeux, *Enrichissements, ornements extraordinaires, difformes et symboliques : de quelques catégories de la tradition classique*

La nature et la fonction exacte de l'ornement, reste relativement indéterminée dans les traités classiques d'architecture même si à partir des années 1650, les ornements semblent mieux s'organiser par catégories. Cette évolution se reflète dans la terminologie, objet de la première partie de notre article. Au milieu du xviiᵉ siècle et dans le contexte de la création de l'Académie d'architecture, le système des ornements, qui se resserre autour des ornements majeurs que sont les ordres, paraît se rigidifier. Néanmoins, d'autres ornements persistent dans les pratiques des architectes, mais font l'objet de jugements sévères de la part des théoriciens. Cependant, ces mêmes théoriciens s'autorisent parfois quelque licence et, en outre certains, comme d'Aviler, s'intéressent à des ornements bizarres, étranges. La deuxième partie de notre étude examine ce répertoire au travers de ses mentions ou de ses descriptions dans les traités. Ces ornements peu conventionnels définissent un vocabulaire riche, et cela au cœur du classicisme même. De la sorte, le système des ornements de l'Âge classique paraît plus ouvert que le rigide système des ordres dans lequel l'historiographie a parfois voulu l'enfermer ; il se constitue au contraire en un langage vivant, qui se diapre d'images et de figures étonnantes.

Elisabetta Di Stefano, *La convenance de l'ornement : une question éthique ?*

À l'époque contemporaine où les architectes cherchent souvent une beauté spectaculaire, la question de l'ornement retrouve une actualité cruciale dans le débat philosophique et architectural. La question étant de savoir si l'ornement ne possède pas une dimension éthique. Pour y répondre, j'étudierai ici trois moments historiques décisifs de ce débat : la théorie de l'harmonie d'Alberti, l'approche des rapports de la forme et de la fonction par l'école de Chicago (L.H. Sullivan et J. Root), et la critique de l'ornement chez A. Loos. Bien qu'appartenant à des horizons culturels différents, ces theories peuvent éclairer le débat contemporain en faisant apparaître la dimension éthique et non seulement esthétique de l'ornement.

Alexandre Melay, *Entre abstraction, multiplicité et matérialité dans l'esthétique japonaise*

L'esthétique japonaise ne peut être séparée de la présence des motifs puisqu'ils sont l'essence de cette culture. Une utilisation du motif qui a une longue tradition, véritable reflet de l'identité de l'esthétique japonaise. Car le Japon a adopté, dans une longue tradition, l'utilisation de motifs géométriques qu'il a fait évoluer à travers le temps. Les premiers motifs géométriques issus des périodes Jômon, Yayoi et Edo, développés ensuite dans l'architecture traditionnelle ont été, plus tard, adaptés, réinterprétés et réinjectés dans les jardins japonais modernes, puis contemporain à travers diverses surfaces ornementales. Les motifs géométriques devenus un langage physique et métaphysique se sont articulés à travers un dialogue esthétique. L'architecte contemporain Aoki Jun développe depuis plusieurs années de nouveaux motifs décoratifs dans des réalisations architecturales, en concevant des « surfaces à motifs » à forte matérialité ; habillées virtuellement de textures et de revêtements de matière artificielle, des surfaces immatérielles et éphémères, qui s'organisent en différents effets : un « effet-surface » et un « effet-texture » favorisant une expérimentation de la perception visuelle, des illusions d'optique ainsi qu'une perception haptique, tout en participant à définir profondément la spécificité du regard japonais.

Yann Lafolie, *L'esthétique du sauvage*

L'esthétique de la nature ne peut s'intéresser uniquement au jardin ou au paysage pittoresque, elle se doit aussi de prêter attention à ce qui excède voire déconstruit ses représentations, à savoir ce qui relève de l'adventice et du sauvage. Le sauvage ne renvoie pas ici aux terres inhabitées, aux jungles hostiles ou impénétrables, mais à la frange indécise et proche où une poussée naturelle échappe au contrôle de l'homme, témoin la friche envahie par les herbes folles ou le brin d'herbe qui s'insinue entre les pavés. Longtemps envisagée comme négative et parasite, une telle esthétique est aujourd'hui revalorisée dans sa dimension sensible et dans les échos qu'active le sublime ; par l'insistance qu'elle met sur souci écologique, elle prépare l'avènement d'une pensée-paysage.

Word & Image, 35, 3 (2019)

Sietske Fransen, Katherine M. Reinhart, *The practice of copying in making knowledge in Early Modern Europe: an introduction*

Though the study of copying, imitation, forgery, and reproduction have a long lineage in the history of art, this special issue, and its introduction, seek to investigate the role of copying texts, and especially images, in the process of making new knowledge in the Early Modern period. By looking at a wide variety of images produced in contexts such as artist workshops, learned societies, and publishing houses, and compared with the texts and terminologies of copying and knowledge that surround them, we are not only expanding the scope of when and where copying takes place but also, and especially, emphasizing its importance to the process of creating knowledge. Copying—both its process and how we understand it—has not been a stable concept, and this introduction digs deeper into how Early Modern artists and natural philosophers conceived of and implemented this practice.

Edward H. Wouk, *From nabeeld to kopie: the after-image and the copy in Early Modern Netherlandish art*

This article examines the emergence and transformation of the 'copy' as a category of image in sixteenth-century Netherlandish art and art-writing. It attends to a vocabulary that existed before, and then coexisted alongside, the arrival of the word *kopie* (from the French *copie*) in an incipient vernacular discourse on Netherlandish art. When the painter and poet Lucas d'Heere introduced the term *kopie* into Dutch in relation to Michiel Coxcie's copy of the Van Eyck brothers' *Ghent Altarpiece* in a poem of *c*.1559, he highlighted the novelty of this self-conscious replica. For d'Heere, Coxcie's copy aligned closely with his own project to evaluate the history of Netherlandish art from its perceived origins in the work of the Van Eycks to its modern development in print publishing houses and large studios such as that of his master, the painter Frans Floris. By considering the roles that copies played in cultures of artistic creation and collecting, this article draws attention to the institutionalization of the copy and the formation of artistic canons. It addresses the secularization of images as well as the advent of new artistic categories in response to the rise of printed multiples and the art market.

Elizabeth Yale, *The perfect true copy: manuscript as evidence in seventeenth-century vernacular English news and medical books*

The seventeenth-century London press proliferated titles purporting to reveal new truths gleaned from secret papers and private mailbags. These books, whether political, religious, or scientific in content, promised to reveal to the reader the complex (and sometimes scandalous) inner workings of political, social, and natural processes. They did so via the mechanism of the "perfect true copy": the printed book or pamphlet that was (or claimed to be) an exact copy of private manuscript papers, whether nabbed or voluntarily released from the mailbags and closets of the prominent, the highborn, the powerful, or the learned. This article investigates the relations between printed copy and manuscript original in two cases where medical, natural philosophical, and political controversy overlapped: the mid-1650s posthumous publication (and forgery) of works by the astrological medical practitioner Nicholas Culpeper and the performance of Valentine Greatrakes, the Irish Stroker, as a faith healer in Restoration London. In each case, controversialists pointed to manuscript material as a secure record that backed up points being made in printed pamphlets and books, even inviting readers to check manuscript originals physically (often referred to as "copy": that from which printed copies were made). These case studies engage with questions of gender and women's credibility in print, authoring, and authorizing, both texts and medical expertise. Within the world of cheap vernacular medical print, and pamphlet controversy, women

themselves, as well as male associates, such as stationers and husbands, used women's knowledge and domestic positions—which encompassed their connections to manuscript copy—to certify printed texts and cures.

Sietske Fransen, Katherine M. Reinhart, Sachiko Kusukawa, *Copying images in the archives of the early Royal Society*

This article argues that the copying of text and image was a key process in acquiring, approving, and recording knowledge in the early Royal Society of London. In particular, it focuses on how the administrative archives were set up and sustained in the nascent Society to preserve and establish new knowledge through a copying practice. Images were copied alongside texts to facilitate the collaborative scientific practice among the members of the Royal Society; to communicate essential features of an argument; to serve as proof of rare phenomena; and to establish priority for an invention or an idea. This copying practice was part of a unique system of emphasizing, prioritizing, and preserving for contemporary and future Fellows what was deemed important, ground-breaking, or useful knowledge.

Anita Guerrini, *Counterfeit bodies: Sébastien Leclerc, anatomy, and the art of copying at the Paris Academy of Sciences*

Sébastien Leclerc's engraving "L'Académie des sciences et des beaux-arts" of 1698 depicted an ideal academy that joined science and art in a single set of endeavors. Art historian Maxime Préaud argued that the engraving constituted Leclerc's "testament" toward the end of his career, summarizing his work as an artist and his ambitions as a natural philosopher. This article closely examines this "testament" in the context of the intertwining roles of artists and men of science at the pre-1699 Paris Academy of Sciences. Leclerc's engraving, and the changes it underwent in its eight different versions, reveals both his frustration with the Academy and his achievements within its constraints of originality, imagination, and patronage. Looking particularly at Leclerc's illustrations for the Academy's *Mémoires pour servir à l'histoire naturelle des animaux* (1671–76), it is argued that the Academy's notion of illustration as an exact copy of a singular animal clashed with Leclerc's desire to demonstrate the central role of images in creating knowledge and not simply representing it. Leclerc's "L'Académie des sciences et des beaux-arts" takes on new significance as a regretful look at what might have been, as well as a sly commentary on what had come to be.

Eileen Reeves, *The original copy shop: eclipses and exemplars*

This article examines the notion of the copy as it developed in early modernity, focusing in particular on its persistent association with the projection of sunlight through apertures, and with the special case of the solar eclipse, where the sun is partially or fully occluded by the lunar globe. It argues for the importance of these two optical models as allegories of the constant and imperfect transmission of images and, more surprisingly, of texts. Both models privilege an effaced original, a substantive absence emerging only as a retrospective effect of the copy. At issue, then, are the ways in which poets and natural philosophers, and the confederates they found in translators, commentators, printers, and philologists, portrayed the transmission of word and image, particularly with the advent of print. This configuration of the effaced original and the ambitious successor applies to Johannes Kepler's relationship with the imperfectly known work of Francesco Maurolico, and to Horace's association with the fragmentary œuvre of his legendary Greek predecessor Archilochus. As argued, scrutiny of the optical problem of the transmission of light produced not simply a model for replicated images, but, more crucially, one for the reception and reproduction of texts.

Dániel Margócsy, *From Vesalius through Ivins to Latour: imitation, emulation and exactly repeatable pictorial statements in the* Fabrica

This article reconstructs the reception history of the illustrations of Andreas Vesalius's *De humani corporis fabrica* (1543) by tracing how they were copied, pirated, and plagiarized from the sixteenth century to today. Curiously, Early Modern printers never reused the original woodblocks, even though they were available for sale. Instead, publishers commissioned new, smaller, and corrected illustrations that imitated, but did not exactly replicate, the original woodcuts. As I argue, Early Modern medical publishers engaged with images by continually trying to emulate and improve upon them. It was only in the eighteenth century, when the *Fabrica* ceased to become a textbook for practicing physicians, that its images became cult objects that needed to be replicated exactly. It was in this era that the original woodblocks were rediscovered and then used to print new editions of the *Fabrica*. Curiously, William Ivins, Jr., the renowned print scholar, came up with his theory of exactly repeatable pictorial statements when he became engaged with the 1934 re-edition of the *Fabrica*'s images, the last edition to rely on these woodblocks. It is claimed here that his theory of pictorial statements is a reflection of how modern publishers engaged with the *Fabrica*'s images, but misrepresented how those images were used in the Early Modern period. Bruno Latour's work on immutable mobiles drew its inspiration from the work of Ivins. Consequently, a reassessment of Ivins's claims about the history of printing is also a reassessment of Latour's claims about the role of inscriptions in the emergence of modernity.

Alexander Marr, *Afterword: Sir William Sanderson and copying for 'private practice'*

This article introduces a hitherto unknown album of drawings and prints made by the historian and writer on art, William Sanderson. A youthful assemblage of drawings, mostly after prints, it sheds new light on the culture of copying by amateurs in the early seventeenth century.