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Aesthetic Environments: Contemporary Italian Perspectives

Gioia Laura Iannilli, *Aesthetics of the Environment and Environmental Aesthetics*

The thesis underlying this paper is that "the aesthetic" intrinsically possesses an environmental feature (and that therefore this latter should be a feature of aesthetics, too). In order to prove this claim viable I will tackle the implications of a so-called "environmental tension" in aesthetics. This tension, signaling a specific "environmental momentum" for contemporary aesthetics, will be understood in a threefold sense. First, in the sense of a relationship between academic/theoretical/thematic and practical/operative environmental aesthetics emphasizing the pluralistic character of the aesthetic. Second, in the sense of a relationship between backgrounds and foregrounds in aesthetic experience emphasizing the potential character of the aesthetic. Third, in the sense of a relationship between quantities and qualities in aesthetic experience emphasizing the irreducible first-hand, situated, or embedded character of the aesthetic. Ultimately, I will give an overview of seven different theoretical endeavors carried out in the framework of contemporary Italian aesthetics addressing the topic of "aesthetic environments" and whose common denominator – as I shall try to show – is precisely the environmental feature of the aesthetic and aesthetics.

Paolo Furia, *Connections Between Geography and Aesthetics*

There are some interesting connections between epistemological issues concerning geography and the main interests of environmental aesthetics. Environmental aesthetics has already dealt with the issue whether certain kinds of scientific knowledge are relevant or not to aesthetic appreciation. What we hold here is that aesthetic appreciation of the environment plays a relevant role to the scientific knowledge of it. The argument unfolds in three steps. First, I will establish a phenomenological notion of geographical experience. This includes an overview of the debate in human geography between two epistemologies: a quantitative, nomothetic and an-aesthetic one and a more qualitative, idiographic and phenomenological one. Second, I will discuss some of the aesthetic metaphors that geographers and social scientists, who have adopted the second epistemology, have been using to build the geographical concept of place. Third, I will show that aesthetic appreciation serves as the basis for the geographical notion of landscape.

Alberto L. Siani, *Unifying Art and Nature: Brady and Eco on Interpretation*

The issue of interpretation is a fundamental one in aesthetics, whether we are dealing with artworks or with natural environments. Whereas interpretation of art is an established topic in philosophy, this is less the case for interpretation of nature. Emily Brady's article *Interpreting Environments* is an illuminating instance in this regard. While I mostly concur with the framework she proposes, in this paper I address two interconnected points that appear problematic and which derive from a postulated difference between artworks and nature as objects of interpretation. The first is the ad hoc introduction of a notion of respect for nature as an aim of our interpretive processes, juxtaposed to the pleasure we may gain from these processes themselves. The second is a still rather essentialistic or naively realistic conception of nature. I suggest that, by avoiding the above mentioned postulated difference, both points can be reformulated without prejudice to her overall approach and to its further development. To this aim I will establish a dialogue between Brady's paper and Umberto Eco's theses on interpretation in general and of literary texts in particular.

Lisa Giombini, *Heritage Sites and the Challenges of Tomorrow*

As climate change alters the environment, many coastal cities and other places of historical and cultural significance are at risk of being damaged, if not disrupted altogether. How should we confront the prospect of these disasters? And how are we to cope with the reconstructions that will be needed as these phenomena occur? In this paper, I articulate some conceptual tools for thinking more deeply about

the philosophical implications that surround choices concerning heritage sites conservation. Recent work in environmental psychology has investigated people's emotional bond to places and the threat that changes in a place's structure may pose to individual and social cohesion. In a similar vein, everyday aestheticians have emphasized the role played by quotidian intercourse, relationship and attachment for the ascription of aesthetic qualities to a site and the environment. Drawing on these debates, I argue that strategies for a sustainable reconstruction in the aftermath of a natural catastrophe must emerge by considering the affected community of people, then the affected artefact. In this regard, rather than being whether potential replicas and copies may constitute a threat to a site's authenticity, the question should be whether reconstructions are able to keep the values alive for the people for whom the site is perceived as significant.

Marcello Barison, *L'Antropocene architettonico. Sulla formazione di mondo*

One of the most significant cross-disciplinary research fields which recently underwent a major development is the study of the Anthropocene. Intersecting the Anthropocene discourse with the current research in philosophy of architecture, I detected two major lacks in the state of the art: 1. Even if architecture is indisputably one of the main factors modifying the surface structure of the Earth, the discourse of the Anthropocene did not elaborate any satisfactory conceptual paradigm to interpret its role. 2. Although in recent years philosophy of architecture has undergone a notable development, there still is no clear general definition of its scope and objectives: the discipline completely lacks a systematic foundation. My paper's approach will consist in addressing 2 with 1 and 1 with 2, i.e., in turning each of these lacks into a powerful strategical tool to tackle and overcome the deficiency of the other: I address 1 with 2: a philosophical understanding of architecture, based on an extension of the concept of world-formation, allows to systematically conceive the architecture of the Anthropocene. I address 2 with 1: questioning the architecture of the Anthropocene allows the philosophy of architecture to ground its entire disciplinary field on the unitary concept of world-formation.

Martino Feyles, *Phenomenology of Augmented Environments*

In this article I analyze the notion of augmented environment from a phenomenological point of view. Referring to the work of J. von Uexküll, I will define environment as the set of perceptual and operational possibilities that a living being projects into its surroundings. Recalling the distinction between world and environment proposed by Scheler and Heidegger, I will show that augmented perception implies a redefinition of the openness that defines the human world.

Stefano Marino, *Second-Nature Aesthetics: On the Very Idea of a Human Environment*

In the present contribution I start from some hints at recent contributions that have profitably intersected an inquiry into 'the aesthetic' with an investigation of the human nature, such as the books by Giovanni Matteucci and Alva Noë. In this context, I argue for the suitability of the notion of 'second nature' as a concept that is capable to grasp the inextricable intertwinement and complex interaction of biological and cultural aspects that are distinctive of the human being. Borrowing the notion of 'second nature' from John McDowell, I offer a brief reconstruction and interpretation of the history of this concept that makes reference to different philosophers (Adorno, Gadamer, Gehlen, Heidegger, Scheler) and that connects the concept of 'second nature' with the difference between animal ways of inhabiting an environment and human ways of shaping a world. On this basis, I suggest to broaden the framework of McDowell's 'naturalism of second nature' (narrowly focused, in my view, only on rationality and language as constitutive elements of a properly human world) in the direction of a kind of 'second-nature aesthetics', especially focusing on the concept of mimesis and the significance of mimetic components in the process of our 'becoming human'. Beside conceptualization capacities and language, that a vast majority of philosophers and scientists have exclusively focused their attention on, also aesthetic practices play indeed a decisive role in the unceasing process of 'anthropogenesis' or 'hominization'. The aesthetic represents one of the fundamental components of the experience in the environment (or, more precisely, in the world) for the 'second-nature animals' that we are: from the point of view of a 'second-nature aesthetics' inspired by 'naturalism of second nature' there is no human environment but strictly speaking only human (and hence also aesthetic) worlds.

Nicola Perullo, *La percezione aptica per un'estetica ecologica*

In this paper, I present haptic perception as a general attitude towards life and, then, as an approach to philosophy. Within this framework, I propose "ecological" aesthetics not to be understood as a specific domain dealing with natural environment, but as a comprehensive paradigm that has to do with the sentient being in terms of feeling/thinking. Therefore, ecological aesthetics also involves ontology, epistemology and ethics, since these domains, rather than detached, are just different. Ecological aesthetics is based upon an ecological logic, which is not the formal logic of isolated items but a participatory logic, calling for attention, intimacy, and care. In order to illustrate this approach, I will review some of the main issues I have developed in my latest book, *Estetica ecologica. Percepire saggio, vivere corrispondente* ("Ecological Aesthetics. Perceiving wisely, living correspondently"), where a relational model of feeling/thinking, that is, perceiving, is proposed. Here, differences are not

predetermined but interstitial, made along the relational process of the experience. It follows that perception is always in action and movement; hence, the corresponding ontology is not a fixed ontology of objects, but a fluid meshwork composed of lines.

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<http://www.agalmarivista.org>

Figure dell'inorganico

Pietro Montani, *Materiality of the "virtual"*

The word "virtual" commonly applied to new technologies and opposed to "real", as well as "immaterial", opposed to "material", have been the occasion for numerous and persistent misunderstandings. The most urgent task seems to be to clarify the peculiar reality and materiality implemented by digital technologies and to carefully examine some significant examples. In the article I intend to show how the paradigm of "material engagement" developed by Lambros Malafouris can be persuasively extended to interactive practices which are now carried out online.

Stefano De Matteis, *Entire Cosmologies in a Touch. How to Avoid Simplifications and Save Yourself from User Friendly*

In the West, tech devices are valued not only for their usefulness in daily life, but also and perhaps mostly for their symbolic fallout, and for the illusions they offer (surfing in your living room, playing football in front of a monitor...), with heavy consequences on the level of experience: while technology is user friendly and makes the world close at hand for us, everything is much more complicated when we are confronted with life, and we feel inadequate. If we consider other populations though, and ask ourselves what traditional societies have to teach us, we can see that technology is not a mere pastime for them, and it doesn't have a representative value; it can just be useful for everyday necessities and for the organization of society.

Mauro Carbone, *From Bodies with Protheses to Bodies as "Quasi-Protheses"?*

As it is well known, the human evolution appears to have outlined a technological "externalization" of the skills that are primarily rooted in the human body. In the present phase of the digital revolution, such an externalization intersects a reversed, yet not opposed, internalization of technology, which has been radicalized by wearable devices. In this contest, I aim at describing the usually neglected tendency consisting in the increasingly intrusive and binding use of our bodily organs (retinas, skin, etc.) as temporarily integrated components of technological artifacts. Such a use transforms those organs in what I call "quasi-protheses" in order to make explicit, by this name, the peculiar reversal of the human-technology relationship implied by that use.

Isabella Pezzini, *Mythologies of the becoming between organic and inorganic*

The essay analyzes some themes of the imagination linked to the diffusion of new technologies, summoning now classic texts of science fiction literature, based on the hypothesis that they to some extent dialogue with the disciplines most closely linked to technological development and reflection on their impact in the human life, such as sociology, psychology, philosophy. It focuses in particular on the circuit between different, relatively fantastic "figures", delegated to express the dialectic between organic and inorganic in terms of a mutual becoming, such as that of man and woman, the ways of their production and the forms of interaction they elicit.

Riccardo Finocchi, *A Semiotics of the Inorganic*

A Semiotics of the Inorganic reconstructs the network of semiotic relationships, which is at the basis of the process of signification, which gives sense to the concept of "Inorganic". By doing this, this Semiotics redefines something that is normally perceived as stable and clear. For this reason, this analysis takes into account both the previous theoretical arguments and the different discursive forms, which contributed to the topic of the Inorganic. The Semiotics of the Inorganic will contribute to show the meaningful relationships of the digitalization of life, such as the great development of the artificial intelligence and the robotization of the daily life.

Pina De Luca, *Mixed Narratives*

Since the beginning of mankind, intends to find in figures such as the puppet (Kleist) and the doll (Rilke) issues that, rebounded in the contemporary debate on the new dimensions of the human, allow to present an idea of the human as the mixture of organic and inorganic. A mixture that is not their fusion

and, therefore, the disappearance of their differences, but it is such in that it hosts each other. A mutual hospitality that is an uninterrupted and unpredictable game, capable of opening to new dimensions of the experience which is what happens in the film of Spike Jonze Her.

Massimo Di Felice, *The info-matter: the informational property of things and digitization as a trans-substantive process*

The last generations of digital networks have started to connect, in addition to people, things (internet of thing) and territories (sensors and GIS). This process generated a new type of ecology in which matter through label overlay began to communicate by transmitting information through radio waves (RFID). This technological innovation has contributed to the rethinking of the status of Western matter, conceived as an object and an inanimate thing. In addition to the description of this process, the article has some non-Western conceptions of things.

Francesco Parisi, *Material Engagement and Mediation: Two Necessary Concepts*

Human cognition is not a phenomenon occurring in the head, but a process resulting from the coupling between organism and environment, organic and inorganic. In this essay, I will discuss the terms "material engagement" and "mediation" to show two distinct ways in which such a process may ensue. I will claim that these two ways are strictly correlated despite their being different and that they correspond to two theoretical movements in the field of cognitive sciences: the extended mind and the enactive cognition. At last, I will refer to the concepts of temporality and sensorimotor allopoiesis to show the nature of such a correlation.

Dario Mangano, *Technologies in the Kitchen*

The textual analysis of a piece of kitchenware, the Vorwerk Thermomix TM6, carried on using the instruments of the Semiotics of Design makes it possible to reconstruct the way in which gastronomic cultures are shaped and reshaped by the relations between organic and inorganic entities. At the end the reader will discover how much kitchen machine are able to affect the most human of the qualities: passion.

Testo

Lambros Malafouris, *What is the mind?*

What is the mind? This question, which at first sight might not seem difficult, is really one of the most difficult to answer. Thus, the question remains open; nothing about it has been resolved, or has lost its freshness. Anthropology and archaeology have kept a close eye on this question. I proposed the blind man's stick (BMS) hypothesis as a simple but effective heuristic to overcome the inherited, unproductive conceptual split between the mind and the material world that constrains and imposes limits on our thinking about the process of thinking. In one sense, the example of the blind man and the stick asserts that material things matter; in another sense, the blindness of the person reminds us of a very important universal feature of the human mind that many tend to forget, or prefer to ignore: namely, its 'incomplete' nature.

Mario Perniola's studies

Erik M. Vogt, *A Plea for Reinstating the Symbolic Order*

This article outlines Mario Perniola's brilliant account of contemporary western societies in terms of their sensological and mass communicative dimensions. It is claimed that contemporary sensological-mass communicative society is characterized by the demise of symbolic efficiency. Furthermore, it is shown that Perniola's concept of Catholic feeling does not only entertain certain affinities to the concept of interpassivity introduced by Slavoj Žižek and elaborated by Robert Pfaller, but that it also contains moments relevant for the possible reinstatement of the symbolic order.

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Ripartire con Lacan

Francesco Stoppa, "Quel vago movimento che è la ricerca della verità." *Lacan e Freud*

Ilaria Papandrea, *Un'opportunità per ripartire*
Mario Colucci, *Quel muro tra Lacan e Basaglia*
Pier Aldo Rovatti, *Lacan con il pensiero debole*
Massimo Recalcati, *Soggetto e soggettivazione in Sartre e Lacan*
Andrea Muni, *Foucault e Lacan. L'amicizia, il discorso, il soggetto etico*
Raoul Kirchmayr, *Lacan con Derrida. Il fantasma e lo spettro – della psicoanalisi*
Sergio Benvenuto, *"Non c'è rapporto sessuale." Perciò lo si rappresenta*
Federico Leoni, *Lacan/Deleuze. Fantasma e simulacro*
Silvia Lippi, *Lacan e Deleuze. Come psicotizzare la psicoanalisi?*
Mario Bottone, *Lacan, Cartesio e le formule della follia: all'origine di un incontro*
Antonello Sciacchitano, *Lacan con Cartesio*
Paolo Gomarasca, *Lacan e la luce violenta di Antigone*
Bruno Moroncini, *Benjamin, Lacan e la questione della lingua*
Edoardo Greblo, *Lacan con Laclau*
Riccardo Panattoni, *Il sogno è strutturalista. Lacan con Barthes*
Matteo Bonazzi, *"Il nostro amico Pascal." Lacan e l'etica della scommessa*

Engramma. La tradizione classica nella memoria occidentale, 175 (settembre 2020)

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

Gio Ponti. Espressioni

Architettura

Lucia Miodini, *Architettura e paesaggio. Luoghi e opere nella cultura progettuale di Gio Ponti*

The period from the end of the 1920s to the beginning of the following decade is characterized in Italy by an intense debate on the reconciliation between innovation and tradition. Gio Ponti's work is a privileged laboratory for experimentation, and the comparison between his design activity and the magazines he directs is essential: a varied system of relationships emerges through the issues of "Domus", reflecting the creative trajectory and the articulated design methodology of Ponti. The essay discusses the relationship between architecture and landscape by analyzing a number of Ponti's projects. The Casa per le Vacanze is a variation of the venetian villa and stands on the harmonious fusion between the house and the landscape; the Torre Rasini faces a public green space and features a green roof; the Giardino Sant'Anna in Villa del Sole is the project of a garden city which mediates the architectural character of the ancient Italian garden with a modern reinterpretation where literary and artistic suggestions coexist, resulting in a singular interweaving of expressive power and iconographic formula; lastly, his projects for Mediterranean settlements shows the threshold (window or door) as a narrative device, and an element of the relationship between vision and architectural language.

Fernanda De Maio, *1 villa, 3 alberghi. Le occasioni di Gio Ponti a Napoli*

The imprint that Gio Ponti left on the city of Naples is somewhat different from the well-known Milanese one, in fact it can be read as a twofold approach: on the one hand, there is an attempt to continue the debate around the Italian domus, which in the Mediterranean found new paths of development; on the other, his interventions are guided by the fascination towards what can be considered a 'secondary architecture' typology that is disseminated across the gulf. Ponti's signature is to be found in four main documented projects, three hotels and one villa. Following a chronological order, there is a project for the Hotel San Michele at Anacapri, a result of a collaboration with Bernard Rudofsky in 1938. Fourteen years later, Ponti goes back to Naples with a project of its own, Villa Arata – later Grimaldi. He was further asked to refurbish the interior as well as the image of the Hotel Royal, whose original project carried the signature of engineer Fernando Chiaromonte. Last but not least, the Hotel Parco dei Principi, where the

impeccable balance between architecture, pre-existence and landscape turned it into the most famous Neapolitan project. The essay concludes with an open question on how to maintain and preserve this singular and sensible approach that Ponti, as a Milanese-based architect, proposed for the Mediterranean.

Guida Baratelli, *L'invenzione dello spazio nella Scuola di Matematica di Gio Ponti*

The School of Mathematics (1932-1935), designed and built for the new Sapienza University in Rome, is built during a crucial moment of the professional career of the architect, who until that time had long devoted himself mainly to the design of residential projects. The civil architecture of an avant-garde university proves to be the ideal opportunity to develop and define a series of interesting compositional and constructive solutions that will become part of Ponti's vocabulary. This short essay focuses on the genesis of the project concentrating on some key points: the role of the building in the general plan devised by Piacentini, the volumetric organization (library – courtyard – drawing rooms – auditoriums), the dynamic concept in the definition of interior space. The investigation intends also to focus on an interesting case study: the body of the library that, being characterized by a certain degree of autonomy, acts simultaneously as 'head' and 'gateway' of the whole composition. It is our intention, therefore, to explore the design aspects that form the interior architectural quality of the building: from the relationships in height, to the faces, to the multiplication of light sources, to the visual goals, and finally to question the degree of ambiguity or transparency of the 'facade-mask' that hides the great void of the reading room. All these elements work together to create a space that is a highly evocative "Totalkunstwerk" but also consistent with the needs of a modern library.

Emily Verla Bovino, *Chungking Crossing: Gio Ponti's Forgotten Projects for Daniel Koo in Hong Kong (1963)*

Italian architect Gio Ponti's designs for Hong Kong client Daniel Koo Shing-cheong at both the Shui Hing Building in Tsim Sha Tsui (1963, now Prestige Tower) and Koo's private home in Tai Tam (1963) were high-profile commissions that modestly experimented with materials in cladding and façade construction more than half a century before Swiss architects Jacques Herzog and Pierre de Meuron designed glazed-ceramic and cast-aluminum envelopes for monumental buildings in Hong Kong's cultural sector – the M+ Museum of Visual Culture (West Kowloon, 2020) and Tai Kwun Centre for Heritage and Arts (Central, 2018). Along with Norman Foster's Hongkong Shanghai Bank (1983), Paul Rudolph's Lippo Building (1986) and I. M. Pei's Bank of China (1990), Ponti's Shui Hing was cited in at least one well-known travel guide at the end of the 1980s, as among the works of architectural merit from the latter part of the British colonial era worth seeing, and was the only project of the group in Kowloon. Koo's house on Deep Water Bay Road, on the other hand, never had such status. It has always been relatively unknown. Ironically, Ponti's now forgotten Shui Hing, for which the Milan-based architect designed the façade and interiors, stands across from one of Hong Kong's most celebrated film locations, Chungking Mansions (1961), a composite building studied for its ethnic, economic and social complexity, made famous by filmmaker Wong Kar Wai's Chungking Express (1994). Aimed at fostering trade relationships through Hong Kong-Milan designs that experimented with open interiors, surface textures, and relationships between building and environment, Ponti's commissions for Daniel Koo were part of the same critical historical moment as Chungking Mansions: a period between the attempted electoral reform of the 1946 Young Plan – which would have enfranchised more Chinese residents with decision-making power – and the post-crisis social reforms that followed the 1967 leftist riots. This essay contributes to studies that inquire into the impact that architectural experiments in Hong Kong had on visiting architects and their designs elsewhere. Its main objective, however, is to explore architecture's political unconscious, discussing Shui Hing and the Villa Koo as an important lost chapter in the history of Hong Kong modernism and, the city's politics of consumption. Lastly, the epilogue describes the process by which research for the essay took shape after several encounters with works by Hong Kong artist Leelee Chan.

Maria Teresa Feraboli, *Gio Ponti: "con la costruzione daremo la casa arredata"*

During the Second World War, Gio Ponti assiduously explored the problem of the 'home for everyone', developing it both through the professional activity of his office and through the new magazine he founded, "Stile", which he published and directed between 1941 and 1947. The 'home for everyone' is designed in the hope of future reconstruction after the war and is developed both as urban housing and as a small house (that can also be combined in row houses) for the suburban areas of the city or for the countryside; in any case, it is conceived on the basis of standardized construction and furnishing elements, designed in accordance with major Italian industries. Ponti's proposal will not ultimately succeed but the architect will continue to study this problem until the 1970s.

Serena Maffioletti, *Il filo di spago del grattacielo italiano. Gli ideari di Gio Ponti*

The skyscraper is the most emblematic architecture of the 20C, its typology became a symbol of modernity. In Italy the debate around this complex architecture becomes vivid between the Sixties and Seventies, concerning mainly the city of Milan. Here, two competing architectures were built more or less at the same time: the Torre Velasca and the Grattacielo Pirelli. The former is called tower, and represents the legacy of the urban history typical of Italian historical city centres; the latter is a skyscraper, which

garnered international popularity thanks to its innovative structure. These two buildings not only reflect the different 'school' of thought on the meaning of tall buildings, but they also instigate a participative discussion conducted in the most popular magazines of the time: *Casabella* and *Domus*, ironically both directed by the respective architects of the two buildings, Ernesto N. Rogers and Gio Ponti. Ponti was particularly intrigued and knowledgeable on the matter of tall buildings to the point that he produced, together with his office, the *idearii*, a series of design iterations exhibited in 1967 in the Galleria Nieubourg in Milan and photographed by Giorgio Casali. The *idearii* are a demonstration that those buildings are neither a tower nor a skyscraper but a perfect synthesis between history and innovation. Bridging the distance that for years has been maintained between the two Milanese projects, this paper reveals the common ideas among Italian architects on this fascinating typology.

Anna Ghiraldini, *Autilia e Colorado Dream. Due modelli di città alla "Eurodomus" 2 (Milano 1968) ed "Eurodomus 4" (Torino 1972). Note di ricerche in corso*

Between the Sixties and the Seventies, "Domus" promotes "Eurodomus", a series of trade fair initiatives aiming to represent the variety and richness of modern Italian qualified productions worldwide, and presenting the results of studies and research by Italian and foreign designers. In 1968, at "Eurodomus 2" Ponti has the opportunity to exhibit his research on a new form of city capable of integrating its constituent elements homogeneously in the urban structure according to innovative functional schemes. Autilia is a pioneering city whose urban and architectural project rises from the automobile road, in the areas between the motorway junctions – otherwise waste spaces – and can be replicated at any point on the Italian motorway network. Four years later a "large model for the 'city in color' of Colorado Dream in the USA" is displayed at "Eurodomus 4": the model represents an urban settlement built around a watercourse, characterized by the presence of a residential unit in a green space which also houses productive and tertiary buildings, and tall buildings standing out from the context for the liveliness of colors and forms, projected by Ponti, Fornaroli and Rosselli. This essay seeks to trace a connection on Ponti's model production with these two models as a starting point.

Andrea Canziani, Sara Di Resta, *Villa Planchart a Caracas. Conservazione e de-costruzione del mito*

Villa Planchart was designed by Gio Ponti and built between 1953 and 1957 on the San Roman hill in Caracas. It is a special "anomaly": an architecture built by letter, by telephone, by telegram. The Villa is still considerably intact, but today it is undeniably at risk because of the Venezuelan political situation, a contingency that is poignantly representative of many other risks that heritage faces throughout the world. In December 2019, Iuav University of Venice started the research project "Heritage in danger. Conservation Plans between protection and emergency in Villa Planchart case" with DOCOMOMO Venezuela, Planchart Foundation and DOCOMOMO International ISC E+T. Its aim is primarily to provide a proper methodological approach to the knowledge of this architecture, to obtain an accurate understanding of the characteristics of its built reality and its elements of fragility. The paper presents a way of looking at heritage conservation belonging to the most recent evolution of preservation theories applied to modern heritage. The aim is the elaboration of a Conservation Plan used as a tool for managing risks and for planned conservation interventions, shifting the focus from a large, single restoration project to a long-term conservation and management program.

Pubblicazioni

Christian Toson, *La rilettura di Gio Ponti nelle pubblicazioni sovietiche*

This article describes the reception of Gio Ponti's architecture in soviet architectural culture after Stalin's death. The main part of this article is an analysis of soviet publications about Ponti between 1950-1975, with particular attention given to the translation of *Amate l'architettura* published in *Mastera architekturi ob arhitekture* (Masters of architecture about architecture). It is observed that Ponti's works and writings are heavily and carefully selected and modified according to soviet interests and thinking. For example, no private villa or religious building is described in any of the publications regarding Ponti, instead, a great deal of attention is focused on his social housing in Harar street in Milano, which is generally considered in Western Europe as a minor work: Ponti's architecture is displayed as far as it concerns themes that are interesting for the soviet public, namely, social housing and office buildings. Furthermore, a detailed comparison between *Amate l'architettura* and its Russian translation reveals how the text is manipulated in such a way it loses much of its poetical and contradictory features, and becomes more similar to a logical and sequential discourse. Furthermore, the themes of the *Amate l'architettura* are reassembled to fit within the contemporary soviet architectural debate: the role of architecture in a technological world. In a historical period where the immense industrialized mass housing development of Soviet Union was seriously menacing the existence of architecture as an independent profession, Ponti's words open a possibility for Soviet architects towards a new way, where the discipline is seen as an autonomous art, with specific competences, able to connect the socialist modernist dream with the study of architectural traditions, which are a very important feature of Soviet architectural

education. Ponti's idea of humanism in architecture and the notion of "Civiltà delle macchine" are well suited to Soviet modern conception of the city. Although it is very difficult to define a physical influence of Ponti's architecture in specific Soviet architectural objects, nevertheless, there are some planning and aesthetic approaches that suggest a connection, such as The Zeleny Lug district in Minsk, the New Arbat complex in Moscow, and the ZDT building in Moscow. The incorrect translation of Gio Ponti appears to be somehow necessary to make it understandable and applicable in the Soviet context.

Michela Maguolo, "Domus" e le altre. Le riviste di architettura fra guerra e dopoguerra. Intorno a una lettera di Gio Ponti

"As I'm preparing to direct "Domus", I find myself starting a publishing enterprise for the third time", Gio Ponti observes in a letter addressed to Giovanni Astengo, in February 1948. The letter, from Astengo's archive at the Archivio Progetti of Iuav University, offers some interesting hints for a re-reading of the debate in Italian architectural journals during and shortly after the second world war. After founding "Domus" in 1928, Ponti left it in 1940 and started a new review, "Stile" which he directed for 4 years, while "Domus" was assigned to different directors – Massimo Bontempelli, Giuseppe Pagano, Melchiorre Bega, Ernesto Nathan Rogers – before being reprised by Ponti. The passages from one direction to another implied different critical positions on central issues like the concepts of habitation, of style, of the political role of architecture and architects, which can be observed in the pages of the two magazines. In particular, the sense and goals of an architectural journal, that Gio Ponti expresses in terms of spreading through the vastest public a generally modern taste, while for others, like Rogers, the aim is to establish a tendency. The large number of journals flourishing in Italy soon after the war is a demonstration of both the need for expressing different viewpoints and the identification of periodicals as the only possible places where evolving, fluid ideas can emerge. As a whole, the periodicals appear, in that particular historical moment, as a necessary polyvocality reflecting and multiplying the significance of the themes that architecture, in the broader and more complex sense, poses. As Roberto Calasso puts it in his *Come ordinare una biblioteca*, the reviews had also this aim, to multiply and complicate meanings.

Cecilia Rostagni, "Bellezza" della vita italiana. Moda e costume secondo Gio Ponti

One of the less known editorial projects of Gio Ponti is also one of the furthest from the popular architectural discussion. "Bellezza" – initially titled "Linea" – was a fashion magazine, or rather more precisely it was a cultural project, aiming to bring fashion to be considered as an artistic, civic and social project. Both architecture and fashion were for Gio Ponti expressions of the style and costumes of an epoch. "Bellezza" was devoted to Italian intellectual and cultural production and was directed by a board of well-known personalities, amongst which Ponti himself. The main objective of such a publication was to educate the civic lifestyle of Italian people through the appreciation of beauty, rooted and encouraged by intellectual and artistic discussions. Ponti contributed to "Bellezza" only for a limited period of time, between 1940 and 1943, when he resigned due to a divergence of opinions with the board. His contribution remained present, although gradually reduced, until 1945 when under the direction of Michelangelo Testa the magazine changed its title into "Rivista internazionale d'alta moda".

Rapporti

Francesca Romana Dell'Aglio, *Corrispondenza di linee. Il tratto nelle lettere di Gio Ponti*

Starting from a quote taken from the famous book, *Amate l'Architettura*, in which he describes architecture as a spontaneous act, this paper proposes the consideration of Gio Ponti's personal letters as part of his broader artistic production, alongside his famous design works. If architecture is a generous act devoted to man as its primary interlocutor, these lines can unveil the core character of our discipline. Faithful to this notion of spontaneity, and borrowing from the work of British anthropologist Tim Ingold, Ponti's letters will be here read as an architecture of human relations.

Sarah Catalano, *Lina Bo (Bardi) e l'aura di Gio Ponti*

Some direct witnesses, such as Lisa Licitra Ponti and Carlo Pagani, spoke about the relation between Lina Bo and Gio Ponti, and both of them reduced its importance and depth, giving a rather limited reading in time and space, as well as in the mutual outcomes. But this relation must have been intense, significant and profound in any case if we consider the many editorial materials dating back to the period from 1940 to 1943, from which shared activities emerge, often also together with Carlo Pagani, constituting a representative contribution to the culture of the period, and that through a critical reading they prove to have been decisive for the subsequent professional development of Lina Bo Bardi.

Valeria Casali, *Una favola americana. Il carteggio transatlantico tra Josef Singer e Gio Ponti (1950-1979)*

This text originates from the sense of wonder and involvement felt in reading the correspondence between the Milanese architect and designer Gio Ponti and Joseph 'Josef' H. Singer of M. Singer & Sons, a furniture manufacturer of New York, held by the Ponti Archive in Milan. An exchange which, between

letters, drawings and telegrams not only testifies the working and personal relationship between the two figures, but which also becomes an interesting tool to frame some of the moments, episodes and figures that have marked, at least in part, the links between Ponti and the United States. In this way, this text aims to contribute to the positioning of his activity within the broader and more complex panorama of the exchange of knowledge, models, ideas, techniques, and design practices between Italy and North America in the post-war period.

Joseph Rykwert, *A memoir of Gio Ponti*

This text is a journey through a selection of 'espressioni' of Milanese architect, Gio Ponti. From his famous writings collected in the publication *Amate l'Architettura*, through the editorial achievements, stage-designs and the most famous architectures, such as the Grattacielo Pirelli, Liviano Rectorate Building of Padova and the Taranto Cathedral, without forgetting the most intimate one, his own domus, Joseph Rykwert walk us through a personal and kind portrait of his friend, Gio Ponti.

Engramma. La tradizione classica nella memoria occidentale, 176 (ottobre 2020)

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

After Warburg

Maurizio Ghelardi, *Edgar Wind, Percy Schramm e il Warburg-Kreis. Sui concetti di Nachleben, Renovatio, Correctio*

Maurizio Ghelardi's essay examines the debate between Edgar Wind and Percy Ernst Schramm on the idea of the *Nachleben der Antike*. The concepts proposed by Schramm of *Renovatio* and *Correctio* referring to images of power during the Middle Ages are in fact a departure from the idea of the persistence of Antiquity understood by Wind as the rebirth of paganism in the Renaissance, a departure that, when analysed, proves crucial for the outcomes of the dissemination of Warburgian studies.

Ianick Takaes, *The Demented, the Demonic, and the Drunkard. Edgar Wind's Anarchic Art Theory*

This essay discusses the use of the word 'anarchy' by the German art historian and philosopher Edgar Wind (1900-1971) in his *Art and Anarchy* (1963). The book — which resulted from Wind's homonymous 1960 BBC Reith Lecture — advanced a controversial thesis: contemporary artistic experience had lost its 'sting,' that is, its capacity to stir spiritual turmoil and, in this manner, provoke societal transformations. To that end, Wind understood 'anarchy' as applied to the arts, in a positive framework. However, despite the titular prominence of the word, Wind rarely uses it in the text or overtly defines it. Except for a few brief mentions in his *Nachlass*, there is little understanding regarding why Wind chose such a contentious term for the title of his critique on modern art. This paper aims to outline the publishing history of *Art and Anarchy*, assess the socio-cultural background of Wind's Reith Lectures, and evaluate the semantic range of 'anarchy' vis-à-vis Wind's theory of art.

Adrian Rifkin, *Mnemosyne, Itself*

This essay concerns being taught without knowing quite what it is that one has learned, or how I overheard the disputes and differences in the Warburg Institute before the archives became manifest. It is a reading of certain personalities as a history of achievement and disappointment, both on an unprecedented scale and of an enigmatic complexity.

Elizabeth Sears, *Warburg and Steinmann as Forschertypen*

Drawing on Warburg's notion of *Forschertypen* and his practice of comparing scholarly temperaments and tactics as a means of illumination, the exercise is here undertaken of setting two historians of Italian art and culture, precise contemporaries, against one another: Aby Warburg (1866-1929) and Ernst Steinmann (1866-1934). Both were founding directors of enduring research libraries — the *Kulturwissenschaftliche Bibliothek Warburg* in Hamburg and the *Bibliotheca Hertziana* in Rome — whose creation in the early twentieth century was owed to Jewish philanthropy. If distant on the methodological spectrum of their day, inevitably they crossed paths, and documents give hints as to their mutual perceptions. Through their individual responses to common generational experience, insight is gained into the complicated mesh of academic and political culture in the fraught decades they traversed.

Lucrezia Not, *La complessa vicenda editoriale di Saturno e la melanconia. Quattro lettere inedite del carteggio Einaudi-Warburg Institute*

On the basis of four unpublished letters of the correspondence between Einaudi and the Warburg Institute, preserved at Archivio Einaudi in Turin, this paper proposes a preliminary reflection on some key topics related to the publishing history of the volume by Raymond Klibansky, Fritz Saxl and Erwin Panofsky titled *Saturno e la melanconia: studi di storia della filosofia naturale, religione e arte*. Although it was published in 1983 by the abovementioned Italian publishing house, it appears that its editorial path officially started in the summer of 1949, with the approval of Henri Frankfort, new director of the Warburg Institute after Saxl's sudden death in 1948. From this moment on, Einaudi encountered remarkable obstacles during the translation process, mainly due to two reasons: first, the complexity of the themes dealt with in the volume, and second, the inadequacy of the German drafts provided by the Warburg Institute. Both aspects created many difficulties, requiring the intervention of several translators and proofreaders. Vicissitudes that probably could have been avoided if the publisher had listened to the incessant proposals of Gertrud Bing, the other Warburgian art historian involved in the course of the matter.

Lucas Burkart, "Le fantasticherie di alcuni confratelli amanti dell'arte..." Sulla situazione della Biblioteca Warburg per la Scienza della Cultura tra il 1929 e il 1933

Engramma presents the Italian translation by Costanza Giannaccini of Lucas Burkart's article *Die Träumereien einiger kunstliebender Klosterbrüder... Zur Situation der Kulturwissenschaftlichen Bibliothek Warburg zwischen 1929 und 1933*, published in 2000 in issue 63 of the journal "Zeitschrift für Kunstgeschichte"(89-119). Referring to the future plans of Warburg Library, Edgar Wind once talked about the "fantasies of some art-loving brethren". A brief piece by Rolf Petri, author of a note on the subject published in Engramma in 2004, serves as introduction to the essay.

Roberto Ohrt e Axel Heil, *Sul Nachleben di Mnemosyne*

We publish the Italian translation of the Introduction, edited by Roberto Ohrt and Axel Heil, to the catalogue *Aby Warburg, Bilderatlas Mnemosyne – The Original* (Hatje Cantz, 2020) of the homonymous exhibition at the HKW – Haus der Kulturen der Welt in Berlin (4 September-30 November 2020). In this introduction the curators trace the history of the genesis of *Bilderatlas Mnemosyne* and explain the reasons that guided the exhibition.

Bianca Maria Fasiolo, *Bilderatlas Mnemosyne – The Original. Eine Konflikt Geschichte*

On the 4th of September 2020, the exhibition *Aby Warburg: Bilderatlas Mnemosyne – The Original* opened at the Haus der Kulturen der Welt in Berlin. The show, curated by Axel Heil and Roberto Ohrt, displays all 63 panels from the 1929 version of the *Bilderatlas Mnemosyne* reconstructed using the original reproductions from the Photographic Collection of the Warburg Institute in London. In parallel, a folio volume has been published by Hatje Cantz, which presents the newly photographed panels of the Atlas. The exhibition is part of the New Alphabet Program, a biennial interdisciplinary project focussing on alternative and marginalized learning practices and knowledge production.

Neville Rowley, *Atlas redux*

Neville Rowley, curator for Early Italian Art at the Gemäldegalerie and the Bode Museum Staatliche Museen zu Berlin, presents and comments the exhibition *Aby Warburg: Bilderatlas Mnemosyne. The Original* (4.9 – 30.11.2020) at the Haus der Kulturen der Welt (HKW) of Berlin and the related exhibition *Between Cosmos and Pathos. Berlin Works from Aby Warburg's Mnemosyne Atlas* (8.8. – 1.11.2020) organized at the Gemäldegalerie. The latter, curated by Rowley and Jörg Völlnagel presents about fifty 'original' works which are reproduced in the *Bilderatlas Mnemosyne*, and taken from museums in Berlin where they are normally displayed.

Fata Morgana, 39 (2020)

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

Cornice

Focus

Andrea Pinotti, *Autopsia in 360°. Il rigor mortis dell'empatia nel fuori-cornice del virtuale*

Anna Caterina Dalmasso, *I nuovi limiti della visione. Cornice e fuori campo tra soggettiva e realtà virtuale*

Enrico Terrone, *L'inquadratura sonora tra fotogenia e fonogenia*
Bruno Surace, *Il valico violato e il volto orrorifico*
Giacomo Tagliani e Maria Cristina Addis, *Reinventare il muro. Spazio pubblico e immagini in comune a partire da Agnès Varda*
Valentina Re, *Chi ha bisogno della cornice? Sul ruolo dei titoli di testa nella streaming tv*

Rifrazioni

Michele Bertolini, *Passaggi di soglia: Il ritratto di Jennie di Dieterle*
Pietro Renda, *Cornici, prigionie e falde temporali: Introduzione all'antropologia di Imamura*
Pietro Conte, *Entrare nella cornice. Dal sogno di Kurosawa al cinema VR*
Martina Federico, *"Frame inverso": M. Butterfly di Cronenberg*
Armando Maggi, *Cornice metalettica, cornice citazionale e "sceneggiatura" in Nerolio e Pasolini*
Roberto Rossi, *Dalla cornice all'intrigo: Nightwatching di Greenaway*
Anton Giulio Mancino, *Carnage: la cornice della violenza*
Federico Selvini, *La realtà oltre la cornice dello schermo: Il diritto di uccidere di Hood*
Alessandro Canadè, *Il "profilo" del reale. La trilogia della terra di De Santis*

Fata Morgana, 40 (2020)

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

L'America in un film

Jean-Loup Bourget, *Sylvia Scarlett di George Cukor*
Marcello Walter Bruno, *Duel di Steven Spielberg*
Alessandro Canadè, *The Quiet Man di John Ford*
Francesco Ceraolo, *Chinatown di Roman Polanski*
Alessia Cervini, *Badlands di Terrence Malick*
Felice Cimatti, *Broadway Danny Rose di Woody Allen*
Roberto De Gaetano, *Touch of Evil di Orson Welles*
Massimo Donà, *Django Unchained di Quentin Tarantino*
Daniele Dottorini, *Singin' in the Rain di Stanley Donen e Gene Kelly*
Massimo Fusillo, *Vertigo di Alfred Hitchcock*
Michele Guerra, *Johnny Guitar di Nicholas Ray*
Roy Menarini, *Forrest Gump di Robert Zemeckis*
Paolo Mereghetti, *Four Friends di Arthur Penn*
Pietro Montani, *The 15:17 to Paris di Clint Eastwood*
Emiliano Morreale, *Raging Bull di Martin Scorsese*
James Naremore, *His Kind of Woman di John Farrow e Richard Fleischer*
Dana Polan, *The Great Escape di John Sturges*
Veronica Pravadelli, *Mildred Pierce di Michael Curtiz*

Gianluca Solla, *The Elephant Man di David Lynch*

Luca Venzi, *The Dark Mirror di Robert Siodmak*

Studi di estetica, 17, 2 (2020)

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

Resonance

Stefano Bevacqua, *Armonia sinfonia omologia. Dall'eccezionalità della consonanza all'armonia dei contrari passando per l'emancipazione dalla dissonanza: von Helmholtz, Platone, Eraclito*

The idea of resonance is analyzed through its mode of operation: the necessary agreement between resonant and resonator and the consonance that derives from it. The concept of exceptionality of the consonance, due to Hermann von Helmholtz, is examined, and it is brought back to the tradition of ancient philosophy, to Plato, who indicates in the One the destiny over the dissonance, in opposition to Heraclitus, who affirms the harmony of opposites.

Dario Cecchi, *Sublime resonance. The auditory experience between art and media*

Resonance is relevant to an aesthetic theory of media. In fact, since aesthetics has begun being committed to the understanding of the nature and functioning of media, also outside their usage in art, the medium has been recognized as a tool by the means of which sensations can resonate to our sense organs. This is especially the case for Rudolf Arnheim's theory of radio. Furthermore, we can say that, through media, it is our very experience that acquires a peculiar quality of resonance. In Arnheim's account, the aesthetic experience bound to the listening of radio dramas can be shaped and driven according to new aesthetic values, because of representing the imaginary space of action only by means of the resonances artfully created by skilled radio drama writers and directors, and eventually perceived by the audience. This broader sense of resonance attributed to media can be found also in Lyotard's reconsideration of the Kantian sublime as a way for theorizing modern art. In the latter case, art is the medium of a transcendence that would not be presentable outside this device of resonance.

Felice Cimatti, *Affordances oggettive ma soggettive, dirette ma mediate*

According to Gibson an affordance at the same time is directly perceived and objective. However, since the human environment is always mediated by social and linguistic representations, this means that an affordance cannot be objective: as Duchamp showed us once and for all, one can always fail to see a urinal as a urinal. In this essay, we propose the apparently oxymoronic notion of "direct but subjective affordance" or "objective but mediate affordance" to try to keep together the "direct" character of affordances on the one hand, with their ineliminable "subjectivity" – i.e. language-mediated characterization – on the other.

Paolo Costa, *Resonance, critique, and disenchantment. A modern story*

The aim of the essay is to inspect the critical force of the concept of resonance. The argument is developed in three steps. First, a critical stance based on an anthropology of resonance is argued to be suitable for fostering a transformative alliance between reason and emotion and, as a result, for changing our way of conceiving of and handling the ever-puzzling relationship between self and world. Second, in order to criticize a form of life for being inhospitable to resonance, a specific and widespread brand of disenchantment is challenged. Third and last, H. Rosa's anti-cynical bend of mind is claimed to be a revival of philosophical romanticism.

Riccardo Finocchi, *Isotopie e pertinenza: un problema di risonanza?*

This contribution identifies the role of the resonance in the process of signification and of communication of sense. It starts from an overview of the theories devoted to different aspects of the isotopies: from Jakobson's phonetic isotopies to Greimas' analysis. The isotopies are both categories of analysis – which show the semantic continuity of the sense of the texts – and forms of semantic resonance. Also the concept of pertinence – as introduced into the semiotic studies by Prieto – can be considered as a different form of resonance. It is therefore possible to identify passive/pathic resonances, which are at the basis of the isotopies, and active/reflective ones, at the basis of the pertinence.

Tonino Griffero, *Better to Be in Tune. Between Resonance and Responsivity*

The paper aims at understanding why the notion of "atmosphere" has boomed recently in the Humanities. It presents an introductory survey of this concept, mostly relying on the

neophenomenological radical externalisation of the affective. Started from psychiatry (Tellenbach) and philosophy (Schmitz's phenomenology and Böhme's aesthetics) the atmospheric approach provides now a wide application in all scientific fields that have to do with human and not strictly functional-measurable parameters.

Lorenzo Marinucci, *Hibiki and nioi. A study of resonance in Japanese aesthetics*

In this article I will attempt a definition of "resonance": first reflecting about it in general terms and then trying to address its role in Japanese aesthetics, in particular poetics. While far from being limited to East Asian aesthetic expressions, I will show how the experience of "resonance" has played a comparatively more central role in this cultural context, shaping peculiar forms of poetry. It is therefore useful to observe non-European sources, if only to understand our hidden cultural assumptions before this kind of phenomenon and suspend our prejudices more effectively in examining it. After examining the use of atmospheric resonance in waka and in renga I will focus on haikai 俳諧 poetics and on the notions of hibiki 響き (echo) and nioi 匂い (scent) in the theoretical discussions on poetry among Matsuo Bashō 松尾芭蕉 (1844-1894) and his disciples.

Lisa Giombini, Stefano Oliva, *Resonating lacunae. Berio, Brandi and music restoration*

In this paper, we take a closer look at Luciano Berio's *Rendering* (1989), a work which was explicitly conceived of as a "restoration" of Schubert's unfinished Tenth Symphony (Berio 1989: 453). We argue that Berio's operation on Schubert's fragments, unconventional as it was from a philological point of view, reflects many principles envisaged by Cesare Brandi in his *Theory of Restoration* (1963) particularly with regard to the treatment of so-called lacunae. Berio's analogy between music and painting restoration has interesting musicological implications and impacts on a number of philosophical issues such as originality, creativity and how we can relate authentically with the past.

Hartmut Rosa, *Risonanza come concetto chiave della teoria sociale*

This essay shows the efficacy of resonance as founding concept of the sociology of the relationship with the world. After the delineation of the modern imperative of progress, the inclination to take over always wider parts of the world and the consequent fear of the reification of the relationship with the world, it is shown how efficiently a critical theory of the relationships of resonance established by the society (the relationships of mutual transformation between the subject and the world) puts in light the actual crisis of resonance and gives importance to a relationship based on the "transformative connection" with the world rather than on the possession of the world.

Richard Shusterman, *La riflessione energica. Il pragmatismo come filosofia del sentire*

The fundamental idea of pragmatism is that the meaning of a concept is truly showed in its actual consequences. However, since pragmatism is a philosophical theory, it should also explain how this passage from the ideal to the real could be realized. Both classic and contemporary pragmatists have faced this task with a (sometimes implicit) theory of mood as the bridge from lived thought to concrete action.

RIVISTE STRANIERE

Boletín de Estética, 52 (2020)

<http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/54>

Sebastian F. Maydana, *Los sueños de la razón. Consideraciones sobre las imágenes de monstruos en el antiguo Egipto*

The Origins of Monsters. Image and Cognition in the First Age of Mechanical Reproduction, de David Wengrow, entrelaza hábilmente ideas de diversas disciplinas para responder una inquietud de la historia antigua: por qué las imágenes monstruosas parecen transmitirse más fácilmente que otras. La reciente reedición del libro es la ocasión perfecta para recuperar y discutir algunas de sus propuestas y argumentos. Mediante el concurso de ciertas imágenes "monstruosas" producidas en el Egipto Predinástico, se revisarán algunas hipótesis de Wengrow para las cuales no presenta más evidencia que su intuición.

Andrea Lombardi, *El diablo en el cuerpo, Una lectura del Decamerón de Giovanni Boccaccio*

Considerar el *Decamerón* exclusivamente un "clásico" no hace honor a su estructura geométrica y compleja, pues cada uno de sus aspectos revela el potencial subversivo de su maquinaria narrativa. Las cien *novelle* y su marco hacen de él el primer libro orgánico de la narrativa occidental. Sin embargo, una lectura atenta puede individuar una nueva *novella*, la número 101, lo que revela la crisis final de la estructura cerrada, de la arquitectura planificada. Ciappelletto, protagonista de la primera *novella*, pasa de ser "el peor hombre del mundo" a ser un santo, mientras Griselda, heroína de la última de las cien *novelle*, muestra que su hiperbólica virtud se transforma en cinismo cruel. Así, el *Decamerón* crea su propio futuro, representando una mimesis amplia de su época y, al mismo tiempo, conduciendo una ruptura radical irónica. Podemos quizá considerar al *Decamerón* una respuesta instigadora a la pregunta actual sobre la naturaleza de lo *contemporáneo*.

Yanina Benítez Ocampo, *El concepto de catarsis en la Estética de Luis Juan Guerrero*

El tratamiento que realiza Luis Juan Guerrero (1899-1957) sobre la noción de catarsis en el primer tomo de *Estética operatoria en sus tres direcciones* (1956), es mucho más importante para su teoría estética de lo que aparenta. A partir de una crítica a las teorías tradicionales de la contemplación y un análisis de la influencia subjetiva de las obras de arte, nos aporta un marco teórico alternativo para la comprensión de dicha noción.

British Journal of Aesthetics, 60, 4 (October 2020)

<https://academic.oup.com/bjaesthetics>

Samantha Matherne, Nick Riggle, *Schiller on Freedom and Aesthetic Value: Part I*

In his *Letters on the Aesthetic Education of Man*, Friedrich Schiller draws a striking connection between aesthetic value and individual and political freedom, claiming that, 'it is only through beauty that man makes his way to freedom'. However, contemporary ways of thinking about freedom and aesthetic value make it difficult to see what the connection could be. Through a careful reconstruction of the *Letters*, we argue that Schiller's theory of aesthetic value serves as the key to understanding not only his view of aesthetic engagement, but also his distinctive account of individual and political freedom. In Part I, we develop a reconstruction of Schiller's view that aesthetic value is the only path to individual freedom and in Part II we analyze how Schiller connects aesthetic value to political freedom. In the end, we show that Schiller defends a non-hedonic, action-oriented, communitarian theory of aesthetic value and a theory of freedom that makes the aesthetic not just supererogatory but fundamental for any fully autonomous life. Although we have lost touch with this way of thinking about aesthetic value and freedom, we submit that it is illuminating for contemporary thinking about both.

Stacie Friend, *Fiction and Emotion: The Puzzle of Divergent Norms*

A familiar question in the literature on emotional responses to fiction, originally put forward by Colin Radford, is how such responses can be rational. How can we make sense of pitying Anna Karenina when we know there is no such person? In this paper I argue that contrary to the usual interpretation, the question of rationality has nothing to do with the Paradox of Fiction. Instead, the real problem is why there is a divergence in our normative assessments of emotions in different contexts. I argue that explaining this divergence requires a more nuanced account of the rationality of emotion than has previously been proposed. One advantage of my proposal over alternatives is that it helps to explain one way we can learn emotionally from fiction and imagination.

Laura Sizer, *The Art of Tattoos*

In this paper I make the case that at least some tattoos are artworks. I go on to propose a definition of tattoo art that distinguishes it from other uses of tattooing, and from other forms of visual art. I argue that tattoo art is an art form that creates artworks in living skin, and that the living body is an essential component of and contributor to the artwork. This gives rise to several other distinctive features of tattoo art, in particular that it reconfigures in interesting ways the relationships between artist, artworks, and viewers. Like street art, tattoo art by its nature resists inclusion in and valuation through art institutions such as galleries and museums.

Enrico Terrone, *Listening to Other Minds: A Phenomenology of Pop Songs*

This paper explores some phenomenological consequences of the ontological affinity between films and pop songs. Given the central place of the recording technology in both films and pop songs, one can wonder whether pop songs can elicit from their listeners the same kind of experience that films elicit from their spectators. In other words, one can wonder whether pop songs encourage us to play a 'game of make-believe' analogous to that we play when we engage with films.

Alan T Wilson, *The Virtue of Aesthetic Courage*

Theorists have recently been exploring the prospects for a virtue-centred approach to aesthetics. Virtue aesthetics encourages a re-focusing of philosophical attention onto the aesthetic character traits of agents, in the same way that virtue ethics and virtue epistemology have encouraged us to focus on moral and intellectual traits. In this paper, I aim to contribute to the development of virtue aesthetics by discussing aesthetic courage, the aesthetic analogue of one of the most widely acknowledged moral virtues. In addition to proposing an account of the nature of this trait, I also argue that aesthetic courage is vital for any sort of aesthetically virtuous life. It is not possible to possess any aesthetic virtue without possessing aesthetic courage. It is important, therefore, for any future development of virtue aesthetics to acknowledge the central importance of aesthetic courage.

Michel-Antoine Xhignesse, *What Makes a Kind an Art-kind?*

The premise that every work belongs to an art-kind has recently inspired a kind-centred approach to theories of art. Kind-centred analyses posit that we should abandon the project of giving a general theory of art and focus instead on giving theories of the arts. The main difficulty, however, is to explain what makes a given kind an art-kind in the first place. Kind-centred theorists have passed this buck on to appreciative practices, but this move proves unsatisfactory. I argue that the root of this dissatisfaction stems not from the act of kicking the can down the road, but from not kicking it far enough. The missing ingredient, I argue, is a notion of convention which does the work of marking the difference between art and non-art for a given physical medium.

Critique, 882 (2020)

<https://www.cairn.info/revue-critique-2020-11.html>

Un phénoménologue au cœur du réel

Claude Romano, *La couleur des philosophes*

Martin Rueff, *Si la lumière parle*

Charles Larmore, *Que faut-il pour être soi-même ?*

Entretien

Claude Romano, « *Le philosophe n'est pas celui qui habite une paroisse de la pensée* ».
Entretien réalisé par Martin Rueff

Philippe Berthier *Stendhal, hélas ?*

Thibault Le Texier *Penser la surveillance au-delà de Foucault*

Benoît Tadié, « *Communautés de papier* »

Critical Inquiry, 47, 1 (Autumn 2020)

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

Lila Abu-Lughod, *Imagining Palestine's Alter-Natives: Settler Colonialism and Museum Politics*

This reflection on Palestine's political impasses in relation to the experiences of other colonized places and peoples was inspired by the current ferment in critical indigenous and native studies, and now Palestinian studies, about settler colonialism. Tracing the promises and pitfalls of new imaginations of sovereignty and self-determination emerging through indigenous activism, the essay reflects on museums and contested rituals of liberal recognition in North America and Australia to highlight both the stark differences in the situations of Palestinians under Israeli rule and the radical significance of the recent efflorescence of Palestinian cultural projects. Focusing particularly on the history of the Palestinian Museum (that opened in Birzeit in 2016), the article argues that the productivity of the settler-colonial

framework lies less in the way it maps directly onto the situation on the ground than in the new solidarities it engenders and its potential to burst open the Palestinian political imagination.

César Domínguez, *In 1837/1838: World Literature and Law*

However diverse and even conflicting definitions of world literature may be, there is a consensus in previous scholarship about circulation as a key defining feature. Being circulation modeled and (in)validated by a corpus of statutes, rules, and regulations, the absence of a law-oriented approach to world literature appears completely contradictory. This essay is a first step toward a more sustained treatment of world literature and law. Here I claim that in the late 1830s the history of world literature as mastered by the West started to change as a consequence of the first two international copyright laws in the world—the Prussian Statute of 11 June 1837 and the British Act of 31 July 1838. The Prussian law is discussed in relation to the evolution of the Collection of British Authors of the German firm Tauchnitz between 1841 and 1847 by paying special attention to the case of American writers. The British law, in turn, is discussed in relation to French piracies of works printed in the UK by focusing on Frances Trollope's *Domestic Manners of the Americans* (1832). Both laws sowed the seeds of the 1886 Berne Convention, whereby a vast transcontinental geography with a population of over five hundred million people was created for the legal circulation of literary works.

Verity Platt, *Re-membering the Belvedere Torso: Ekphrastic Restoration and the Teeth of Time*

What is the relationship between art history and its objects? Responding to Jaś Elsner's claim that art-historical writing is inevitably ekphrastic, this essay revisits a site of intense disciplinary anxiety—Johann Joachim Winckelmann's 1759 description of the Belvedere Torso and its revised version in his 1764 *History of Ancient Art*. Description has been cast as the "scapegoat" (or pharmakos) of Winckelmann's art history—that which must be excised yet is fundamental to the operations of the whole. But although it often serves as a site of perceived excess and sublimation in his work, the ekphrastic elements of Winckelmann's prose are nevertheless some of the most historicist aspects of his scholarship, shaped by a deep engagement with Greco-Roman ekphrastic literature. Description, in this sense, serves as a Platonic pharmakon—both affliction and cure for classical art history's medial and ontological separation from its ruined and fragmented objects. In Winckelmann's description of the torso, ekphrasis holds out the potential for the statue's "completion" (Ergänzung). But understood according to eighteenth-century practices of visual restoration, this raises the question of whether such "whole-making" should be understood as proper or supplemental to the original image. What does it mean to "re-member" the Belvedere Torso through ekphrastic strategies drawn from antiquity itself? And what does this imply for our own textual (and pharmacological) mediations of the visual?

Saleem Al-Bahloly, *The Migration of a Form: An Ancient Concept of Justice Resurfaces in the Modern Artwork*

The history of Iraq in the twentieth century, and perhaps the Middle East more broadly, is punctuated by an intellectual shift that has, for the most part, escaped the attention of scholars. It might be characterized as a shift from a problem of representation introduced by the rise of left-wing politics, to a problem of experience created by its failure. This shift registers in the work of writers and artists, where the depiction of the social world gave way to an exploration of states of being. The paradigm for that turn inward in modern art was set by the artist Kadhim Haidar, in a series of paintings exhibited at the National Museum of Modern Art in Baghdad, in 1965, under the title *The Epic of the Martyr* [Malḥamat al-shahīd]. The paintings reconstructed imagery from the mourning processions that annually commemorate the martyrdom of the Prophet Muhammad's grandson, al-Husayn. This paper argues that the ritual imagery contains a grammar of experience, forged in the early history of Islam, that linked justice to a state of being, and that the transposition of the imagery into painting activated that grammar in the artwork.

Sabina Vaccarino Bremner, *Introduction to Michel Foucault's "Political Spirituality as the Will for Alterity"*

An introduction to an interview with Michel Foucault in 1979, which contextualizes his general stance on the Iranian uprising, as well as his conception of philosophical journalism and political spirituality, his rejection of the teleology of history, and his willingness to let historically silenced subjects speak for themselves.

Michel Foucault, *Political Spirituality as the Will for Alterity: An Interview with the Nouvel Observateur*

An interview with Michel Foucault in 1979 that was never published during his lifetime and was recently rediscovered in the archives. The interview, appearing for the first time in English and in its complete form, marks one of Foucault's final public discussions of the contentious topic of the Iranian Revolution. In particular, Foucault clarifies what he means by "political spirituality" and addresses the respective relations between religion, revolution, and self-transformation.

David Newheiser, *Introduction to Jacques Derrida's "Christianity and Secularization"*

This introduction argues that Derrida's analysis in "Christianity and Secularization" undercuts two influential interpretations of his work. Some readers assimilate Derrida to an indeterminate "religion without religion" while others claim that he represents a "radical atheism" that is opposed to religion as such. In contrast to the univocity of these readings, "Christianity and Secularization" clarifies Derrida's unease and affinity with religious traditions: in the recognition that religion and secularization are unstable categories, Derrida draws constructively on particular religious traditions that he does not claim as his own.

Jacques Derrida, *Christianity and Secularization*

In this essay Jacques Derrida reflects, for the first time at length, on secularization as a historical process. Whereas his earlier writings on religion focus on Jewish and Christian authors who blur the boundaries of religious belonging, this essay directly questions the categories of religion and secularization. Against this background, Derrida revisits the work of Immanuel Kant, Voltaire, Friedrich Nietzsche, and Martin Heidegger, and he reflects on his own writings on messianism, negative theology, and the *khôra*.

Georges Didi-Huberman, *Out of the Dark*

This essay, in the form of a letter written to director László Nemes in the immediate aftermath of viewing *Son of Saul*, is at once a critical reading of the film within a larger theoretical framework and a subjective emotional response to seeing on the screen something of the author's own "most harrowing nightmares." While bringing Nemes's film into conversation with Maurice Blanchot, Theodor Adorno, Walter Benjamin, the Hassidic tale and ancient myths, Georges Didi-Huberman returns to his reflections in *Images in Spite of All* (2008) on the four photographs taken clandestinely of the gas chambers in Auschwitz by one of the *Sonderkommando*. *Son of Saul* presents the allegory of Saul whose job as a *Sonderkommando* is to drag countless corpses to the crematorium where they will be reduced to ashes but who sets out on a mad, single-minded quest to give a proper burial, complete with the recitation of kaddish, to the body of one boy. According to the author, the film marks the invention of the "documentary tale" genre, combining Benjamin's notions of montage based on the document, as manifested in the work of Marcel Proust, James Joyce, and Alfred Döblin, and that of the dying art of storytelling, intimately bound up as it is with the authority of the dying. Thus, the dead child drowning at the end of the film stands as an inversion of the story of Moses, a living child saved from drowning, just as the real historic death of the Jewish people reverses the mythical Biblical birth of the Jewish people.

Estetika: The European Journal of Aesthetics, 57, 2 (2020)

<https://estetikajournal.org/>

Rasmus Rosenberg Larsen, David Sackris, *Feeling the Aesthetic: A Pluralist Sentimentalist Theory of Aesthetic Experience*

Sentimentalist aesthetic theories, broadly construed, posit that emotions play a fundamental role in aesthetic experiences. Jesse Prinz has recently proposed a reductionistic version of sentimentalist aesthetics, suggesting that it is the discrete feeling of wonder that makes an experience aesthetic. In this contribution, we draw on Prinz's proposal in order to outline a novel version of a sentimentalist theory. Contrasting Prinz's focus on a single emotion, we argue that an aesthetic experience is rudimentarily composed of a plurality of emotions. We acknowledge and discuss significant problems that follow from such a theory, arguing that a pluralist version of sentimentalism is nonetheless the soundest position within sentimentalist aesthetics.

Irene Martínez Marín, *Non-standard Emotions and Aesthetic Understanding*

For cognitivist accounts of aesthetic appreciation, appreciation requires an agent (1) to perceptually respond to the relevant aesthetic features of an object *o* on good evidential grounds, (2) to have an autonomous grasp of the reasons that make the claim about the aesthetic features of *o* true by pointing out the connection between non-aesthetic features and the aesthetic features of *o*, (3) to be able to provide an explanation of why those features contribute to the overall aesthetic value of *o*. In this framework, aesthetic emotions have traditionally been confined to the level of aesthetic perception (1) and dismissed from the process of reason-giving (2, 3). I argue that this dismissal is due, firstly, to a questionable perceptual reading of the connection between emotional experience and value, and, secondly, to a narrow focus on the basic emotions. My argument will reveal that the non-standard or 'intellectual' emotions, the emotions which are in fact most important to appreciation, can play a

significant epistemic role in our appreciative practices. They can do this because they (a) help us to deliberately focus our attention and (b) place the appreciator in a state of second-order awareness of their mental states. I conclude the paper by showing how these two epistemic tools (a, b) can help the appreciator to meet the explanatory/justificatory conditions (2) and (3).

Jochen Schuff, *Aesthetics and Autobiography in Cavell*

Stanley Cavell is one of very few philosophers who systematically reflect on the impact and influence of autobiographical detail, experience, and preferences on their philosophical work. The aim of this essay is to show how Cavell's use of autobiographical exploration is rooted in his early aesthetic theory, in particular his view of the similarities between philosophy and aesthetic criticism. Cavell argues that criticism starts by exploiting and incorporating a subjective vantage point, eventually bringing the reader to test the significance of a work on herself. In his 'Aesthetic Problems of Modern Philosophy', Cavell states exactly this form of appeal to the 'We' of author and reader as the basic move of his own version of 'ordinary language philosophy'. It is because of the connections Cavell sees between criticism and philosophy that his aesthetic diagnosis harks back on his overall critical style of thinking.

Fernando M.F. Silva, *Kant on the Concept of Witz*

The central aim of this essay is to portray Kant's notion of *Witz* as it unfolds from his Lectures on Anthropology, in a decisive stage of his intellectual evolution (1772–96). This aim is sub-divided into two parallel objectives: first, to sketch a brief history of the concept of *Witz*, thus showing how *Witz* came to evolve from having a rational connotation to having an imaginative connotation, and how it came to be a pregnant philosophical issue, as well as an aesthetic principle. Secondly, to show how Kant read that singular course in the evolution of *Witz*; how, in his view, *Witz* and the power of judgement, imagination, and intellect are indeed opposed, but also how there is a necessity to unite both opposing parts; a convergence which is not only advantageous for both parts, but serves a greater purpose: to create an unsuspected link between imagination and understanding, as well as between philosophy and poetry.

Image & Narrative, 21, 3 (2020)

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

Initials J.B.

Livio Belloï, *JB remix*

Vincent Tholomé, *How to faire de quelqu'un de réel et de sensible un per-sonnage de fiction à l'ancienne*

Marie-Françoise Plissart, *Jan Baetens, Leuven, le 6 février 2020*

Stéphane Bouquet, *Des phrases pour ce monde*

Olivier Deprez, *Without the help of a story*

Luc Dellisse, *L'ami platonicien*

Sophie Loizeau, *Ciels d'arbres*

Sémir Badir, *Clichés new-yorkais*

Pierre Alferi, *L'Homme qui*

Sandrine Willems, *Gedicht*

Frédéric Coché, *Sans titre*

Kenneth Goldsmith, *The Body of Jim Morrison*

Lia Rochas-Páris, *Le Café matinal*

Oliviers Molders, *J.B.*

Karel Vanhaesebrouck, *Une question de méthode*

Raphaël Pirenne, *Je ne suis pas un poète*

Nadja Cohen, *Le poète travaille*

Anne Reverseau, *En creux*

Milan Chlumsky, *Le vin délicat de la gratitude*

Nathaniel Rudavsky-Brody, *Leuven*

Michel Delville & Elisabeth Waltregny, *Alice in Shreds*

Jean-Marieklinkenberg & Laurent Demoulin, *Een Kleine Luikse Mythologie (voor Jan)*

Rossano Rosi, *Un sonnet pour Jan*

Benoît Peeters / Jan Baetens, *Premières questions*

Images Re-Vues, Hors-série 8 (2020)

<https://journals.openedition.org/imagesrevues/8957>

Images fondatrices

Pierre Antoine Fabre, *Dons d'églises*

Cette contribution fait l'histoire, dans la longue durée du monde chrétien, d'un geste : la présentation de la petite maquette de l'église par celui qui en est le donateur (le mécène, le bienfaiteur, le protecteur). Quelle est la portée de ce geste, dans ses analogies formelles, dans la précision de son acte, jusqu'au plus grand détail de la main, des doigts, de la posture ? Voyage au long cours, mais qui s'attarde un peu plus sur l'extraordinaire pierre d'autel de l'église d'Avenas (fin XI^e-début XII^e).

Cécile Vincent-Cassy, *Une théologie de l'image mariale. À propos de la translation de la sculpture de la Vierge Vulnerata à Valladolid en 1600*

Cet article examine la portée de l'événement raconté par un chroniqueur dénommé Antonio Ortiz à travers deux courts récits (*relaciones*) imprimés en 1600 à Madrid : l'arrivée au collège des jésuites anglais de Valladolid, en présence de la reine Marguerite de Habsbourg, d'une statue en bois polychromé de la Vierge, « outragée » par l'attaque iconoclaste des Anglais lors du sac de la ville de Cadix en 1596. Le collège avait lui-même été fondé au cœur de la Castille en 1589 sous le patronage royal de Philippe II. Au moment de la translation de la statue de la Vierge à Valladolid, son fils et successeur Philippe III régnait depuis sa mort en 1598. Cette arrivée, et sa mise en récit, font de cet événement solennellement mis en scène un acte de fondation ou de refondation du collège jésuite voué à former de futurs martyrs dans l'Angleterre hérétique. Dans cet article, l'image est considérée non pas sous sa forme métaphorique mais sous son aspect matériel singulier (elle a reçu des coups de couteau), qui constitue l'enjeu de tout le discours théologique catholique après le Concile de Trente. Elle est l'objet de la fondation, mais aussi l'objet fondé, en étant renommé à cette occasion. Elle fonde un régime politique et religieux de renouveau catholique. Elle se trouve ainsi placée, avec sa terre d'accueil, au centre de la Catholicité universelle.

Pauline Renoux-Caron, *L'image du fondateur : saint Jérôme dans la Historia de la Orden de San Jerónimo de José de Sigüenza (1600-1605), entre modèle spéculaire et ferment de réforme*

Cette étude porte sur le lien rattachant l'ordre de Saint-Jérôme, né en Castille au XIV^e siècle, à son lointain patron, saint Jérôme, Docteur de l'Église mort en 419. En raison de la distance temporelle séparant l'ordre de son patron ce lien est nécessairement le résultat d'une construction à laquelle s'emploient conjointement l'iconographie mais aussi l'historiographie hiéronymites. Ce processus contribue à faire de Jérôme un modèle spéculaire servant à renforcer l'identité de l'ordre espagnol mais il permet aussi de rappeler les moines à davantage d'observance, comme le montrent tout particulièrement les ferments de réforme contenus dans la *Historia de la Orden de San Jerónimo* (1600-1605) du hiéronymite fray José de Sigüenza (1544-1606).

Laïla Ghermani, *L'image fondatrice est-elle matérielle ? Le débat iconomaque en Angleterre et la théologie de l'image dans le Paradis Perdu de John Milton (1674)*

Cet article s'interroge sur les relations entre pratiques iconoclastes, théologie des images et écriture poétique dans l'Angleterre anglicane au XVII^e siècle. Il s'attache à montrer que, pour des poètes aussi divers que John Donne et John Milton, l'iconoclasme hérité d'une lecture calviniste radicale des dogmes de la Trinité et de l'Incarnation est loin d'être un obstacle à la représentation du divin en poésie. Ces écrivains, qui sont à la fois théologiens et poètes, s'appuient en effet sur une pensée du Fils comme

image divine visible qui sert de fondement à leur écriture. La grande originalité de Milton est d'élaborer une pensée antitrinitaire et matérialiste qui lui permet de penser le Fils de Dieu non incarné comme la première image visible qui engendre et fonde à la fois la Création et son grand poème épique, *Paradise Lost*.

Jean-Marc Ticchi, *L'extension de la Fête de la Madone des Sept Douleurs : dévotion du pape, dévotion au pape*

En étendant à l'Église universelle, en septembre 1814, le culte de la Madone de Sept douleurs, le pape Pie VII souhaita également commémorer son retour à Rome en mai de la même année. Cette double commémoration trouvait son origine dans l'association de la figure du pontife prisonnier des français à compter de 1808 et constitua le fondement d'un « alliance » entre le culte marial et la défense de la papauté en péril, tout au long du XIX^e siècle.

Journal of Art Historiography, 23 (December 2020)

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

Susanna Avery-Quash, Christine Riding, *Two hundred years of women benefactors at the National Gallery: an exercise in mapping uncharted territory*

Rex Butler, *Rosalind Krauss: between modernism and post-medium*

Thomas Hughes, *Subjectivity, historical imagination and the language of art history*

Janno Martens, *Lost and found in translation: the post-war adaptation strategies of Sigfried Giedion and Alexander Dorner*

Stefan Muthesius, *How to write plausibly about Architecture and architectural History, according to A. Rosengarten (1809-1893)*

Gavin Parkinson, *On "sensibility": art, art criticism and Surrealism in New York in the 1960s*

Caroline Anjali Ritchie, *Dangerous disorder: 'confusione' in sixteenth-century Italian art treatises*

Modern Lives – Modern Legends: artist anecdotes since the eighteenth century

Hans C. Hönes, *A match not made in heaven: artist anecdotes and the "Dialogues of the Dead"*

Mark Ledbury, *Trash talk and buried treasure: Northcote and Hazlitt*

Lois Oliver, *Monk or lover? A nineteenth-century artist's dilemma*

Matthew Greg Sullivan, *"Vivid presentiments of action and character": Allan Cunningham's Anecdotes of British Sculptors*

Anna Frasca-Rath, *The origin (and decline) of painting: Iaia, Butades and the concept of 'Women's Art' in the 19th Century*

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Stefaniia Demchuk, *The influence of the Vienna School of Art History on Soviet and post-Soviet historiography: Bruegel's case*

Csilla Markója, Kata Balázs, *The Tolnay–Panofsky affair or, loyalty to the youth: Max Dvořák, the Vienna School, and the Sunday Circle*

Zehra Tonbul, *From Strzygowski's "Orient oder Rom" to Hans Sedlmayr's "Closest Orient"*

The Artist Interview – An interdisciplinary approach to its history, process and dissemination

Lucia Farinati, Jennifer Thatcher, *Mapping the contemporary historiography of the artist interview as a literary and critical genre: a critical introduction*

Reva Wolf, *The artist interview: an elusive history*

Poppy Sfakianaki, *From 'Portraits d'artistes' to the interviewer's portrait: interviews of modern artists by Jacques Guenne in L'art vivant (1925–1930)*

Documents for The Artist Interview

Lucia Farinati, Jennifer Thatcher *Commentary on the documents*

Clive Phillpot, *Both sides of the microphone*

Jean Wainwright, *Small lies? Authenticity and the artist interview*

Claire M. Holdsworth, *Vocal acts: video art and the artist's voice*

Lauren Cross, *Artist interviews and revisionist art history: women of African descent, critical practice and methods of rewriting dominant narratives*

Ligeia, 181-184 (Juillet-Décembre 2020)

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

Giovanni Lista, *Espace représenté, espace réel, espace cosmique*

Mariia Pshenichnikova, *Quatrième dimension dans la poésie de Khlebnikov*

Giovanni Lista, *Les Frères Anton Giulio et Arturo Bragaglia inventeurs du photo-dynamisme futuriste*

Pierre Vermeersch, *Finalité de l'acte pictural. La traversée de l'histoire, avec Lacan*

Laurence Debecque-Michel, *La Joconde masquée*

Caroline Hoffman-Benzaria, *Des nouvelles technologies et de nouveaux regards*

Nina Spartà, *Christo et Jeanne-Claude, Paris !*

Stéphane Ricout, Reinhard Seiss, *Otto Wagner, architecte de l'équilibre instable*

Dossier : Le Net Art

Ramzi Turki, *Le Net Art au temps du confinement*

Jean-Paul Fourmentraux, *Net Art et contre-culture numérique*

Emmanuel Guez, *Qu'est-ce que le Net Art ?*

Christine Palmiéri, *Le Net Art : paradoxes et résistances*

Hervé Fischer, *Tweet Art & Philosophie*

Julie Martin, *Du médium au média, les pratiques artistiques documentaires face au net*

Anthony Rageul, *Récit-interface, une catégorie pour penser les récits numériques*

Nicolas Nercam, *Les Projets Web de Shilpa Gupta : Net Art, une des facettes de l'activisme artistique en Inde*

Thibaut Vaillancourt, *Le même comme descendance prolifique du Net.Art entre dispositif, appropriation et subjectivation*

Biliana Vassileva, *Au-delà du Net Art. L'art de la créativité à travers des rencontres interculturelles en danse*

Bernard Lafargue, *Les sosies du Net Art entre Mercure et Amphitryon, hélas !*

Sami Ben Ameer, *Toucher fatal, aventure numérique et interrogation sur soi*

Carole Hoffmann, *Corps distribué, la peau du monde*

Inès Hachicha Sahnoun, Olivier Lussac, *Les nouvelles formes artistiques en réseau*

Wissem Abdelmoula, *L'Art digitalisé, définitions pratiques*

Valerio Mazzetti Rossi, *La Fausse promesse du nuage, Eva et Franco Mattes et le code binaire*

Word & Image, 36, 3 (2020)

<https://www.tandfonline.com/toc/twim20/36/3?nav=toCList>

Michael McGillen, *Orientation in pictures: multistable spaces in Kafka and Beckett*

This article applies insights from picture theory (W. J. T. Mitchell) and the psychology of perception (Ernst Gombrich) in order to examine Franz Kafka's and Samuel Beckett's use of multistable pictures in *The Trial* and *Watt*. It argues that these pictures—the portrait of a judge and the picture of a circle and displaced center—are significant not as objects of hermeneutical interpretation, but rather as sites where the conditions of spectatorship and perception become visible. As Kafka's and Beckett's protagonists "read" these pictures, they experience perceptual inversions and aspect shifts comparable with those involved in classic multistable images such as the duck-rabbit and the Necker cube. The multistability of their readings thwarts the desire for allegorical interpretations and dramatizes, instead, the act of viewing the picture. Scenes of reading pictures thus allow Kafka and Beckett to explore literary spaces that are given shape as an iterative search for orientation. Contextualizing Kafka and Beckett in relation to empirical and Gestalt psychology and to their interests in reversible figures, the article shows how each writer complicates the representation of aspect switches. In Kafka, multiple readings of a picture appear to be simultaneously possible, resulting in an accumulation of aspects that overdetermine the picture. In Beckett, the binary inversion of figure and ground gives way to a series of possible interpretations that display aspect shifts in overdrive. By representing the problem of reading pictures in the medium of literature, Kafka and Beckett offer insights to the literary dimensions of the pictorial turn in modernism studies.

Lucy Jeffery, *Ezra Pound and Constantin Brancusi: sculptural form and the struggle to 'make it cohere'*

This article takes an interdisciplinary approach in order to show the artistic importance of the friendship between Ezra Pound and Constantin Brancusi. It refers to key moments in Pound's late cantos that evidence his development of a specifically sculptural aesthetic technique. With reference to Pound's critical writings on the visual arts as well as to his allusions to sculpture and the process of direct carving throughout *The Cantos*, Pound's and Brancusi's work is seen as exemplary of experiments in poetic and sculptural form during the first half of the twentieth century. More specifically, Pound's invocation of 'no slither' and his reference to Brancusi's *Bird in Space* (1924, etc.) in Canto CXVII are read as being connected to his struggle to 'make it cohere'. While Harriet Zinnes and Rebecca Beasley have both analysed Pound's work in relation to the visual arts, this article sees his interest in the work of Brancusi as something that not only influences the shape of his late cantos, but also is intrinsic to his fraught creative process and sculptural aesthetic.

Eleanor Chan, *What we mean when we talk about style: the 'Redolent' Eglantine Table (c.1568)*

Created c.1568 to commemorate a trio of dynastic marriages between the Cavendishes and the Talbots, the 'Aeglyntyne' Table stands in the High Great Chamber at Hardwick Hall, Derbyshire. Featuring an intricate three-panelled motif of musical instruments, gaming paraphernalia, and intertwining flowers borrowed from various continental prints, it has long been held as a masterpiece of English furniture. However, when approached through a traditional stylistic analysis, based upon the identification of tropes and features, the Eglantine Table runs the risk of falling under the category of 'bad' style: it is paratactic; it is epideictic. Such a judgement utterly misses the point of the Eglantine Table, and its visual strategies. 'Style' has become a ubiquitous term for the analysis of the things of visual culture. It allows the historian of visual culture to categorize into a shorthand that belies the sheer variety of the objects of

study. The work of Willibald Sauerländer, amongst others, has long since argued for a deeper reflection on 'style' and a shift away from the 'sheer abysmal vagueness' of stylistic analysis. This paper seeks to respond to Sauerländer's call by providing a sensitive and illuminating analysis of the style(s) of the Eglantine Table.

Barnaby Nygren, *Reading Michelangelo/Michelangelo Reading*

This article begins by examining the unusual and significant motif of reading found in Michelangelo's *Manchester Madonna* (c.1497). Drawing on Neo-Platonic ideas of divine furor in poetry and prophecy, it attempts to connect Michelangelo's depiction to his own growing interest in poetry, as a reader and, eventually, as a writer. It will suggest that Michelangelo's engagement with claims about the inspired text shaped this depiction as he wrestled with the contrast between the words of the Tuscan poets and his own hesitant versifying. It will be shown that, while this painting is marked by a considerable originality in conception, it sits in distinct contrast to the laborious, derivative, and bodily nature of both Michelangelo's early poetic experiments and also much of his later poetic production. This contrast between his poetic and artistic work was further inflected by the bodily labor associated with the visual arts and by the Neo-Platonic discourse of divine inspiration that excluded the visual artist. Turning to subsequent works such as the *Pietà* (1498–99) and the Sistine Chapel's prophets and sibyls (after 1508), and contrasting these works with his less inspired poetical constructions, this article will chart Michelangelo's evolving theoretical engagement with the role which labor and furor each played in his artistic production.

John R. Decker, "By stages towards what we mean to say:" diegetic rupture as a tool of devotion

The article discusses the use of troubled temporalities and metaleptic prompts as mechanisms designed to help support devotional acts with religious images. Late medieval and early modern contemplation routinely involved various mental operations that relied on atemporal and asynchronous approaches to narrative. As a result, the votary was often required to engage in acts of complex mnemonic chaining and contemplative expansion as she or he performed devotion. The article concludes the analysis by asserting that associations derived from this process were not completely open but, instead, were conditioned by framing devices that pointed the faithful toward higher-level concepts useful for salvation.

Jessica Stair, *Invoking body and voice: deixis and multivalency in the Techialoyan manuscripts*

A referential, gesturing figure and the word "here" punctuate the pages of a corpus of New Spanish, late colonial manuscripts known as the Techialoyans. These pictorial and textual deictic features direct readers' attention to specific foci in the documents. Although the presence of pictures is less common in indigenous-language documents of the later colonial period, in this case images played a critical role. In conjunction with alphabetic script, pictures harken back to earlier traditions, while simultaneously iterating a new pictorial strategy to reinforce the aim of protecting indigenous territory and political authority. This article examines the role of deictic pictures and text, as well as the multivalency of language and declamatory tone, to understand better how indigenous authors of the late seventeenth and early eighteenth centuries drew upon earlier ritual and scribal practices in order to invent new communicative traditions. The documents' emphasis on images, oral discourses, and performative features in addition to alphabetic text broadens understandings of what constituted indigenous literacies of the later colonial period.