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*Art and Knowledge in Classical German Philosophy*

Gabriele Tomasi, *Kant and the cognitive value of poetry*

In light of Kant's conception of taste, it is rather natural to assume that our aesthetic appreciation of artworks should focus on their formal features. As a matter of fact, Kant acknowledges that part of the significance that beauty and art have for us depends on their relationship to central interests of reason. Nevertheless, he seems to draw a clear distinction between aesthetic value and other kinds of value, such as cognitive and moral value. Therefore, it might seem that art cannot have (and should not be experienced as having) any further end beyond the pleasure of reflection. For this reason, Kant would be an autonomist. However, in this paper I argue that careful consideration of how Kant describes the experience triggered by artworks reveals that he is actually an aesthetic cognitivist, though a moderate one. I suggest that the distinctive kind of pleasure that artists aim at producing, and the audience seeks to enjoy, can be achieved only if artworks embody representations of the imagination that occasion processes of thought. Even if artists' intentions and the audience's expectations in approaching an artwork are not cognitive, it seems that the appreciation of form cannot be isolated from significance, and that cognitive value contributes to the overall artistic value of a work. In the paper, I defend this claim with regard to poetry, but argue that it can be extended, to different degrees, to other arts.

Andy Hamilton, *Kant's Concept of Genius: A Defence, Against Romanticism and Scepticism*

This article defends a Kantian conception of genius, as a middle way between the Romantic, and the Nietzschean sceptical conceptions. It begins by considering how the concept of genius has evolved, before addressing how Kant's account of genius helps resolve a tension within his aesthetics between aesthetic judgment as appreciation of purposiveness without a purpose, and recognition that the artwork is created purposefully. It considers the relation of genius to rule-following and the exemplary. It concludes with a defence of the concept of genius as well-defined, against contemporary critiques which see it as elitist, patriarchal, ethnocentric and mystificatory. In his discussion, I argue, Kant relates talent, skill and the exemplary in an elucidatory explanatory holism.

Elisa Ronzheimer, *Hölderlin as Reader of Poetry: Notes on the "Wechsel der Töne"*

Hölderlin's fragmentary and enigmatic remarks on the "Variation of Tones" in poetry ("Wechsel der Töne") which outline a systematic genre poetics have often been understood as the underlying principle that informed his own poetic production. This paper proposes to conceive of the 'Variation of Tones' not as a comprehensive poetics at the basis of Hölderlin's oeuvre but instead as an instance of his practice of reading. With its particular attention to moments of transition between genres within the poetic text, the "Variation of Tones" emerges as a tool for reading literature defined by genre hybridity. At the same time, it sheds light on Hölderlin's relational conception of genre poetics which recasts literary genre as a temporary constellation of "generic tones".

Johannes Korngiebel, *Zwischen Systemanspruch und Systemkritik. Friedrich Schlegels "Offenes System im Werden"*

For a long time, Friedrich Schlegel's thought was considered and interpreted exclusively as critical of systems. However, this view does not correspond to Schlegel's own understanding of his thought. In fact, Schlegel takes a position that draws attention to the problems of overly rigid systematic concepts without abandoning the systematic claim of philosophising. After a brief overview of his early system thinking, the article focuses on Schlegel's critique of strict philosophical systems, on the one hand, and his own claim to a system, on the other. It is shown how Schlegel, in distinction from Fichte and Spinoza, develops the idea of a connection between systematic claims and system critique or, put another way, between system and

systemlessness. Only such an open system model is suitable for adequately reflecting the dynamic nature of philosophising. Schlegel put this claim forward for the first time in his Jena Lecture on Transcendental Philosophy of 1800/1801. The Lecture must be understood as a system in the process of becoming, open to development, incomplete and consequently relative, which comprises a multitude of historically evolving systems and which can only adequately be represented through the interplay of philosophy and poetry.

**Paul Hamilton, *The Romantic Development of Classical German Philosophy: From Post-Kantianism to Giorgio Agamben and Jacques Rancière***

Giorgio Agamben and Jacques Rancière belong to a number of philosophers who recently have tried to revive a radical, even revolutionary politics by following post-Kantians in re-conceiving Kant's idea of the aesthetic in a Romantic vein. This chapter argues that in the process they get us to understand classical German philosophy better through their exploitation of its trademark but crucially unstable construction of a potentially open-ended community of aesthetic judgements. Political reconsideration of the aesthetic is achieved not just through radicalizing Kant's idea of the "sublime", as Lyotard attempted some years ago, but by thinking "dissensus" or "bare life", apparently aesthetic categories facilitating a kind of suspension of ideas of law, supposedly essential to political theory, and modelling a new kind of political community. In the process, they define their position through disagreeing with the major critic of Romantic aesthetics and politics, Carl Schmitt.

**Gregorio Tenti, *Anthropoesthetics of Expression. Art and Knowledge in Friedrich Schleiermacher***

At the core of Friedrich Schleiermacher's theory of individuality lies the concept of expression. From his early writings to his last lessons, Schleiermacher described an ever-manifesting individual, revolving around a dynamic connection to the foundational whole of universal forces. In his view, to produce individual knowledge means to align with such forces in a concretely singular way: it is the case of artistic knowledge, regarded as a process of manifestation of an interiorly resonating becoming. This paper aims at analysing the role of expressive knowledge in Schleiermacher's philosophy, with special regard to his aesthetics and to the concept of *Trieb* (impulse). The particular presence of an anthropological tone in his view will finally be indicated as an "anthropoesthetic" feature that characterizes the Moravian philosopher's thought.

**Giovanna Pinna, *Who's Afraid of Seneca? Conflict And Pathos in the Romantic-Idealistic Theory of Tragedy***

This paper reconsiders the Idealistic aesthetics of tragedy from an unconventional point of view. It investigates the relationship between theory and dramatic canon by focusing on those works and authors that are excluded from the canon by the theoretical discourse. My aim is to show that Idealist philosophers and Romantic critics concur in constructing a unitary model of the tragic conflict that is partly defined through its contraposition to the "Senecan" conception of tragedy as a representation of suffering and as a dialectic of passions. Seneca here stands for an entire line of European dramaturgy, culminating in French Classicism, in which the negativity that produces the mournful outcome is rooted in the inner self of the tragic hero and is not redeemed by the affirmation of a superior ethical or metaphysical instance. This contrast does not merely concern a literary model, but also, more generally, the conception of subjectivity underlying the dramaturgy of passions. This paper thus helps to shed light on the controversial relationship between the idealistic philosophy of the tragic with modern tragedy at large.

**Pirmin Stekeler-Weithofer, *The Absolute Perspective of the Personal Subject Hegel vs. Plato on Social Philosophy, Art, and Religion***

Normally, we focus on objective matters, not on performances in apperception and judgment. High-level reflections on ourselves also tend to look sideways-on upon us as "individual objects" – thus overlooking the basic facts of subjectivity, perspectivity, and temporal actuality in all our relations to the world. Hegel, who had realized this, is nevertheless widely attacked by defenders of "methodological individualism" as defending a version of Platonic idealism and holism, claiming, allegedly, a higher existence of conceptual forms to empirical appearances. However, not Ancient Greek philosophy, but Christian religion and medieval art show us the absoluteness of subjectivity in performing a personal life, as Hegel argues in his criticism of Plato's "collectivist" and conventional virtue, thus agreeing in part with Karl Popper. The highest dignity of human individuals thus results from free orientations at traditional and general wisdom, together with the insight, that all objectivity is relative to perspectival changes.

**Luca Illetterati, *Art Is (Not) Knowledge. A question of Hegelian terminology***

In a seminal paper published in 1974 and titled "On Artistic Knowledge. A Study in Hegel's Philosophy of Art", Albert Hofstadter focuses on the cognitive value of art within Hegel's philosophy. In particular, Hofstadter aims at explaining in what sense we should understand the Hegelian idea that art is a deeper form of knowledge than the sciences. In my paper I intend to show how the question becomes clearer if we take into account the specific terminology that Hegel uses and in particular the fundamental distinction

between the German terms "kennen" and "wissen". In the English language, these terms tend to deflate into one indistinct notion, namely that of "knowledge", which blurs this conceptual distinction.

**Francesco Campana, *From Poetry to Music. The Paradigms of Art in German Aesthetics of the 19th Century***

This paper analyzes a decisive moment in the German aesthetics of the nineteenth century, that is, the passage from a view that considered poetry (i.e. literature) the most perfect art within the system of the individual arts to one in which music is the art par excellence. On the one hand, we find the philosophical perspectives of the first half of the nineteenth century (Hegel, Solger, Schelling). On the other hand are the views that, beginning with Schopenhauer, dominate the second half of the century with Nietzsche and Wagner. The aim of this paper is to show the meaning of this historical-philosophical moment in order to produce an interpretation that concerns both the theoretical consideration of art and the general philosophical approach of these authors. I intend to read this transition as one of the initial moments of the upheavals that affected art in the twentieth century, which some recent interpreters have read, in Hegelian terms, as the "end of art".

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

*Sezione monografica*

**Alessandro Alfieri, *Da Brodovitch al Gucci Style. Considerazioni su stile aristocratico, lusso e riscatto edonista***

Il saggio intende offrire alcuni spunti di riflessione a partire dalla questione dello stile applicata alla moda e all'immaginario contemporaneo. Facendo riferimento ad alcuni contributi teorici e sociologici celebri come quelli di John Clarke e Pierre Bourdieu, si intende mettere in evidenza i paradossi e i "capovolgimenti dialettici" avvenuti nel corso di differenti episodi della cultura moderna e postmoderna: dal gusto aristocratico dello stile di un fotografo e art director della prima metà del Novecento come Alexey Brodovitch, alla visione neobarocca legata all'eccesso di alcuni brand e fashion designer particolarmente fortunati degli ultimi anni, che hanno espresso con la loro produzione, in maniera paradossale, la rivendicazione di riscatto sociale da parte delle giovani generazioni attraverso l'ostentazione del lusso.

**Giuppy D'Aura, *The Silence of Garments. Modernity and the conquest of elegance***

Diverse società hanno tradizionalmente espresso il concetto di *status* in modi diversi. Le società moderne e capitaliste lo esprimono attraverso le regole dell'eleganza. Basata sui concetti di sottrazione e minimalismo, l'eleganza è il crocevia di svariate altre istanze: classe, genere sessuale, morale e gusto. Come verrà spiegato in questo saggio, l'emergere dell'eleganza nelle società moderne ricalca per molti versi le stesse attitudini morali che hanno generato il capitalismo. A questo proposito, il saggio si appoggerà al lavoro di Max Weber sull'origine del capitalismo, ma aggiungerà a questo alcuni capisaldi della teoria della moda scritti nel XX Secolo, allo scopo non solo di ripercorrere l'origine dell'eleganza e le regole che la determinano, ma anche di spiegare le funzioni che essa soddisfa. L'eleganza va a soddisfare le istanze contraddittorie delle società moderne che da un lato necessitano di esprimere lo status in maniera riconoscibile, ma dall'altro devono rifuggire dagli eccessi del lusso, alla continua ricerca di quello che viene definito "buon gusto".

**Gaetano Iaia, *Dialettica dello stile. Riflessioni sul "Système de la Mode" di Roland Barthes***

Il presente saggio si propone come rilettura del *Système de la Mode* di Roland Barthes, nel quale la ricchezza o – più esattamente – la sottigliezza dell'analisi trova la sua motivazione in una costruzione formale che identifica nel segno l'indicazione stessa della realtà sociale e nel suo sistema la certezza della sua realtà costruita. È per questo un'opera importante, con la quale Barthes ricorda che sul fashion system agiscono storicità e durata sociale e che l'apertura della forma al movimento concreto può dare accesso a un nuovo ambito di ricerca.

**Anna Markwart, *Trendsetters and imagination. Adam Smith's views on change in Fashion***

Il presente saggio presenta una ricostruzione e una interpretazione del processo di modifica della filosofia di Adam Smith, basandosi sull'esempio del cambiamento della moda. Mi concentrerò sul ruolo dell'immaginazione, così come sul ruolo della ricchezza nel processo, per poi analizzare come la simpatia, il rispetto e gli errori cognitivi portano a guardare e imitare i "grandi". Se qualcosa introdotto da un piccolo

numero di persone diventa di moda, gli altri seguono. Tuttavia, i processi di cambiamento saranno considerati come un effetto del comportamento individuale e delle decisioni che influenzano la società.

### Miscellanea

Theodor Adorno, Alfred Sohn-Retel, Gabriele Schimmenti, *Appunti da un colloquio*

Prima traduzione italiana degli Appunti da un colloquio tra Th. W. Adorno e A. Sohn-Rethel del 16 aprile 1965 seguendo l'edizione delle opere complete di A. Sohn-Rethel in tedesco, uscite presso la casa editrice ca-ira, assieme alla nota di accompagnamento dei curatori dell'edizione critica.

Andrea Bocchetti, *"An Art for Artists". Nietzsche and the Depth of Surface*

Il presente saggio si propone di evidenziare la riflessione di Nietzsche sulla relazione tra filosofia e arte. Il suo intento non è semplicemente quello di celebrare un presunto privilegio dell'arte in relazione alla verità, ma piuttosto di ricondurre la filosofia e la conoscenza alla loro velata origine creativa. A dispetto della ricerca di un al di là del velo, che renda trasparente la visione del mondo, l'arte si arresta alla profondità della superficie: la filosofia, abbandonando il pregiudizio della conoscenza, deve accogliere tutto il suo spirito su questo crinale creativo e tornare alle forme, alle increspature, mediante le quali il mondo si offre a noi. Essa deve quindi riconoscere pienamente, secondo Nietzsche, che il suo slancio non è nella direzione della verità, ma in quella della creazione.

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### Aesthetics in Times of Contagion

Michela Landi, *"The limbs and the wheel": about Coronation by Michel Deguy*

On 13 March 2020, in the magazine *Po&sie*, which he founded, Deguy published a text entitled *Coronation*. Here, the reading of the contingent viral situation and certain concomitant events made use of his particular interpretative lens aimed at the poetic fact: the continuous exorbitance of the verbal matter from the confined space of the text, and the "oppugnance" between its inside and outside, as a gift and its antidote. The twofold meaning of the lemma *corona* (here explored with reference to the tradition and to the modern poets Baudelaire, Mallarmé and Valéry) leads us back to the double status of the virus: both evil and remedy. By overflowing its borders, the virus pervades the global world, becoming a metaphor for contemporary evils and at the same time urging the critical act. We are left, as Deguy notes in *La Poésie n'est pas seule*, with "that homeopathic vaccine, catalysis and apocalypse, which adds to the world its end, 'precipitates' its end, is the possibility of art".

Fabrizia Abbate, *Temporary Blended: Why Ethics of Stasis Still Matters*

The etymon στάσις goes back to the Greek word ἵστημι, which means "to stay": this ancient Greek verb denotes presence, spatiality, permanence. In these pages, stasis is the perfect word to describe the unusual dimension built all around us by the advent of the Covid pandemic during the lockdown months in our nation. Our daily movements and activities were stopped, we were forced to stay at home as a form of social distancing, or there were those who had the obligation to remain enclosed in healthcare facilities. This paper will describe three hermeneutic figures for the stasis, using suggestions that literature, visual arts and philosophy have been offering for centuries: the night, the threshold and distance. They all converge to define the outlines of an ethics that should be reaffirmed in the present, as little pieces of a mosaic brought to light.

Valentina Bartalesi, *Rethinking contact: the haptic in the viral era*

The current pandemic emergency due to Covid-19 has profoundly changed our sensory habits. What role can be assigned to a synaesthetic perceptive modality like the haptic in this no touching pandemic period (Žižek 2020)? This paper argues that the haptic specificity could go beyond the dialectic between touch and vision to focus on its phantasmagorical potentiality. In an attempt to grasp the relevance of this perceptive modality in the pandemic and post-pandemic scenario, this contribution will proceed in two directions. First, starting from an etymological premise and an iconographic excursus, it will highlight the motility and the potential in absentia as the proprium of haptic perception. Secondly, we will hypothesize the configuration of a synaesthetic and intermedial "haptic feeling" shaped by the accumulation of images

of everyday pandemic life — *phantasmata*, *eidolons* and pictures — can disclose an infra-subtle space, substantially affective, which precedes and exceeds the contact itself.

### **Dario Cecchi, *Pandemic and the Fairy Tale Narrative***

The article considers how the narrative of the pandemic has been developed, especially with regard to literature. The case study analyzed is the Italian novel *L'assemblea degli animali*, written by an anonymous author, whose penname is Filelfo. The article shows that the wide range of classical, literary and artistic references recognizable inside the text corresponds to a precise attitude of the ecologist culture, which is in search for traditional and elevated models to assert their ethical and political objective. The novel brings this directory to the point that it evokes an esoteric dimension of ecology. The article states that this stance is not serious, but ends into a literary game and feeds the needs for entertainment by the cultural industry, rather than giving any real contribution to the ecological question.

### **Marco Innocenti, *The Optical House of Tactile: The Bricolage-Like Response to COVID-19***

This paper aims to analyse how COVID-19 pandemic is changing our perception of reality. It starts looking at our situation from the point of view of Riegl's distinction between optical and tactile, and then it compares the nature of the relationship between these two approaches to Lévi-Strauss's description of bricolage. Our current world-view turns out to be not only an optic one, because the optical approach is just the means by which we can articulate a private and social life messed up by Coronavirus. Thereby, optical takes care of tactile without replacing it, and this article draws parallels between this aspect and language as described by Heidegger. Finally, after having argued the presence of an aura in this "optical house of tactile" in both Walter Benjamin's and Hito Steyerl's forms, this article tries to figure out how this perspective could last beyond the end of this emergency.

### **Sonja Šurbatović, *Alteration of the Touch Into a Gaze - Reading Through the Drawing***

Studying the touch as a sense developed by contact, and the necessity to redefine it, due to the global pandemic and social dissonance that occurred is the topic of this text. Questioning the approach to drawing under the influence of remoteness addresses the need to look closely, to get personal with the drawing, a manifestation of experience. Drawing of intimacy, evaluate concepts of encounter and isolation posing the question of whether we can experience the closeness of the other through the embodiment of the experience in the drawing. Re-examining tactile sensation observed through the obstacle of corporeal distance, a reflection of intimate experiences and spaces opens up for a new interpretation - of touch without the touch. Can this obstacle transform touch into gaze; and can an image in its making, construct a tactile sensation? Intertwining theoretical and practical approach, this text witness drawing and its visual consumption in space of violated closeness.

### **Liga Sakse, *Distance: Closeness/Remoteness in Kim Boske's Photographs***

The work *Moving Flowers #1* by the internationally known Dutch artist Kim Boske (born in 1978) was published in the first cover series HOU VOL ("Keep Faith") of the periodical *Het Parool* on 30 May 2020. Following the aim of the newspaper to help cope with the disastrous consequences of COVID-19, the artist focused on how our perceptions had changed during the pandemic. If previously the content (or what is being represented) was the element that dominated in photography, then during the pandemic, the representational harmony of the content was replaced by the structural features or the way how something is being represented. The article aims to reflect on the artworks created by Boske in 2020 and to show the circulation of ideas contained in them, and with this case study to highlight more general trends in the recent art photography.

### **Guntur Ponimin, *The COVID-19 War in Ceramic Arts: Navigating Aesthetic and Symbolic Expressions***

This paper reports on the production of a ceramic installation artwork that explores the story of the COVID-19 pandemic experienced by people throughout the world. The work is a symbolic expression in the form of a set of ceramic art models that portray the story of the battle between positive and negative values, expressed through a 3-dimensional visual ceramic installation consisting of an arrangement of statues that portray an imaginary battle between COVID-19 troops and Lord Krishna. The method used in the process of creating this work was a creative approach that combined appreciation and interpretation of the object of the creative idea. The artwork was made of plastic clay taken from the southern area of Malang regency, East Java, Indonesia, which was formed using a manual technique of direct hand massage and fired at a temperature of 900 °C. The COVID-19 phenomenon is imagined and visualized as a ceramic installation sculpture consisting of the imaginative figures of COVID-19 troops, led by the king of COVID-19 who is shown fighting with Lord Krishna. The result is a visual expression of the COVID-19 troops and their king, in several imaginative forms, carrying various weapons of war, in combat with the imaginary figure of Lord Krishna. The distinction of this work is its portrayal of a battle between positive and negative forces that have become a part of human life during the COVID-19 pandemic, expressed in a symbolic visual narrative through the arrangement of a set of ceramic sculptures.

**Anna Chiara Sabatino, *Vaccine Selfie. The double face of self-representation in Covid-19 era***

If at its beginnings the Selfie was interpreted as an expression of the narcissism of contemporary culture, at the time of Covid-19 not only does it become the ordinary mask of the show performed on the stage of social networks, but it acquires the power to act on the social body. The Selfie, therefore, can be characterized as an iconic two-faced act with contradictory and ambiguous intentions and outcomes. The contribution examines the case of the Vaccine Selfie, in this particularly emblematic sense.

*Focus*

**Francesco Valagussa, *The defied spirit. Subjective stupidity and objective intelligence***

The present article analyses the different forms of stupidity as they are presented in the two renowned lectures held by Musil in 1937, in particular by trying to connect them to some passages from *The Man Without Qualities*. Stupidity cannot be reduced to a simple "inability to understand". It becomes the symptom of a wider crisis involving the whole European tradition: a crisis of trust in human nature that ends up compromising every possible overall vision about culture and life. Valéry arrived to a similar outcome in his *The Crisis of The Mind*. Significantly, both Musil and Valéry attempted to explain this kind of crisis through the analogy with economic processes: by combining their theses, and taking into account some passages of Simmel's *Philosophy of Money*, we could say that money has concentrated intelligence and trust within itself, reducing individuals to a condition of stupidity and mutual distrust.

**Marcello Barison, *The bureaucratic rationalization. On the "intelligent stupidity"***

Focusing on the problem of bureaucracy as a striking example of the 'necessary stupidity' that real-life forces us to tolerate, the philosophical meaning of Musil's "intelligent stupidity" will be discussed. To a closer confrontation with the text, and with passages from *Man Without Qualities* that are particularly relevant to the theme of the relationship between stupidity and bureaucracy, a number of reflections will be anteposed in order to highlight how, by making the concepts of liberalism and bureaucracy react to each other, it is possible to sketch a first outline of that aporetic of stupidity that seems to characterise so substantially the behaviour of modern man.

**Giacomo Gambaro, *A noble anarchy. Musil and the metaphor between Spengler and Rilke***

This paper aims to examine the relationship between stupidity and massification in Robert Musil's thinking moving from the speech *Über die Dummheit* (1937). According to the definition of stupidity as a historical epidemic associated with emotions, I take into account the essays of the early twenties of the XX century, in which the author interrogates the connection between the "non rational sphere" and the nationalist identity in the context of civilization (*Zivilisation*). To explain this connection, I highlight the centrality that Musil ascribes to the method of "analogy" in criticizing Spengler's thought to clarify how the welding of the dimension of "feeling" (*Gefühl*) and the abstract idea of "national identity" occurs. Based on Musil's essay dedicated to Rilke (1927), I illustrate the different type of bonds produced by "metaphor" (*Gleichnis*) to define an alternative concept of community based on the common lack of quality and foundation.

*Varia*

**David Alvargonzález, *The idea of substantive arts***

The Spanish philosopher Gustavo Bueno coined the expression "substantive arts" to refer to those arts that do not serve any immediate, mundane or practical purpose. In this paper, I briefly present this idea and put forward a definition of the substantive arts as an alternative to those used until now. Starting from the assumption that since the end of the 18th century there has been a set of arts that have their own substantivity, I expound on certain criteria widely used as distinctive features to define the substantive arts. I subsequently put forward an alternative intensional criterion to characterize the substantive arts. To end, I draw some corollaries following from the application of this criterion.

**Camilla Froio, *To Brecht and Back. Notes on Clement Greenberg's Avant-Garde and Kitsch***

Clement Greenberg's international reputation is partly due to the success of one of his first and most perceptive essays, *Avant-Garde and Kitsch*, published in the Fall 1939 issue of "Partisan Review". Despite its unsurpassed importance, the article still requires a broader comprehension of its origins: according to Greenberg's personal papers, the essay's main concepts began to take form during the Winter 1939, when the author was involved in the drafting of a new essay on Bertolt Brecht, still unpublished today, at that time submitted to the "Partisan Review"'s editorial board but rejected. A second document enables to trace back *Avant-Garde and Kitsch*'s roots even further: according to a letter by Greenberg, one of the editors, Dwight Macdonald, plagiarized the rejected script as his last essay, *Soviet Society and Its Cinema*, clearly

seemed to prove. The varied topics articulated in the letter, as well as in the draft on Brecht, would be at the basis of Avant-Garde and Kitsch, becoming crucial and early components of the editorial process of the well-known essay.

**Giovanni Ferrario, *Firefly. Aesthetics of transition***

This essay starts with the assumption that philosophical practice is defined as an exercise of linguistic clarification. Whether in oral or written form, philosophy stems from the need to explicate and objectify the *logós*, formulating concepts. In the particular case of artistic practice, on the other hand, the signifier is more visible than the signified and the impermanence of objectivity is more clearly shown. In art, language is thus open to multiplicity and inexpressibility and the word is no longer logically or syntactically objectified. The truth which develops within art is not universal but the embodiment of an engaging and embryonic form. Art is the place where truth is in motion, a form of resistance, an all-embracing, unifying experience intimately close to world-changing practices.

**Luigi Azzariti-Fumaroli, *Stets seh' ich mich mir winken, dem Winkenden entschweben. Robert Walser: to disappear in writing***

In Robert Walser's work any intention of meaning would seem to be revoked in doubt, in favour of blatant mannerism. This, in turn, would take the actual form of a proclaimed abstention from the pursuit of any purpose, so as to be similar to a simple graphic texture. The aim of this article is to show how this peculiar textual economy favours the invention of a subject capable of giving rise to a fictitious identity to the point of no longer being able to distinguish any gap between reality and fiction.

**Tahereh Rezaei, Asiyeh Khalifezadeh, *Social Control and Submission in Edward Bond's The War Plays***

Reading Edward Bond's *The War Plays* in light of Theodor Adorno and Sigmund Freud, the writers of this article intend to investigate the interconnection between the mechanisms of social control and the psychology of submission. To this end, socio-political institutions in *The War Plays*, represented by the army and the state, are seen drawing on Adorno's concept of identity-thinking (*Identitätsdenken*), by which the cognitive potentials of the characters are systematically suppressed. Also, uninhibited aggression of characters will be discussed in view of the mechanisms of sublimation, and the addendum (*Das Hinzutretende*), by which the complexities of the response characters give to the situation of coercion is elucidated. In *The War Plays*, socio-political institutions promote violence to produce socially conditioned victims. These aggressive victims, we conclude, would cooperate with power for the preservation of the status quo, yet challenge the system momentarily through expressing their sufferings.

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

*Il gesto fenomenologico*

Francesco Stoppa, *A mani vuote*

Mario Colucci, *Camminare sul ghiaccio*

Beatrice Bonato, *Inattualità della sospensione*

Raoul Kirchmayr, *L'époché come sovversione e la torsione del tempo*

Giovanni Leghissa, *Dalla scienza rigorosa al diario*

Pierangelo Di Vittorio, *Ciò che è ovvio troviamo strano. Percorsi fenomenologici*

Nicola Gaiarin, *Il gesto che non finisce*

Damiano Cantone, *Sospensione e suspense*

Graziella Berto, *Il segreto della responsabilità*

Alessandro Di Grazia, *L'esercizio dell'attenzione*

Antonello Sciacchitano, *Husserl e il soggetto della scienza*



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*"È inumano essere soltanto un uomo"*

Philippe Descola, *Pluralismo ontologico e diversità culturale*

Michael Taussig, *Storia come stregoneria*

Isabelle Stengers, *La sfida della politica ontologica*

Giulia Gottardo, *Cannibalismo e predazione. Viveiros de Castro e la filosofia amerindia*

Nicola Manghi Abidjan, *1974: nel laboratorio di Latour*

Roberto Beneduce, *Ontologie del disordine sull'altopiano dogon*

Giovanni Leghissa, *Quanti Grubb ci sono davvero? Il discorso antropologico tra epistemologia e ontologia*

#### *Contributi*

Sergio Benvenuto, *Il capitalismo e i cani. Danaro e desiderio*

Dario Gentili, *Antropologia filosofica del neoliberalismo*

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#### *Merleau-Ponty*

Gianluca De Fazio, *Come due specchi prospicienti. Un'ipotesi monadologica nell'ultimo Merleau-Ponty*

Il saggio, partendo dalla relazione tra questione della Natura e statuto della filosofia, legge il tema dello specchio attraverso il chiasma tra il molteplice e il pensiero, una relazione che non è quella del soggetto con l'oggetto, secondo il dualismo sostanziale, ma, secondo l'immagine utilizzata dallo stesso Merleau-Ponty, come quella tra due specchi prospicienti, mostrando così l'idea che il "soggetto" è esso stesso molteplicità. Da qui, prendendo spunto dalla famosa affermazione de L'occhio e lo spirito: "Un cartesiano non si vede allo specchio", si pone, oltre a quello del corpo, anche il problema dell'intersoggettività come campo di individuazione per tutte le forme possibili di soggettività. Seguendo questo tema, il saggio ripercorre l'uso dello specchio nella Nota su Machiavelli. In ultimo, posto che il tema della soggettività come molteplicità è legato al tema corporeo (secondo il principio di reversibilità tipico dell'ontologia merleau-pontyana), il saggio si conclude con una analisi dell'idea di corpo-specchio (e non solo di "corpo allo specchio") che, in chiave intersoggettiva, diventa un rapporto espressivo in cui ogni corpo è specchio ed espressione di tutto l'universo, offrendo così la cifra di una monadologia esistenziale.

Juho Hotanen, *"Self-Affection" and "Temporal Thickness" in Phenomenology of Perception*

In the "Temporality" chapter of *Phenomenology of Perception*, Merleau-Ponty refers to the Kantian notion of "self-affection." The subject has an affective self-relation through time because the subject is of time. Merleau-Ponty shows that it is crucial that self-affection is not understood as an immediate self-coincidence. According to him, the idea of an immediate self-possession renders self-relation impossible. Instead, temporal self-relation should be understood as a paradox of connection and difference: the contact of the self to itself always also implies distance. The temporal subject is not transparent to itself but has a connection to its past and its future through the temporal thickness of the present.



Luca Vanzago, *Mutual Determination, Concrecence and Transition. Whitehead's Speculative Conception of Temporal Subjectivity Interpreted from a Merleau-Pontyan Standpoint*

The interpretive approach adopted in this paper is influenced by Merleau-Ponty's philosophy and in particular by his understanding of Nature, which in turn takes into consideration Whitehead's work. Whitehead's philosophy of organism is seen by its author as the metaphysical generalization of problems found in his investigation of natural knowledge. Whitehead admits that a speculative approach is necessitated by the very questions arising from the mathematical concepts of the material world and the revolutions undergone in logic, mathematics and physics at the turn of the century. Whitehead's understanding of nature is framed from the beginning in terms of a processual approach. However, this notion of process is not fully worked out in the epistemological works and requires a metaphysical deepening. This is due to the fact that the notion of duration adopted in the epistemological works is not sufficient to convey the notion of process. This lack of adequacy is coupled by Whitehead with the need to interpret process in terms of experience. In turn, this notion of experience is wider than the usual one, for it implies that there is experience from the lowest levels onwards. Matter itself experiences. Seen in this perspective, reality is thus conceived in terms of a whole in constant change, whose parts are in mutual connection. This conception derives from Whitehead's criticism of Aristotle's substantialism and from his preference for a relationist ontology. The outcome of this approach is a speculative conception of reality in terms of a twofold notion of process: concrecence and transition, which Whitehead sees as the two faces of the creative advance of nature. This dual notion of process is interpreted in this essay in a merleau-pontyan perspective.

Simon Glynn, *From Reificatory Reflection, via Reflective Recognition of Consciousness to Reflective Choice of Identity*

Taking its point of departure from Husserl's recognition that consciousness is intentional, and Sartre's concomitant non-reificatory notion of consciousness, understood therefore as not a thing, or as nothingness, definitive of human identity, the article proceeds by asking how, if this is so, is it possible to become conscious of consciousness, which is to say reflectively self-conscious. Explicating the relationship between the reflective mirroring of the Self to the Self, as reflected in "the look of the Other", and the self's unmediated or immediate self-recognition, the article proceeds to evaluate each, before providing reasons for the perhaps somewhat startling conclusion that it is our view of the world that is apt to reflect our most authentic image of ourselves to us. While exploring the implications of this, the article concludes by investigating the role of intellectual or rational reflection in ensuring our freedom of choice, and consequent responsibility, for who we choose to be.

Prisca Amoroso, *La riflessione impossibile e il rispecchiamento nel mondo. Dall'esperienza infantile alla surréflexion*

Il testo si articola intorno a due questioni: la relazione del bambino con l'altro da sé e il modo di conoscere del bambino, nel quale la resistenza opposta dall'irriflesso non è ancora problematizzata. Attraverso una ricostruzione della critica di Merleau-Ponty a Piaget e alla sua idea di una progressione lineare dell'intelletto del bambino in direzione dell'astrazione riflessiva, si tenta qui una valorizzazione del momento irriflesso mediante il recupero di un concetto, quello di *ultra-chose*, che Merleau-Ponty mutua da Henri Wallon. *Ultra-choses* sono quegli enti con i quali il bambino intrattiene una relazione confusa, che restano sempre all'orizzonte della sua percezione, senza essere mai posseduti nella rappresentazione o afferrati nel concetto. Tra di esse, vi sono il sole, il cielo, la Terra, il corpo proprio, l'esistenza prima della nascita del bambino – dimensioni inabitabili o, al contrario, necessariamente abitate. Il concetto di *ultra-chose* è ancora troppo in ombra negli studi merleau-pontyani e il suo portato è ancora tutto da ponderare. Si abbozza qui un'ipotesi di lavoro sulla relazione tra *ultra-chose* e *superriflessione*.

Gael Caignard, *Un "rapport de miroir". Relation amoureuse et réflexion politique chez Merleau-Ponty*

Le propos de cet article est d'étudier un lien entre la perception et la politique, en cherchant, dans les textes de Merleau-Ponty, quelque chose comme un "rapport de miroir" dans les domaines de la rencontre amoureuse et de la politique. Si dans la *Phénoménologie de la perception* l'analyse de la sexualité semble rendre l'amour impossible, dans les cours sur *L'Institution* Merleau-Ponty affirmera la possibilité de l'amour en le caractérisant comme une institution, une idée sensible, un "rapport de miroir". Lorsque l'amoureux demande à l'être aimé des signes de son amour, il demande de voir dans les yeux, dans la voix et dans le vécu d'autrui son propre reflet, le reflet de son vécu, de ses paroles, de ses gestes et de la demande d'amour qu'il a faite. La promesse d'amour est ainsi une institution de sens, qui apporte une nouvelle lumière à toutes les actions du passé et du futur, c'est un moyen de dépasser la contingence. Prendre la politique comme un "rapport de miroir" veut alors dire adopter une philosophie prudente, qui observe l'évènement comme un miroir et laisse la place aux idées sensibles, au croisement des regards compris comme un "type de réflexion".

### **Matteo Bonazzi, "L'uomo è specchio per l'uomo". Merleau-Ponty, Lacan e la nascita prolungata**

Il contributo interroga la questione della nascita del soggetto a partire dalle riflessioni di Lacan e di Merleau-Ponty sulla funzione dello specchio, della specularità e dello speculativo. La prima parte prende le mosse dalla "duplicazione" dell'autocoscienza descritta da Hegel nelle pagine della Fenomenologia dello spirito. La questione del doppio e dello specchio viene poi sviluppata attraverso le tre principali versioni dello stadio dello specchio di Lacan, commentate tramite l'ausilio di alcune riflessioni di Merleau-Ponty. Infine, si arriva a mostrare, grazie ad alcuni passi ricavati da La prosa del mondo e da L'occhio e lo spirito, una originale convergenza con le questioni sollevate dall'ultimo insegnamento di Lacan.

### **Marie-Eve Morin, Merleau-Ponty's "Cautious Anthropomorphism"**

In this paper, I develop what I call, following Steven Shaviro, Merleau-Ponty's "cautious anthropomorphism." Rather than defending Merleau-Ponty against the accusation of anthropomorphism, I show the role this anthropomorphism plays in Merleau-Ponty's critique of the Cartesian-Sartrean ontology of the object. If the thing is always "clothed with human characteristics", as Merleau-Ponty says in the *Causeries*, it is not so that it can be reduced to a powerless object that can easily be assimilated but rather to ensure its own resistance or adversity – and even, paradoxically, its inhumanity. After developing Sartre's and Merleau-Ponty's views of things, focusing on their respective reading of Ponge in "Man and Things" and the *Causeries*, I put Merleau-Ponty in conversation with Jeffrey Cohen's book *Stone* to push for a non-humanistic reading of Merleau-Ponty's anthropomorphism.

### **Federico Leoni, La telepatia e la macchia. "Mirror neurons" e monadologie merleau-pontyane**

A meditation on specularity as paradigms of a theory of experience which informs every field of philosophy and human sciences, including contemporary neurosciences. And a meditation, starting from neurosciences and mirror neurons, on the different readings of this paradigm of specularity and specularization. In particular, on that "second" reading of specularization, which suggests that the mirror is not an instrument of representation but of expression, not a device of adaption but of creation. It is an hypothesis that Merleau-Ponty, facing the very same problems contemporary neurosciences are confronted to, reactivates in an increasingly systematic way in his later years, drawing from a tradition which we try here to reconstruct. From Merleau-Ponty to Bergson, from Bergson to Leibniz, this second reading of specularity contains a possibility which is still fruitful and which neurosciences themselves could adopt in order to reconsider in a new perspective the evidences they have considered until now from the point of view of a first reading of specularity. This second reading of specularity suggests that it is not so much necessary to explain how one subject comprehends the other, but how both subjects are comprehended within the transcendental space of what we could call an event. Empathy is not so much a syntonization among subjects, but subjects are a partial and local desyntonization of that empathic system we should place as the beginning and not at the end of the process. Consciousness does not represent the other consciousness, but they express in a simultaneous and specular diffraction the fundamental unity of an event which is every time unique and impersonal.

### **Edoardo Fugali, Merleau-Ponty e Cézanne: visione e pittura come tecnologie incarnate**

L'intento di questo contributo consiste nell'evidenziare l'intrinseca natura tecnica che accomuna la percezione visiva e la performance pittorica, a partire dal loro comune radicarsi nella stessa fabbrica corporea che le pone in essere. Come ogni altra tecnica artistica, la pittura si rivela il naturale proseguimento di un'attitudine tecnologica già radicata nei dispositivi sensorimotori del corpo in azione e indirizzata all'abitare un mondo già congenere agli stessi agenti incarnati, dato che gli oggetti che lo popolano condividono con esso il medesimo elemento ontologico della "carne". In riferimento alle analisi condotte da Merleau-Ponty sul significato dell'opera pittorica di Cézanne, si tenterà di evidenziare come la finalità precipua della pittura consista, in analogia alle analisi descrittive rese possibili dalla riduzione fenomenologica, nel rendere intersoggettivamente evidente il lavoro sotterraneo della visione prima del suo sedimentarsi in una scena percettiva compiuta. Come attestano le evidenze sperimentali provenienti dalle neuroscienze odierne, la percezione è in buona parte un processo ricostruttivo di "messa in immagine", anziché una presunta riproduzione fedele dello spettacolo del mondo, laddove la pittura, tanto sul piano della creazione, quanto su quello della fruizione, si avvale a titolo di strumenti delle stesse risorse sensorimotorie.

### **Andrea Zoppis, L'essere grezzo della tecnica**

In questo saggio abbiamo cercato di esplicitare una concezione della tecnica a partire dalla lettura dei corsi merleau-pontiani dedicati al tema della Natura, cercando di rendere conto della portata ontologica che un ripensamento della tecnica in questo periodo porta con sé. Dopo una tematizzazione del senso storico della nozione di Natura e del comportamento animale, diviene allora centrale il confronto con la cibernetica. Emerge quindi la necessità di ripensare l'uomo a partire dalla sua contingenza, ovvero a partire dalla relazione che esso intrattiene con il mondo, come anche a partire dagli oggetti tecnici che questo si dà e attraverso i quali viene a strutturarsi tale rapporto. È attraverso il riferimento all'ultimo corso dedicato al

tema della Natura che abbiamo potuto esplicitare ancor più la rilevanza ontologica della nozione di tecnica, trattando alcuni oggetti tecnici a cui fa riferimento Merleau-Ponty, come alla più generale questione della cultura. La tecnica, nel suo prolungare la Natura, diviene quindi la cifra del contatto tra l'uomo e l'Essere, necessitando così, per la filosofia, come per tutta la cultura, il ritorno al contatto con l'essere grezzo che la fonda e che la abita.

**Bernard Andreiu, Petrucia da Nobrega, *L'inventivité du vivant chez Maurice Merleau-Ponty: quelle normativité?***

L'inventivité du vivant est au cœur de l'ontologie de Merleau-Ponty car, en se séparant du béhaviorisme, la philosophie pouvait enfin dialoguer avec les sciences du développement pour décrire plusieurs techniques que nous étudions successivement comme autant de degrés dans la normativité du vivant: d'abord les techniques immanentes, puis les techniques écologiques, puis, l'intelligence corporelle, enfin les techniques morphogénétiques du développement. Ainsi, nous démontrerons la thèse d'une activation du corps vivant depuis sa réactivité réflexe jusqu'à ses projections non intentionnelles dans ses formes.

**Saverio Macrì, "Frange" del concetto di informazione: natura e tecnica in Merleau-Ponty e in Simondon**

L'articolo intende confrontare il modo in cui Merleau-Ponty e Simondon si sono misurati con la teoria dell'informazione e, in particolare, con la sua validità a fungere da strumento di analisi in molteplici campi di realtà. Lo sfondo di tale confronto è lo studio della relazione tra organismo e ambiente, tema centrale tanto nella filosofia della natura del primo quanto nella teoria dell'individuazione del secondo. In entrambi gli autori, l'analisi dei processi di interazione tra organismo e ambiente si caratterizza attraverso la ricerca di una forma di causalità distinta dal meccanicismo, responsabile di ridurre tali interazioni a una somma di parti indipendenti e legate occasionalmente da un rapporto causale determinato. Tuttavia, se Merleau-Ponty vede nelle categorie introdotte dalla teoria dell'informazione la riproposizione della prospettiva meccanicista, è proprio attraverso un ripensamento di quelle categorie che Simondon intende oltrepassare il meccanicismo verso la costruzione di un modello dell'esperienza fondato sulla relazione.

**Andrea Giomi, *Virtual Embodiment: An Understanding of the Influences of Merleau-Ponty's Philosophy of Technology on Performance and Digital Media***

Although Merleau-Ponty never directly addressed the question of technics, over the past three decades, some of the core concepts of his philosophy have profoundly informed digital media discourse, especially in the field of media arts. The problem of embodiment, in particular, represents a keystone for the understanding of the relationship between bodies and technology. This paper seeks to examine the ways in which some of the French philosopher's key concepts— embodiment, body schema, presence, intertwining, and flesh – have been employed and re-elaborated in the context of media art theory and practice. The purpose of this study is to shed light on the main conceptual entanglements between Merleau-Pontian philosophy and digital arts and performances. Thus, four topics will be discussed: the virtual body, prosthetics, virtual presence, and digital intertwining of flesh. In the conclusion, I question these concepts and their possibility/ability to pave the way for a Merleau-Pontian philosophy of technology based on the wider paradigm of virtual embodiment.

**Samuele Sartori, *L'epistemologia dell'incorporazione attraverso la storia materiale degli arti artificiali***

L'articolo si propone di arricchire il concetto di incorporazione delle tecnologie, tematizzato dalla fenomenologia merleau-pontiana e dalla postfenomenologia, attraverso la storia materiale delle protesi degli arti artificiali. Emergerà, già a partire dal primo paragrafo, il fatto che la postfenomenologia, discutendo la plasticità dello schema corporeo, abbia dato scarso rilievo alle trasformazioni tecnologiche, ovvero al correlato materiale inorganico attraverso cui l'ibridazione è possibile. Nel secondo paragrafo si mostrerà, invece, come Merleau-Ponty, attraverso la lettura di Marx, arricchisca la fenomenologia di una dialettica naturalistica fra storia materiale e corpo. Questo rapporto risulta centrale per comprendere l'essenza costitutivamente plastica e performativa dello schema corporeo. Le dialettiche che le tecnologie inaugurano con esso, tuttavia, non portano necessariamente a un accrescimento delle sue capacità percettivo-agentive. Un caso di studio a riguardo è la patologia dell'arto fantasma, che verrà descritta nell'ultimo paragrafo alla luce dell'evoluzione delle tecnologie protesiche brevettate fra le due Guerre Mondiali.

**Isabelle Choinière, *Médiation phénoménale du corps vécu. Embodiment et corporéauté en émergence sous l'effet des technologies***

La médiation du corps performatif soulève la question de la réévaluation du corps vécu lié à certains phénomènes de récréation, recomposition impliquant le corps sensible et somatique lorsqu'il est touché par la technologie et incorpore les effets de la technologie. Pour comprendre ce phénomène, cet essai suggère d'examiner l'interrelation des notions de corporalité (notion qui concerne le corps physique dans

sa matérialité, soit le corps anthropomorphique), de corporéité et d'embodiment dans une approche transdisciplinaire et en tant qu'ancrage à une dynamique d'auto-éco-organisation. La philosophie Merleau-Pontienne sous-tendant les fondements mêmes de ces recherches, elle permettra de réfléchir sur le nouveau statut du corps contemporain dans le contexte technologique. Deux notions seront principalement utilisées. La "corporéité", en tant que forme du corps vécu et concept transdisciplinaire, et l'embodiment en tant qu'acte d'intégration par le corps – ici dans un environnement maintenant davantage technologique. Dans l'évolution de l'interrelation entre le corps et l'environnement en modification, les deux sont en trans-relation, une trans-formation se produit. Pour conclure, nous proposons d'analyser ces nouvelles "réalités" dans une approche d'interconnexion merleau-pontienne et nietzschéenne, soit par une philosophie du devenir (of becoming), philosophie qui passe par le corps: être un corps, faire, risquer et créer – une philosophie qui entre en résonance avec cette trans-formation.

### **Haruka Okui, *Deformation of the Human Body: Bunraku Puppetry Technique and the Collaborative Body Schema***

In the Sorbonne lectures on the philosophical and psychological inquiry of child development, Merleau-Ponty offers a fundamental insight about imitation. Denying the representation-based explanation of imitation, he proposes that gestures occur without representation through the body-object relation, such as "precommunication" based on the works of body schema. Merleau-Ponty's thought could be examined by way of more practical examples of body techniques. This paper describes the experience of object manipulation, in particular, Bunraku puppetry. Because three puppeteers manipulate a single puppet together in Bunraku, this example might be a challenge to an ordinary assumption that a body is owned by an individual and that inner thoughts control the body. Merleau-Ponty's insight suggests that the puppeteers share another type of body schema that is not internalized to their individual bodies but emerges afresh in each performance through collaborative movement.

### **William S. Hamrick, *Reading Merleau-Ponty Reading Montaigne***

Phenomenologists have always been concerned with the relationships between their methods and the life that sustains and instructs them, and which are, in turn, instructed by it. In its most general form, it is a question of relationships between philosophy and non-philosophy. Maurice Merleau-Ponty conceives of these connections in terms of a reversible inside-outside dynamic from at least *Phenomenology of Perception* to his unpublished manuscripts. No philosopher better illustrates this dialectic of life and ideas than Michel de Montaigne, whose life and work are the subject of "Reading Montaigne" in *Signs*. This paper consists of a critical analysis of that essay, and thus forms a meta-inside/outside relationship in reading Merleau-Ponty reading his predecessor. The essay examines, among other things, how Montaigne's writing provides an instructive example of the intertwining of life and ideas as Merleau-Ponty understood it as well as a puzzle about why he did not connect "Reading Montaigne" with the two chapters of *Signs* that concern language.

### **Tommaso Tuppini, *La sensazione e il vortice del sonno***

Di solito pensiamo la sensazione come un residuo dell'empirismo e dell'idealismo che pretendono di ridurre l'esperienza a una somma di dati elementari in cui il soggetto s'imbatta. In Merleau-Ponty la sensazione non è nulla di tutto questo: essa definisce la capacità di lasciarsi sollecitare dalle sporgenze e le domande del mondo. Il sentito non è un dato inerte ma un gesto d'esistenza che mi riguarda, m'invita a corrispondergli e a essere seguito. Nel momento in cui corrispondo agli inviti di ciò che sento, il punto di aggancio tra me e il mondo funziona come l'asse immobile intorno al quale si formano i giri di un vortice. Vortice della sensazione ovvero vortice del sonno, perché la sensazione è fatta anche di uno spazio-tempo notturno nel quale i legami con le cose sembrano essersi spezzati. L'inerzia del sonno è a suo modo vorticosa, così come il dinamismo della sensazione ha la propria condizione di possibilità in una intoglibile misura di inerzia e indifferenza.

### **Bernard Flynn, *Modernity as a philosophical problem: Pippin; Merleau-Ponty; Lefort***

The title of this paper makes an obvious reference to Pippin's book *Modernism as a Philosophical Problem*. The paper is divided into three parts. The first part presents Pippin's conception of Modernity, why it is a philosophical problem, and how two philosophers have responded to it, namely, Kant and Hegel whose position in an attenuated manner Pippin supports. The second part evokes dimensions of Merleau-Ponty's thought which contest Pippin's Hegelianism. The third part of the paper offers a different conception of Modernity drawn from the work of Claude Lefort. Lefort's understanding of Modernity avails itself of aspects of Merleau-Ponty's philosophy, in particular: *Hyper-reflection* and *Institution*.

### **Corinne Lajoie, *Sense and Normativity: Merleau-Ponty on Levels of Embodiment and the Disorientations of Love***

The notion of sense is central to Maurice Merleau-Ponty's entire phenomenological project but it remains conspicuously absent from contemporary discussions of perceptual normativity. My intervention in this paper addresses this gap and contributes an account of perceptual norms as embodied orientations towards

sense. To begin, I distinguish between two conceptions of norms: in contradistinction with Sean D. Kelly's and Hubert Dreyfus's accounts, I argue with Merleau-Ponty that perceptual norms emerge at the intersection of inherently labile, fallible, and temporally thick body-world entwinements with existential significance. Because it makes clear that our body's orientation in the world is labile and dynamic, Merleau-Ponty's notion of "levels" helps me formulate this view. I introduce Merleau-Ponty's description of spatial levels as a theoretical exemplar for perceptual normativity in the *Phenomenology of Perception* (1945) and his analysis of love as a level in the later *Passivity lectures* (1954-1955). By shedding light on the ecstatic temporality of levels of embodiment that allow us to orientate ourselves in the intersubjective lifeworld, Merleau-Ponty's account of sense also forcefully reminds us of the disorientations that singularly transform the world of our experience.

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<https://riviste.unimi.it/index.php/demusica>

### *Penser la musique à l'ère du web*

#### Alessandro Arbo, *Ce que le web fait aux œuvres musicales*

Cet article a pour objectif de comprendre dans quelle mesure le statut ontologique des œuvres musicales a été affecté par l'avènement des plateformes numériques et du web. On y étudie quelques phénomènes émergents souvent relevés par les chercheurs, tels que le remastering, l'hybridation des genres, la dématérialisation des supports, la décontextualisation. On constate que si la "révolution numérique" n'a pas fondamentalement changé la manière d'être des œuvres écrites et orales, elle a eu un impact important sur les œuvres de type phonographique. En s'adressant à des formes de réception plus distraites et de courte durée, celles-ci se présentent comme des artefacts-enregistrements conçus de façon plus ouverte, interactive ou modulable, propre à incorporer une dimension explicitement multimédia.

#### Harry Lehmann, *Dalle partiture ai samples*

La rivoluzione digitale sta cambiando una cultura musicale millenaria basata sul leggere e scrivere note. Finora, la musica colta (quella cioè considerata di alto valore estetico) veniva composta utilizzando le partiture come mezzo, laddove oggi, non solo nella *popular music* ma anche nella stessa musica colta, i *samples* (campioni) stanno diventando il nuovo mezzo compositivo. Questa è la teoria che vorrei sostenere qui, per mezzo di una duplice strategia: da un lato, presenterò cinque brani di musica contemporanea, composti tra il 2014 e il 2018 per mezzo di *samples* strumentali; dall'altro, vorrei sviluppare una trattazione storico-filosofica che spieghi perché tali composizioni giochino di fatto un ruolo di notevole importanza nella storia della musica.

#### Angelo Orcalli, *La survie de l'œuvre musicale dans l'infosphère: l'éthique de l'éditeur dans le milieu numérique*

Les œuvres musicales sont des systèmes réglés par des mécanismes de feedback et de feedforward qui mettent en relation les acteurs sociaux avec leur milieu culturel et technologique. Le sens et l'importance d'une œuvre sont déterminés par son niveau d'organisation et par sa qualité esthétique, mais sa survie dépend de l'action d'acteurs culturels et technologiques capables de réaliser des transitions d'état qui maintiennent l'œuvre en équilibre à travers différents milieux et contextes médiatiques. Aujourd'hui, les médiations, les niveaux d'abstraction et les nouvelles archives culturelles codifiées dans le web agissent sur le décalage entre élaboration et culture, entre les procédures informatiques invisibles et les réalités culturelles perceptibles, en créant des formes inédites d'émergence et de sélection. La responsabilité de l'éditeur est alors de maintenir le système de l'œuvre à un bas niveau entropique en préservant sa complexité constitutive. Cet exposé présente des cas de restitution d'œuvres électroniques et mixtes tout en analysant le transfert du modèle représentatif dans des contextes technologiques différents.

#### Lisa Giombini, *The Challenge of Authenticity. Music, Plagiarism and the Digital Age*

Quando morì di cancro, nel giugno 2006, la pianista inglese Joyce Hatto fu salutata dalla stampa come un genio della musica. Nei trent'anni precedenti, nonostante la malattia, si era dimostrata capace di padroneggiare un repertorio incredibile, tale da includere quasi tutta la letteratura esistente per pianoforte. Prodigio della terza età, Hatto sembrava meritare un posto d'onore negli annali della musica classica. E lo ottenne, in effetti – ma come *plagiatrice*. Le registrazioni di Hatto, tutte false e rubate ad altri interpreti, hanno dato origine a uno dei più grandi scandali della storia della musica. Ma perché rifiutiamo il plagio? In questo articolo sostengo che il nostro rifiuto del plagio, lungi dall'essere solo una questione di valori

culturali o sentimentali, ha a che fare con la nozione stessa di arte come una speciale forma di realizzazione umana. Falsificazione e plagio, quando non vengono rivelati, suscitano infatti la nostra ammirazione attraverso una forma di inganno: essi mascherano il risultato finale. Dati i progressi nel campo dell'alterazione digitale del materiale audiovisivo, tuttavia, in futuro potrebbe verificarsi una crescente confusione riguardo a ciò che consideriamo falso. Può la tecnologia indurci a rivedere la nostra visione dell'autenticità musicale?

**Giacomo Fronzi, *Senza fissa dimora. Le arti nell'età altermoderna***

Se la filosofia della musica, come ha scritto Giovanni Piana, può cominciare soltanto facendo un passo indietro, non partendo dalla musica ma dal piano dell'esperienza del suono, la contemporaneità, condizionata profondamente dalla tecnologia e dagli sviluppi informatici, richiede di compiere un ulteriore passo indietro. Ancora prima del suono, è necessario fare il punto sulla condizione dell'uomo d'oggi e su come le arti riescono a descriverne e interpretarne i tratti. In questo contributo, cercherò allora di ricostruire i caratteri salienti di una possibile lettura in chiave *altermoderna* (Bourriaud) del tempo presente, individuando poi nell'ambiente di Internet lo strumento che meglio sintetizza, in senso stretto e in senso metaforico, l'attuale condizione del soggetto contemporaneo.

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*Cosa significa, allora, Ninfa?*

**Ada Naval García, *El reliquat de la Ninfa. Aproximación a la Pathosformel Ninfa en la obra de Georges Didi-Huberman***

The Nymph, the incarnation of the female figure in movement, is the central object of this essay, starting from Aby Warburg's encounter with the representation of a young maiden who, with an almost winged step, appears in the scene of the fresco of the Nativity of Saint John in Santa Maria Novella's Main Chapel (Florence, Italy). This young woman who Warburg called "Ninfa" has become, over time, the synthesis of a thought that placed, at the center of the theory of the image, the notion of survival (*Nachleben*) and the power of expressive formulas or formulas of pathos (*Pathosformel*). Based on the Warburgian considerations on the Nymph, this essay exposes the revision that Georges Didi-Huberman carries out in his book *Ninfa moderna*, in which the Nymph disrobes, and her condition as a *Pathosformel* is then transferred to the fallen cloth (*reliquat*). This research analyzes the way in which Didi-Huberman finds the survival of the *Pathosformel* Nymph starting with the Santa Maria Novella fresco all the way through the remnants of twentieth-century Paris, thus confirming that the movement of the young Florentine remains after the cloth falls. The concluding objective of this essay is, then, to analyze what elements confer this *reliquat* (fallen cloth) its status as a *Pathosformel*.

**Lucrezia Not (a cura di), "Moderna", "Fluida", "Profunda", "Dolorosa". Une entrevue sur la Ninfa avec Georges Didi-Huberman**

Georges Didi-Huberman freely responds to four suggestions arising from the reading of his four volumes: *Ninfa moderna. Essai sur le drapé tombé* (2002), *Ninfa fluida. Essai sur le drapé-désir* (2015), *Ninfa profunda. Essai sur le drapé-tourmente* (2017), and *Ninfa dolorosa. Essai sur le mémoire d'un geste* (2019).

**Seminario Mnemosyne (a cura di), *Il passo della Ninfa fiorentina. Lettura interpretativa di Mnemosyne Atlas, Tavola 46***

The proposed work is the result of the Seminario Mnemosyne's work on panel 46, "Nymph", of Aby Warburg's Atlas. The essay consists of an interpretative reading of the Panel, where the focus has been shifted to the relationship between two of the figurative manifestations of the Florentine Nymph. The carrying servant and the lady, their connection with panel 47 and an analysis of their movement, questioning if their dynamism should be considered a *Pathosformel*, are the object of the study. As a result, we present here the re-edition of a technical sheet on the captions and a reference bibliography, edited by Ada Naval. Some methodological readings connected with the panel have been included: Appendix I by Sara Agnoletto analyses Donatello's lost "Dovizia" and its legacy on Florentine visual culture and Appendix II by Filippo Rizzonelli reflects on photography and editing and their semantic values within the panel.

**Filippo Perfetti, *Venus Virgo/Venus Magistra. Lettura della figura femminile in trono, negli affreschi di Villa Lemmi, alla luce di Mnemosyne Atlas, Tavola 46***

In this essay, Perfetti gives a reading of the historical and allegorical characters in Botticelli's frescoes at Villa Lemmi through the study of Table 46 of the Mnemosyne Atlas, in particular of Giovanna di Maso degli Albizzi as *Venus-virgo* and *Venus-magistra* in the frescoes and her medals.

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*Alias. Miti còlti sul (manu)fatto*

Oliver Taplin, *A Clue to the Riddle of the Dareios krater /vaso di Dario?*

The article broadens the perspectives already developed in previous works dedicated to the relationship between ancient tragic theater and vase painting, starting from precise iconographic indicators recognizable in Greek vases. In particular, it demonstrates how many references to the theatrical plays might be perceived by the owners of the vases, through an accurate selection of elements described in the tragedies as signals of the mythical stories portrayed on them. The case study of the famous "Cratere di Dario" from the Apulian area at Canosa offers a clear demonstration of this method.

Concetta Cataldo, Rocco Davide Vacca, *Metamorfofi e peregrinazioni di Io. Dalla pittura vascolare alla tragedia, e ritorno*

The iconographic journey of Io and the characters in his mythical story stem from a reflection on the literary and iconographic sources that tell his story. It is possible to hypothesize that the Attic tragedy could have triggered and stimulated an iconographic change of Io, who, originally, is depicted as a heifer, while from about 450 BCE Io changes her connotations turning into a female with bovine horns. As a corollary to the reflections, it seems possible (or evident) that the iconographic evolution affected the character of Argo, too.

Monica Centanni, Alessandro Grilli, ἀπαξ δρώμενα. *Un criterio per la relazione tra testi teatrali e iconografia vascolare (V-IV sec. a.C.)*

This article aims to reconsider the so-called "ἀπαξ δρώμενον criterion", first introduced in Seminario Pots&Plays 2015; this principle refers to instances of mythological vase-painting whose content reflects innovative variations from extant V century BCE tragic texts. From a genealogical viewpoint, this coincidence parallels the philological principle of the 'concordance in error'. We argue that this is the only relatively safe principle to ascertain any whatsoever connection between a drama whose text is known to us and a visual representation of its plot. The limits of this principle are first explored: sources pointing out to a unique dramatic version of a myth (as in Aeschylus' Eumenides) may refer only to the works of the three great tragic playwrights, not to the Attic tragic corpus in its entirety; in other cases, that a mythical variation depends on an authorial choice is only possible, or supported by problematic evidence. Through close examination of four examples (Orestes' Delphic act in Aeschylus' Eumenides; Medea's flight on the chariot of the Sun; Clytemnestra's unveiling of her breast as an extreme plea for life; Orestes' role in Neoptolemus' Delphic assassination) we try to evaluate the soundness of this criterion as a means to better understand the relation between V-IV century BCE vase-painting and Attic tragedy. A comparative analysis of these examples shows that in spite of the relatively sure connection, there are no means to root the images in the visual dimension of the theatrical experience. Although some details suggest a possibly faithful correspondence between image and text, we contend that no theatrical experience was necessary to shape visual forms from dramatic myth: loose textual knowledge, or, more probably, informal discourse may well have conveyed what was essential to the painter's own interpretation of a narrative content.

Alessandro Grilli, *Dal mito tragico all'immagine su vaso. Nuclei d'azione e dinamiche trasmediali*

This paper aims to reflect on the relation between tragic myth and 4th century BCE South Italian mythological vase-painting. In so doing, it assumes as a starting point the *hapax drōmenon* criterion, first introduced in Seminario Pots&Plays 2015 and discussed in detail in Centanni, Grilli 2021. No mythological vase painting can be traced back with absolute certainty to direct theatrical experience; in a few cases, though, the very subject of the painting appears to reflect innovative versions of the myth first introduced in specific tragedies known to us, entailing therefore a certain, although otherwise undetermined, transmedial passage. Even in this case, I argue (following Centanni, Grilli 2021), the picture's inspiration is not rooted in the visual experience of staged dramas, since it revolves around a 'focus of action' which I define as a minimum core of salient events. The "focus of action" can be thought of as a narrative content easily transferred from one medium to another through informal social discourse. Evidence from classical texts allows us to understand the undulatory nature of myth, constantly swinging between the opposite



poles of fixed textuality and of informal account. In order to understand the dynamics of this process, I propose to separate, at least theoretically, the moment when the transmedial passage from drama to vase-painting occurs, and the subsequent spreading of the image through a more varied circulation. The unceasing blend of content-related dissemination through text and/or informal discourse, and form-related circulation through reproduction, allusion, and adaptation allows us to realize the rhizomatic nature of iconographic proliferation, which no single genealogical model can pretend to comprehensively account for.

**Ludovico Rebaudo, *Il sileno e Dioniso. Un cratere campano con attore comico in costume***

Silenus, the elderly, white-haired and wild-looking satyr, is a popular figure in South Italian vase painting. The Museo di Antichità "J.J. Winckelmann" of Trieste hosts a high-quality bell crater, manufactured in the Capuan workshop of the Laghetto, Caivano and Errera Painters. On the obverse a Silenus is in conversation with Dionysus. The details of the costume, footwear and face reveal that it is an actor wearing a costume.

**Claudio Franzoni, *La donna e il cavallo: persistenza di un paragone***

The comparison between woman and mare has a long and continuous history, from ancient Greece onwards. This essay tries to reconstruct this centuries-old history, exploring literature, the figurative arts, and popular culture, contending that at the root of this comparison stands the desire to describe metaphorically the seductive and disturbing force of the female body.

**Maurizio Harari, *Giorgio de Chirico, Le printemps de l'ingénieur***

*Le printemps de l'ingénieur* is an unfinished oil canvas by Giorgio de Chirico, now kept at the Brera National Art Gallery. Painted in Paris in 1914, on the eve of the First World War, it appears symbolic of a mysterious farewell from France and an era of peace. This paper opens with some exegetic problems – raised by a deliberately puzzling iconography – which will be decrypted via literary and visual references found in De Chirico's French and Italian poetry and prose. Thus, one can focus on the revitalization of the heritage of classical poetry and art by this prominent 20th-century Master. *The Mount Pelion Centaurs*, the *Argonauts on their fabulous ship*, the *Etruscan Spouses* at the Louvre (so dear to Degas), and an enigmatic *Goddess as a Tyche*: these are the icons that rule this crucial chapter of De Chirico's classicism.

**Roberto Andreotti (a cura di), *Giuseppe Pucci. Scritti corsari di un archeologo classico. Antologia da "Alias", supplemento culturale de "il manifesto" 2012-2021***

The essay concerns the collaboration between Giuseppe Pucci and "Alias", the cultural supplement of the Italian newspaper *il manifesto*. All the contributions show Pucci's great attention to the Classical Tradition in the production of contemporary culture (books, exhibitions, interviews). Here we present a selection in the rich production of Pucci published in "Alias". Among others, here are available: reviews on books (M. Bettini, *Vertere*; P. Montani, *Tre forme di creatività*; M. Harari, *Andare per i luoghi di Ulisse*), exhibitions (*Trajan*, Rome 2018; *Ovid*, Rome 2018), movies (*Monuments Men*), and so on.

**Salvatore Settis, "Tradizione", fra memoria e oblio. A dialogo con la Lettura corale di *Incursioni. Arte contemporanea e tradizione* ("Engramma" n. 180)**

The essay presents the response by Salvatore Settis to the Choral reading about his recent book *Incursioni. Contemporary art and tradition* (Feltrinelli 2020). In "Engramma" no. 180 Monica Centanni and Giuseppe Pucci invited archaeologists, art historians, philologists, anthropologists and philosophers to compose a choral reading of *Incursioni*. The book intercrosses the boundaries of the history of art, contemporary and beyond, of philology and antiquity, of philology and of the history of the classical tradition, of philology and anthropology. Here Salvatore Settis answers focusing on some key points: time, tradition, themes, artistry, museum, innovations.

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*Proiezioni warburghiane*

**Giacomo Calandra di Roccolino, *Nota sulle dimensioni delle Tavole del Bilderatlas Mnemosyne di Aby Warburg***

In this note, Giacomo Calandra di Roccolino establishes the dimension of the panels of the last version of the *Mnemosyne Atlas* by way of comparison with the background they were photographed against. A

dimensioned drawing of the wooden shelving in the Bibliothek's elliptical reading-room by architect Gerhard Langmaack shows that the panels were approximately 180 cm wide and 110 cm tall.

**Gregorio Tenti, *Estetica del Bilderatlas. Schleiermacher con Warburg***

In a well-known conference on Warburg's aesthetics, Edgar Wind makes a strange and yet very meaningful reference to the German philosopher and theologian Friedrich Schleiermacher. Schleiermacher's aesthetic views, according to Wind, represent a privileged access to Warburg's thought on art and human culture. The aim of this paper is to explore this link, which has mostly been ignored by interpreters. Bearing in mind the uniqueness of the two perspectives – which could hardly be reduced to either one or the another – we will show how they pose the same problem and follow the same speculative directions, sometimes even making use of similar speculative resources. From different viewpoints, both Schleiermacher and Warburg focus on the singular consistency and expressive existence of meaning, privileging the analysis of artistic creation as a mode of semantic transmission. Both thinkers deal with the dualism between distance and contact in the frame of an energetic theory of culture as symbolic manifestation. Lastly, they both bring to the fore an innovative view of the hermeneutical essence of human culture. If we look, then, at the *Bilderatlas* with Schleiermacher's aesthetics in mind, as Wind did, we will find a highly topical speculation that does not sever ties with the vocabulary of modernity.

**Chiara Velicogna, "Bellezza!". On Donald Gordon – or a Warburgian Bridge between Italy and England**

This essay explores the multifaceted connections between the larger Warburg circle and Italy, mainly the Venetian intellectual milieu, in the 1950s and early 1960s through the hitherto unpublished correspondence between Donald Gordon and Licisco Magagnato. The still relatively obscure Scottish scholar emerges as a crucial figure during the early years of the Warburg Institute in England, as well as acting as a cultural bridge between Italy and England thanks to his close ties with both the Warburg circle and Italian intellectuals, encouraging travel and intellectual exchange through the Institute's activities.

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*bq'nkë / b'nkër*

**Michela Maguolo, *Decriptare il bunker. La mostra "Bunker archéologie" (Paris, 1975-1976)***

It is well-known that Paul Virilio's first and seminal book, *Bunker archéologie* came into being as the catalogue for an exhibition in 1975. Less well-known are the occasion and the context the exhibition was conceived for, the way the "archaeological exploration" of the bunker and its "myth-making" process was recounted through the setting up of the exhibition. The documents preserved in the Archives of Centre Pompidou in Paris allow us to reconstruct the purpose, project and form of the exhibition; they cast new light on some aspects of the book and suggest intertwinings with other research Virilio was working on at the same time as well as with contemporary events and books on the same topic. This essay analyses texts and photographs, notes and drawings and compares them with Virilio's writings; it identifies possible sources and resonances. And, after following the exhibition itinerary along its five stages – war landscape; anthropomorphy and zoomorphy; the monuments of peril; series and transformations; an Aesthetics of disappearance – it proposes two further paths. In the first, Virilio's approach to human life inside a bunker is compared with those emerging from two literary episodes, *Gardens and Roads* by Ernst Jünger and *The Blockhaus* by Jean-Paul Clébert; in the second, attention is focused on some interpretations of the bunker that begin to appear in the 1970s, between history and aesthetics, preservation and architecture. None of them coincides with the direction that Virilio will give to his further investigations. The aim he announced in the presentation of the exhibition – to excavate and bring to light a "culture of annihilation" – will be central to his future books and exhibitions that will tackle, on one hand, the loss of sense of space in a world dominated by speed, and on the other, disasters and accidents seen as the events that permeate our idea of the world. The bunker, in all this, will remain a constant reference, in its compact density, rhizomatic yet rootless, disquieting and unseizable.

*Antico e contemporaneo*

**Maddalena Bassani, *Bunker ante litteram. Architetture in sottosuolo di epoca romana***

The article offers an overview on rooms and buildings underground, realized as real secluded and hidden places similar to 'bunker ante litteram' to shelter from the summer heat, to be with few people, to carry out worship and work activities, but also as places to have a relaxing walk, often reproducing in the subsoil the same decorative luxury guaranteed to the rooms built on the surface. A dialogue between the archaeological documentation and some literary sources allows us to perceive the breadth of a predominantly Roman building phenomenon, that at the end of Antiquity, in the eyes of new Christian beliefs, still appeared extraordinary and therefore dangerously fascinating.

**Maria Stella Bottai, Antonella Sbrilli, *Pensare nel bunker. Lara Favaretto e i Clandestine Talks (Venezia 2019)***

At the LVIII Venice Art Biennale (2019) the artist Lara Favaretto presented *Clandestine Talks*, a series of conversations performed by intellectuals and experts in a bunker in Venice. Focusing on keywords provided by the artist, the debates spanned a range of sensitive aspects of our living today: education, algorithm, amnesia, AI, just to name a few. The talks are part of Favaretto's wider project, *Thinking Head*. For this issue of *Engramma*, we asked her to tell us about the project, and she entrusted her answers to the texts and images published here. We would like to thank Lara Favaretto for her openness to contribute to this issue of *Engramma*, suggesting affinities with Warburg's method. We would also like to thank Sara de Chiara, who helped collect the texts, putting the artist in contact with the journal.

**Daniela Ruggeri, *Voci dall'isolamento in Bunkering di Plaut, Sarovic, Sandor (Santiago 2021)***

The book *Bunkering* by Jeannette Plaut, Marcelo Sarovic, Marés Sandor (Constructo 2021) provides a particular interpretation of the fortified military shelter, reflecting on the condition of isolation, necessary to respond to the recent health emergency caused by the COVID 19 pandemic. The book is a collection of thoughts, notes, poems and images, which enables us to perceive the feelings experienced during the tragic condition of isolation or medical confinement by prominent architects, photographers and artists from all over the world. In this sense *Bunkering* is a reflection of several voices on the theme of isolation and in particular on how the recent sanitary confinement has had effects in architecture on all different scales, in homes, cities and territories: this makes the book a window to the world. This small and fine edition is also of particular relevance in relation to the editors' point of view, the Chilean one, marked by a past with another particular condition of isolation, the dictatorship that lasted seventeen years, until 1990.

## *Architettura*

**Guido Morpurgo, *Dall'astuccio al bunker. Cosa contiene cosa?***

Re-thinking the theme of the bunker means first of all reflecting on a habitable space transformed into pure technological counterform. This paradoxical topic questions all the categories that have historically given life to interior space: the sizes and materials adapted to human uses, the idea of comfort, and the dialogue with context. A subsequent fundamental question arises: how did we get here? Bunkers are created by the development of construction techniques due to the systematic use of two fast-setting materials: reinforced concrete and steel. Furthermore, a sophisticated design of containers for mechanical apparatuses with atypical shapes and increasingly large dimensions developed. The theme of the special container dimensioned on the machines is the expression of the Benjaminian universe of the interior, of the cases and of all the morphological figures based on the principle of the memory of the imprint. These boxes, thanks to the ductility and lightness of the steel constructions, can expand and become Passages, dreamlike figures that create sophisticated spatio-temporal mirages, optical-perceptual instruments of the relationship between memory and modification. Concrete constructions also respond to the need to give shape to industrial architectures characterised by the transit of the vehicles they house: dry docks as counter-forms of ships, large railway stations, and hangars for airships. This process originates from the morphological declinations of original interior space at the different scales of the object and of architecture: from the anthropomorphic sarcophagus of Tutankhamon to the cartonnages of the Ptolemaic period. It is therefore possible to trace a genealogy of architectures and artefacts of reinforced concrete bunker-sarcophagus in a variety of morphological precursors, themselves buildings-machines and objects-imprints of industrial matrix. And it is because of this characteristic, both oneiric and sinister, that the violent materiality and 'indirect monumentality' of which they are bearers, through an unprecedented declination of the relationship between myth and image, identifies these mastodontic monolithic sarcophagi as the ruins of a post-apocalyptic modernity, increasingly distanced in an aesthetic dimension that tends dangerously to dissolve them from their historical context, thus transforming them into gigantic cabinets des mirages endowed with their own disturbing autonomy.

**Andrea Iorio, *Une machine à é mouvoir. Bunker e \ è architettura***

The bunker probably represents the last significant contribution that architecture has offered to the field of military art, then transferred to a wider world of constructions related to emergency themes. Machines designed to withstand the most violent shocks, capable of controlling strategic passages and possibly

conducting counter-offensive operations, or even just spaces to give shelter to soldiers or civilians, thousands of bunkers have populated the physical territory of Europe and then the world, to enter, in an extremely vivid way, even in the territory of the collective imagination. Approaching the theme from an architectural point of view, and even declaring the bunker as belonging to the field of architecture does not, however, simply concern its existence as a built space. It is above all on a symbolic level that the bunker theme seems to offer the most interesting ideas for a discourse on its architectural values. From this perspective, the bunker turns out to be an artifact capable of speaking, which does not simply affirm its specific function in a tautological way, but instead discloses a panorama of psychological effects and primordial emotions capable of charging it with the intensity of an archetypal matrix.

### **Fernanda De Maio, *(In)attualità e (a)temporalità del bunker. Bernard Khoury a Beirut***

Too often the architecture of the very well-known Lebanese architect Bernard Khoury is likened to bunker architecture, for the issues that move his talent as architect. The precision of the combat architecture's mechanisms fascinated his fantasy and help him to imagine a new morphology for the buildings he designs according to context. This short essay argues that the use of war architecture as a metaphor in Bernard Khoury's design concepts should be interpreted more as a radical criticism to the common notion of restoration than a formalist tool. In his approach, in fact, the meaning of restoration's project doesn't belong to the concept of "how it was, where it was" but deals with the burden of dreams and nightmares which citizens find in the scars of Beirut.

## *Città*

### **Christian Toson, *Memorie dal sottosuolo moscovita. Il più grande bunker del mondo***

The Moscow subway, among its many functions, is also an immense defensive system. This article aims to reconstruct the relationship between architecture and military purposes of this infrastructure, using recent historical documentation from declassified documents. Since its design stage, the Moscow metro was heavily influenced by military requirements, that may have been drawn from Italian air defensive theory. Through the memories of Chruščëv, who is intimately connected with the Metro, the article describes its history, during the heroic period of construction, across the Battle for Moscow, the post-War reconstruction and the atomic era. An important focus is given to the continuously changing of meanings and imageries that connect the infrastructure, the city, and architecture; using also iconographic and filmographic material as a reference.

### **Giacomo Calandra di Roccolino, *Il bunker urbano. Tipologia, simbologia, riuso dei bunker in Germania***

The bunker is one of the most important typological inventions of the 20th century. The difference in Germany between *Hochbunker* and *Tiefbunker* has to do not only with the type (external or underground bunkers) but also with the location in space. It is no coincidence that most *Tiefbunker* are located outside cities, often camouflaged in the landscape, while *Hochbunker* are characteristic elements of urban structure. The urban *Luftschutzbunker* are certainly among the most interesting buildings from an architectural point of view, and among them the *Flacktürme*, built between 1940 and 1943 in the three main "Führer's cities" (Berlin, Hamburg and Vienna), offer the most food for thought: they were designed and built thanks to the work of the German architect Friedrich Tamms at the direct wish of Hitler. In addition to their form, which on one hand is based on Renaissance fortresses and on the other is derived from Gilly and Schinkel, their urban function is important, as observation points but also as dominant elements within the urban landscape. Their symbolic value in cities as impregnable fortresses and places of protection and defense during the war changed in the post-war period and bunkers became bulky presences and symbols to be erased, entering fully into the debate on the reconstruction of cities. Today, these reinforced concrete architectures have once again become sought-after "containers" and cultural incubators in German and European cities. The theme of reusing urban bunkers has seen many projects and realizations in the last 30 years. We have gone from the temporary use and appropriation of these spaces by the artistic avant-garde, to the transformation of these places into actual museums and places of culture.

## *Paesaggio*

### **Elisabetta Terragni, *Albania Hunkering Down***

A country of travellers with a millennial history of migration, trade and cultural exchange suddenly found itself frozen, paralyzed during forty years of paranoia and terror that still define its modern history. Olga Tokarczuk, the Polish Nobel laureate of 2020, is right when she says that fluidity, mobility, illusoriness are precisely the qualities that make us civilized. Barbarians don't travel, they simply go to their destination or conduct raids. The feared invasion of Albania never happened. Enver Hoxha, the dictator, was convinced

of the opposite, that every power from Yugoslavia to Greece, from NATO to his former allies, the Soviet Union and China, were determined to invade Albania. To counteract the threat he embarked on a bunker building campaign of unthinkable proportion. To be able to understand the political, military, and human consequences of such an undertaking we are obliged to adopt a dual perspective and consider the position of Albania of the 1960s and 1970s and its geopolitical context. You need to squint with your eyes as if you were looking through the gunport of a bunker and see a chain of broken, or better failed, relationships culminating at the time of Mao's invitation of Nixon to China in 1972, a move that threw a chill on the Sino-Albanian alliance and finally ended the relationship in 1978. It is against this background that the bunkerization of Albania started to save the most isolated country from being invaded. How could they possibly have resisted such an invasion? We know a great deal about the political strategy and the military resistance against enemies, but we know almost nothing about how the bunkers were built; how many factories were put to work producing them; how they were manufactured, transported, and assembled on site; in a word, we don't know their architecture. How different were those positioned along the coastline versus those perched on treacherous mountain slopes? What was the cost of this staggering operation? How many people were involved, and so on? I will answer these questions from different angles, so as to be able to go back to the beginning as it stands written on the wall of the ruined pyramid in Tirana captured in a striking photograph by Giovanni Chiaramonte. The beginning was when Albania was a place to leave in order to live and not a place to be imprisoned. Today these artefacts are still numerous and they slowly submit to the rule of nature, and recede in accordance with it. Bunkers have no roots, they are simply pushed into the land, there will be no evidence of their construction in future because they lack foundations and, in a long run, this gives me great hope for the Country.

### **Livio Petriccione, *Opere della fortificazione permanente della frontiera orientale***

The article presents the research results concerning the architectural and construction issues of the military fortifications built during the Cold War. These buildings, conceived as a 'diffused and continuous' defensive system, strongly characterized the landscape of Friuli Venezia Giulia. Developed by scientific accuracy, the study concerns the technical features and the placement distributed along the eastern border. It began with the analysis of the original projects, now declassified, then examining in an organic and correlated way, the typological and formal characteristics, materials and building technologies. Lastly, the possible refurbishment and reuse of this particular heritage are analysed.

### **Antonella Indrigo, *Dentro la terra. Il Vallo alpino del Littorio in Friuli***

In the mountains of the Eastern Alpine Arc, a material that does not correspond to their geological genesis has been inserted: reinforced concrete. This very compound is the first witness in the history of the construction of the majority of the bunkers built around the Second World War as an integral part of the defensive line called Vallo alpino del Littorio, which expanded from Ventimiglia to Fiume. The construction of this historical infrastructure was not straightforward and suffered several setbacks, especially due to the turnover of the military leaders who controlled it. This line of defence remained manned and guarded during the Cold War period, in the four decades preceding the fall of the Berlin Wall, and was dismantled only in 1993. It can be said that these works are pieces of foundational architecture in the mountain landscapes of the twentieth century. Observing the Friulian mountains, it is difficult to identify both the line of the barriers and the colossal infrastructure work. The bunkers were hidden using the "camouflage" technique. Geology and military architecture establish a very close relationship with this type of construction. This relationship becomes emblematic in the case of the bunker *Sbarramento del III° Sistema* in Cavazzo Carnico (Udine). There are only a few cases of recovery and reuse of these buildings, and one of them is *Opera 2 - Sbarramento Invillino Ovest*, which is always located on the Carnic Prealps (Udine). However, this bunker, once made accessible, is used only sporadically. These war machines, scattered as they are not only in the heights but also between rivers and on the coasts, perpetuating their silent isolation, always maintain some sort of non-involvement in the flows of the contemporary city. The only possibility to restore the right value to these buildings, showing their muscles firmly planted in the ground, is to make them part of an active architectural and testimonial system, thanks to a broad and multidisciplinary point of view which will allow a large-scale reactivation of the territory.

### **Stefano Malosso, *Riscrivere la mappa. "La guerra scampata" lungo la Blaue Linie della Valle Camonica***

The essay reports on the re-discovery of the *Blaue Linie* - the military defensive line consisting of bunkers and shelters - that Organisation Todt built in Valle Camonica (BS) during World War II. The rediscovery therefore focused on the problem of the narrative of the bunker and its location in the landscape. The story of the witnesses - those few who worked on the construction - became the plot of the documentary *La Guerra Scampata. Lungo i Cantieri Todt della Linea Blu in Bassa Valle Camonica* by Stefano Malosso. This represents the first step in the reconstruction of the map of bunker evidence on the territory.

*Aesthetics and Postcolonialism. Possible Maps of a Dislocation*

**Shelleen Greene, *Italy and the Archives of Black Futurity***

Through an examination of artistic production and research initiatives, this essay explores the creation of the archives of the African diaspora in Italy. These artworks and initiatives seek to reveal the obscured histories and centuries long presence of peoples of African descent. The essay argues that these critical interventions contribute to ongoing debates surrounding African migration, second and third generation Italians of African descent, and anti-Black racism in Italy. The essay finally posits that these interventions imagine a "futurity" based upon the exploration of the past and present of African descent peoples in Italy.

**Mieke Bal, *Fiction as a Weapon***

After making experimental documentaries about timely political topics, I embarked on exploring how fiction can be made politically effective without focusing on specifically political topics. Through «thinking in film», I experimented, especially in the video installation project *Don Quijote: Sad Countenances* (2019) with possibilities of activating viewers, whom I call participants. Three chapters from Cervantes' word-famous novel from 1605 (second part 1615) a gripping tale of slavery and escape, with clear autobiographical overtones, offered an especially effective opportunity to demonstrate through the aesthetic work, how a shift from activist to activating art can help us today deal with the problem of the deceptive term "post-colonial".

**Shela Sheikh, Olivier Marboeuf, *Speculative Justice as Decolonial Intervention. The Aesthetics and Politics of the Bureau des Dépôts***

The Bureau des *Dépôts* (Bureau of Depositions) is an ensemble of ten co-authors with varying legal and administrative statuses, the majority of whom were born and lived in Guinea, West Africa, prior to making their journey to France in 2016 or 2017 in order to demand asylum. The Bureau, declared an immaterial work, also comprises a series of performances and ongoing research-creation processes that are signed in co-authorship. This includes the performance *Exercices de justice spéculative* (Exercises in Speculative Justice), through which the Bureau's co-dependence is asserted in the face of deportation orders from France that threaten both the lives of the undocumented members and the work that is the *Bureau des Dépôts*. Through the strategic use of French laws that protect the integrity of art works, author's rights (*droits d'auteur*) are mobilised in order to petition for the co-authors' right to remain in France, with the gamble here being that this could potentially be more effective than appealing to rights of asylum or the sanctity of human (non-citizen) life. As such, the Bureau seeks to create (legal) precedence and participate in the processual transformation of law and life. The performance is not simply about migratory violence, but is a speculative work whose "transformative properties" are used in order to protect the lives of the artists – a work that both points to the limitations of existing (Western) justice and exceeds it, suggesting an alternative conception of justice embodied by the Bureau. Having witnessed the *Exercices* in October 2020 in Marseille, we provide a narrative of the work, its genesis and precedents, and a series of reflections upon themes raised, including: the representation of minority speech within and beyond contemporary art, economies of testimony, intellectual property rights and collective creative practices, histories of sans papiers activism in France, the production of criminal lives, a politics of the living and the performance of justice. In our reading, the work enacts a decolonial aesthetics that intervenes through an alternative framework of representation and justice. An English translation of a partial score of the *Exercices de justice spéculative* performance is also included.

**Ashwani Sharma, *Towards a Manifesto for Planetary Poetics***

Transversing the global networks of big data and communication capitalism the manifesto returns as event, singularity, interruption as the aesthetic void in the everyday. An imperceptible fluctuation in the whiteness of reactionary techno-utopias. The manifesto as disorder. Irregular vectors of thought apposition to racial capitalism, techno-fascisms, and the police state. The manifesto an experiment in speculative poetics in and against the global institutions of art and knowledge. The utopian joys of social life as study is when we dance together to the infra-structural bass of revelry, when the sweat drips, with laughter in the atmosphere. The rhythms modulating immanent movements and temporalities as fuzzy (un)mappings inside our collective cybernetic heads.

**Ranjana Khanna, *Unbehagen / Unbelonging***

It is sometimes assumed that in postcoloniality, artists express the desire for a home and in doing so, for an authentic experience. However, in art from the 1970's onwards that is shaped by postcoloniality, we

see an exploration of the problem of home, through various technologies of belonging. An art of dissonance is enabled through attention to the psychic life of spaces of hospitality, and the technologies of collecting and viewing that accompany them. The art objects also have implications for a reinterpretation of psychoanalysis' relationship to race and colonialism.

### **Paul Gilroy, *Orphic Riddles The Drums, the Discs and the Critics***

This piece combines a discussion of Donald Byrd's recordings with the Mizell Brothers with a skeptical reflection on the limited power rating of Ralph Ellison's first, home-made HiFi amplifier. These "events" are used to ask difficult questions about the history, aesthetics and politics of Black Music. Tentatively, the essay raises the disquieting problem of that music's shifting aesthetic significance in the archives of the black freedom movement. Patterns evident in the final three decades of the twentieth century are contrasted with effects evident during the era of #BLM protests after 2015.

### *Varia*

### **Annamaria Contini, *Caribbean Discourse and Aesthetics of the Whole-World. The Postcolonial Critique of Édouard Glissant***

This article aims to delve into Glissant's contribution to the theories (such as postcolonial and *métissage* studies) that examine the problem of cultural identity in situations of meeting/conflict between cultures in unequal relationships. Tracing certain theoretical nodes that recur in Glissant's essays, the article demonstrates the substantial continuity that exists between the first and second phases of his reflections: while in *Discours antillais* literature had the ability to give a voice to the oppressed and the subjugated, starting with *Poétique de la Relation*, new ethical-political challenges of the chaos-world render aesthetics indispensable as the art of thinking, imagining, and acting. In this sense, Glissant's thought is characterized not by a progressive aestheticization of the political dimension, but rather an incessant politicization of the artistic-literary sphere.

### **Heather L. Reid, *Aristotle on the Beauty of Fair Play***

Fairness is an important ethical concept, especially in sport where «fair play» seems to function as the universal arbiter of what is right and wrong. Some philosophers have argued that fairness as an ethical concept actually derives from sport. I believe that it comes from the criterion of *to kalon* (beauty) found in ancient Greek Philosophy. In this paper I argue, based on Aristotle's use of *to kalon* in the Nicomachean and Eudemian Ethics, that fairness is a disposition – an ethical-aesthetic sense characteristic of the *kaloskagathos* (good and beautiful person). In fact, I think the term «fairness» and its cognates may be better translations for Aristotle's use of *to kalon*, because they reflect a connection between beauty and goodness. Fair actions on Aristotle's account are voluntary, autotelic, and pleasant. This account may seem to be at odds with the more analytic and rule-based understanding of fair $\neq$ ness current in ethics and philosophy of sport, but by incorporating an aesthetic dimension it better reflects the ideal and practice of fairness by athletes, officials, and even institutions.

### **Giuseppe Crivella, *Se la mente è una maceria di nomi. Soggetto, storia e linguaggio nei circuiti metaforici della produzione lirica di Gottfried Benn***

The present study analyzes Gottfried Benn's poetic production and develops a series of analyzes starting from three main conceptual themes: subject, history and language, reinterpreted according to the specific terminology of the German poet: *Gehirn / Leib, Zerebration, Montagekunst*. In this way our reflections will allow us to identify some recurring metaphors in Benn's production which we will attempt to examine on the basis of their numerous variations and oscillations.

### **Massimo Cappitti, Sergio Givone, *Dialogo sul tragico e sulla verità dell'arte***

The dialogue published here stems from a question that has always engaged Sergio Givone's thinking: what is left of God in the age of secularisation? Can the "unconditional demand for meaning" that comes from individual lives still be heard, without this demand being betrayed and consigned to a kind of foolish indifference, if not derision? Our existences are called into question, squeezed on the one hand by vulnerability and on the other by the search for a fullness that can barely be approached. While Pascal evoked the profound bewilderment and dismay that grips us in the face of the "great emptiness", at the same time the human claim to occupy God's empty stage has regained strength in an increasingly exaggerated and parodic manner. Finally, in the dramatic times we are forced to live in, there is a search for a renewed spirituality that escapes the institutionalisation of the religious. So, we can also afford to remove the problem of the existence of God, reduced to an idol. Rather, as Sergio Givone points out, what matters is "the sense or non-sense of being in the world", of believing that "inhabiting the world is not a senseless thing, but has meaning, even an ultimate meaning".



**Fata Morgana**, 41 (2020)

<https://www.fatamorganaunical.it/n-41-potere-indice/>

*Potere*

*Incidenze*

Luca Bandirali e Francesco Ceraolo (a cura di), *L'interiorità del potere. Conversazione con Aleksandr Sokurov*

*Focus*

Francesco Raniolo, *Potere, identità, ordine. A partire da Il Signore delle Mosche di Golding Gabriele D'Autilia, I volti dell'uomo nuovo. Cinema e potere nel progetto totalitario fascista Antioco Floris, Estetica e potere nel cinema del Terzo Reich*

Anton Giulio Mancino, *Francesco Rosi: identificazione del potere*

Angelo Pietro Desole, *L'oppressione fotografica*

Virginia Gerlero, *Sguardo archeologico sull'ideologia: la "sequenza" fotografica di Antonia Mulas*

Pietro Renda, *Proiettare il passato. Transiti estetici tra Hong Kong e Cina*

*Rifrazioni*

Massimiliano Gaudiosi, *Paesaggio e potere. La lotta al banditismo nei cinegiornali Incom*

Daniela Falcioni, *Il potere della natura: Barry Lyndon di Kubrick*

Samuel Antichi, *Decostruire le immagini del potere: Nicolae Ceaușescu – Un'autobiografia di Andrei Ujică*

Lorenzo Rossi, *Il potere e la violenza del capitale: Il tocco del peccato di Zhangke*

Myriam Mereu, *Il lessico del potere: The Unknown Known di Morris*

Felice Cimatti, *Poveri corpi. Potere e vita in The Trans Train*

**Fata Morgana**, 42 (2020)

<https://www.fatamorganaunical.it/n-42-tecnica-indice/>

*Tecnica*

*Incidenze*

Dario Cecchi (a cura di), *Sogno e società automatica. Conversazione con Bernard Stiegler*

*Focus*

Mauro Carbone, Graziano Lingua, *Fare schermo, fare schermi. Funzioni e oggetti tecnici*

Dario Cecchi, *Tecniche di distanziamento. L'immagine nell'epoca della viralità*

Luca Bandirali, *Dal MacGuffin al MacBuffer. Supporti di verità fittizia nelle narrazioni audiovisive*

Stella Dagna, *La traslazione dell'aura. Archivi del film in transizione digitale*  
Sara Matetich, *Resurrection Time. Tecniche immaginifiche di ritorno alla vita*  
Anna Chiara Sabatino, *Agentività iconica, amatorialità curativa*  
Andréa Perron, *G. für elementare Gestaltung: una prospettiva riformata sulla tecnica cinematografica*  
Pietro Montani, *A mano (dis)armata. Il cinema come tecnologia integrativa/espansiva*

#### Rifrazioni

Katia Trifirò, *"Premi play per cominciare". Pratiche di creazione dalla scena allo schermo*  
Francesco Cattaneo, *Koyaanisqatsi: per una meditazione visiva sull'ambiente tecnico*  
Guglielmo Scafirimuto, *La pellicola è il mio diario: Mémoires d'un Juif tropical di Morde*  
Mirco Melanco, *Route One/USA ovvero la tecnica di rappresentare "un mondo altro"*  
Arianna Vergari, *Da Manhatta a My Winnipeg: la rappresentazione urbana nelle evoluzioni di un genere*  
Margherita Fontana, *Tecniche del riconoscimento: PPE Portrait Project di Mary Beth Heffernan*  
Elena Gipponi, *"Nessuno è tutto nero o tutto bianco". Colore e b/n in Parasite*  
Lucia Di Girolamo, *Alchimia tecnica, identità e memoria: Due scatole dimenticate di Mangini e Pisanelli*  
Samuel Antichi, *Il mestiere delle immagini nel tempo del conflitto: Guerra e Pace di D'Anolfi e Parenti*

**Fata Morgana**, 43 (2021)

<https://www.fatamorganaunical.it/n-43-incontro-indice/>

#### Incontro

#### Incidenze

Roberto De Gaetano (a cura di), *L'incontro e la sua "meraviglia". Conversazione con Jean-Pierre e Luc Dardenne*

#### Focus

Alessio Scarlato, *La Rivoluzione incontra una famiglia ebrea: La commissaria di Askol'dov*  
Alessandro Lanfranchi, *Il cinema e l'incontro con il non-umano*  
Gianni Crippa, *L'altrove degli incontri mancati. Taiwan, la Storia e il cinema di Tsai Ming-Liang*  
Simone Pedalino, *Per un incontro impuro. Lo sguardo documentario nella trilogia dei "Before" di Linklater*  
Livio Lepratto, *L'incontro interculturale dello "straniero": da Io, l'altro a In solitario*  
Silvia Carlorosi, *Incontri: ragazze in fuga verso il postfemminismo*  
Simona Busni, *Il grado zero: La La Land e l'incontro musicale*

#### Rifrazioni

Giacomo Tagliani, *Comunicazione, mediazione, immunizzazione: Arrival di Villeneuve*  
Deborah Bianco, *L'incontro felliniano tra corpi erotici e vagabondi*  
Andrea Amoroso, *L'incontro e Il grido*  
Rossella Catanese, *Sud come Nord. Incontro fra cinema industriale e questione meridionale*  
Gioia Sili, *Il senso della ricerca e l'inatteso: Tokyo-Ga di Wenders*  
Salvatore Frisina, *Il rischio di ospitare: da Burnett a Peele*  
Bernadette Piccolo, *Bright Star: ripensare l'incontro amoroso*  
Farah Polato, *Il volto inatteso di incontri designati. A proposito di Designated Survivor*  
Chiara Falcone, *Il cinema come poetica dell'incontro: Perché? di Ana Vaz*  
Gian Paolo Caprettini, *Forme dell'incontro e archetipi del tempo: Un giorno come tanti di Reitman*

**Itinera**, 21 (2021)

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

*Is the sublime now?*

Robert Clewis, Kathrine Cuccuru, *The Sublime for the Living: A Dialogue*

Following the tradition of the philosophical dialogue, we reimagine our real conversation where we come to understand our respective views on the sublime. We aim to do so in a way that respects both the sublime's complex philosophical past and its emerging future in empirical research. As in a traditional dialogue, this contrivance is supposed to enact a philosophical exchange. The following conversation reveals the interlocutors' diverging, converging, and shifting understanding of the sublime in a way that a verbatim interview transcript or a co-authored treatise could not. Moreover, its setting is indicative of the conversation's current moment: the scene is the virtual Zoom room.

Laura Maillo, *La experiencia estética de lo sublime en la danza butoh en comunicación con la naturaleza salvaje*

This article proposes a reflection on the aesthetic experience of the sublime, today, in the practice of butoh dance performed in wild environments, and how this experience can help us to appreciate nature, something very important due to the ecological catastrophe which we face and for which we are responsible. First, we will approach to the category of the sublime from Longinus, Burke, and Kant. Second, we will review and update this category by applying it to a contemporary artistic context: butoh dance. We will be guided by three ideas to establish the relationship between the sublime and butoh: absolute, dissolution and death. Third, in order to get closer to the meeting space between butoh and sublime experience, we will offer a definition of "wild environment", trying to overcome the dichotomy between nature and artifice, thus bridging the separation between human and nature. Precisely, we will come to the conclusion that the communication or union of the body with the environment (both wild) is the gateway to the experience of the sublime as part of a state of consciousness and perception that entails admiration for the mystery of the forces that animate the world.

Giovanni Ferrario, *Micrologia del sublime*

Starting from the seventeenth-century aesthetic micrology, the essay intends to show how the concept of the sublime has, subterraneously, crossed different cultures configuring itself as that infinitesimal fracture that amazes, an abyssal space in which the moment opens showing us the fragments of what has been essential. From Spinoza to oriental culture, of which haiku is an elected expression, the sublime is not, as Burke claimed, distinct from beauty, but is the origin and the end of beauty. It is an "elevated beauty" and anti-monumental, which lurks in our gaze on the everyday and that, through the poetic intuition of the artist, finds restless and amazed emergence.

Sarah Wilson, *Philosophy as a vanitas: Lyotard's exploded Sublime*

French philosopher Jean-François Lyotard's changing concepts of the sublime (after Immanuel Kant) are traced here. Overriding normative responses to Lyotard's *Artforum* texts on the sublime of the later 1980s, I argue for a fulcrum moment shared with painter Jacques Monory in California in the later 1970s, and the

collision of astronomy, the digitalisation of data, the microprocessor and neuroscience. Lyotard's exhibition *Les Immatériaux* (Pompidou Centre, 1985) exemplified interdisciplinarity at the parameters of knowledge, shunning postmodern irony. *Lessons on the Analytic of the Sublime: Kant's Critique of Judgement, §§ 23–29*, (1991, English 1994), a resumé of Lyotard's courses, stands in perpetual tension with his art world engagement. The genre of the *vanitas* in art and its long time-axis challenges classical philosophy — likewise a genre and set of procedures. Might not philosophy also confront its own "death" or epistemological obsolescence? A coda takes Lyotard's "techno-sublime" into the era of bitcoin.

### Dario Cecchi, *Il sublime, o dell'esponibile*

The paper reconsiders the possibility of understanding the art of avant-garde in the light of the sublime, as argued by Jean-François Lyotard in his famous critical essay on Barnett Newman's artwork *Vir Heroicus Sublimis*. According to the paper, the scope of a "sublime art" of the avant-garde is larger than the reference to a single artist or movement, and entails the possibility of comprehending the reflective stance of modernism as a critique, performed by art, of the conditions of possibility of exposition as a gesture that is relevant not only to the art world but to experience at large. The sublime art brings this critique to its extreme consequences as far as it explores the boundaries of exposition with regard to the world image supplied by the media system. This sublime directory of the avant-garde was inaugurated by Marcel Duchamp as he introduced the practice of the ready-media in the art system. However, it enjoyed a long-lasting success thereafter.

### Luisa Sampugnaro, *Fisica e metafisica del sublime in Barnett Newman*

The main aim of the article is to explore the conceptual genesis of Barnett Newman's artistic "sublime". To do this, ample attention is paid to a 1947 critical text in which Newman articulates in philosophical terms a polarity that will rest fundamental in his pictorial practice: that between the "transcendence of objects" and the "reality of transcendental experience". Generated in Newman's reflection in order to detach his own painting from the great abstract European tradition, the idea behind that dichotomy served as a laboratory for the well-known essay *Sublime is Now* (1948). The article attempts to make explicit the fundamental convergence of metaphysical and physical instances in the artist's personal notion of the sublime, which links to a radical rethinking of the relationship between subject and object in painting.

### Sara Cirillo, *Proust e Benjamin. La riserva mistica del sublime*

This paper aims to investigate the aesthetic implications of a particular type of image: Benjamin's Dialectic of Stillness, whose most typical application concerns the Baroque Allegory in *The Origin of German Tragic Drama*. The close relations with the works of Marcel Proust are established by Benjamin himself. The minute freed from the order of time, the Instant in Proust, the extra-temporal moment in Benjamin, are the places of realization of the sublime, ready to dialectically reveal the mortal dissolution of the subject. Through the analysis of several passages from the *Recherche*, in the light of Benjamin's gnoseological premises, can we say the silent misunderstanding of sublime is, like death, accessible only for a moment?

### Katalin Turai, *The Sublime is What Forces Us to Think. How the Kantian sublime informs the genesis of thought in Deleuze*

Although Deleuze has written a whole volume on Kant, in the present essay I am paying close attention to a short and concentrated article of his on Kant's third Critique entitled, *The Idea of Genesis in Kant's Aesthetic*, because in it Deleuze highlights how the sublime experience is conducive to the aesthetic ought in Kant's architectonic system, and how the sublime experience is necessary to engender artistic creativity. I argue, that although Deleuze rejects Kant's thesis that there should be universal rules which determine thinking, he does take up Kant's ideas of there being various mental faculties or capacities, which need to work together to produce all forms of thought and creative output. The possible disharmony of the distinct faculties, the violence that one might commit over the other, as happens in Kant's sublime experience, becomes the violence in Deleuze's philosophy which engenders creativity and, ultimately, forces one to think.

### Francesco Lesce, *Logica del sublime. Deleuze, Kant e la genesi del valore*

The article discusses some aspects of Deleuze's reinterpretation of Kantian aesthetics, specially focusing on the theme of the sublime with a twofold goal. On the one hand, it is showed how Deleuze elaborates a theory of thought criticizing some implicit presuppositions of Kantism: i.e., the common sense and the agreement of the faculties. In that context, the critique of the "recognition" model takes on a special function in order to clarify the dynamics of the sublime. On the other, it is a matter of investigating the ethical theme marking the sublime experience: a moment where the disagreement of cognitive faculties gives rise to new values unrecognized and unrecognizable. By stimulating that disagreement of the faculties, sublime thus allows us to express and scrutinize, on the Kantian side, a theme Deleuze had already encountered in Nietzsche's thought: the creation of values.

**Stefano Esengrini, *Paul Cézanne e lo statuto della pittura***

On the basis of a remark made by Giorgio Morandi on his own journey in the world of art, the essay aims to clarify the revolutionary significance of the method that underlies the plastic representation in Paul Cézanne and the contribution it has provided to the definition of the statute of painting in the twentieth century (color field painting). The analysis of the interpretations of Cézanne's work by David Herbert Lawrence, Rainer Maria Rilke and Peter Handke thus has the merit of showing the nature of the need for truth that guided Cézanne in the choice of oil or watercolour as material capable from time to time of explaining the fundamental difference that exists between the movement with which a being discloses itself into the wide open and its presence as a fact here at hand.

**Rosanna Gangemi, *L'arte è una disciplina da combattimento: George Grosz e Günther Anders***

The essays on Aesthetics of philosopher Günther Anders are still almost unknown; for his part, painter George Grosz' production from the 1930s and during his American exile has been mainly despised by art historians. Both Anders and Grosz considered themselves as holding up an unmerciful mirror to society. The aim of this paper is to offer an analysis on the short but poignant texts which Anders wrote on Grosz' artistic research, providing some of the most vitriolic social criticism of his time. The studies of Anders show unpredicted connections, unveiling in an unprecedented way the deep unity of Grosz' wide oeuvre marked by an absolute pessimism, and therefore particularly near to the philosopher's "negative ontology". Moreover, these texts raise key questions concerning modern art itself which are still central in our time, among others: the political engagement of artists, their relationship with the market, and their clairvoyance, the ethical use of montage practice, and the thin line between life and art.

**Elisabetta Mazzoni, *The Human Clay: la poetica di David Hockney***

The contemporary artist David Hockney is well known as a painter of nature. However, what is the focus of his art? What is his self-appointed purpose as a painter? From a critical review of his numerous publications the answer arises naturally: humanity. David Hockney abandons abstraction and excessive naturalism, criticizes and uses photography (and other new medias) to find a way to better understand and express his humanity; to communicate his personal vision of the world. The subjects of his paintings – present or not – are humans and their peculiar way of looking, which is very different from that of a camera. Human vision takes place over time, and it carves the space. It is close to its object, and it is influenced by memory. Human beings are not only the subject but also the recipient of his work, he draws for humanity. He aims to educate himself on a more human perception and communicate it to others. Art education is visual education. Art sharpens the visual sense and makes it see the world as beautiful, thrilling and mysterious. Thus, by changing perception, it can change the world. If we look at the world more closely, if we allow ourselves to truly perceive the beauty of the ordinary, we can better love and care for our environment. This is Hockney's duty as an artist, to paint humanity and its visual perception in order to make the world more human. In this overstimulating era of new media, he indicates to his anesthetized contemporaries a possible way to fight against their many distractions and emerging depressions and, perhaps, even to address major environmental issues.

**Amalia Salvestrini, *Artifex et ulteriorité de la représentation chez Bonaventure***

The article intends to investigate the capacity of representation to refer to further meanings in the thought of Bonaventure of Bagnoregio (1217/21-1274), starting from the Dino Formaggio's conception of the ways of meaning in art: art is *communication* because it signifies in a plurivocal, plurivalent and uni-situational way. According to Bonaventure, natural and artificial things, as creation of the poietic activity of divine and human *artifex*, refer to further meanings also by the attitude of the observer that can consider the image as that which refers to a univocal sensible meaning, or as that which refers to an ulteriority, a multiplicity of spiritual senses. The Bonaventure's idea of the ulteriority of representation arises also in the Franciscan art of the 13th and the 14th century and, with the emergence of the consciousness of the artist during this period, can confirm also from an historical point of view the conception of *communication* in art proposed by the Italian philosopher Dino Formaggio

**Materiali di Estetica**, 8.1 (2021)

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Silvana Borutti, Mario Trincherò, *Mario Trincherò e Leonardo Mosso Un incontro tra filosofia e architettura*

During their lifetime, Mario Trincherò, philosopher, and Leonardo Mosso, architect and artist, cultivated a constant dialogue between philosophical and architectural thought. We publish here an unpublished Trincherò's essay concerning his friend Mosso's idea of architecture. Trincherò aims to identify the zero-language of Mossian architecture as an ideography that is determined in architectural matter.

Mariacarla Molè, *Storia di un amore supremo verso la struttura. Una ricerca progettuale per un'architettura vitale*

Leonardo Mosso architectural research is marked by a true love for the structure meant as generator of a transformation system. The constant elaboration of an architectural design theory will remain the founding premise of an interest in semiology. Promoting the method of a programmed architecture, Mosso makes his practice unique: utopian in the development of possibilities of construction.

Deianira Amico, *L'influenza di Antonio Banfi e di Corrente nella cultura architettonica milanese degli anni Trenta*

The article aims to demonstrate the influence of Antonio Banfi and Corrente in the Milanese architectural culture of the 1930s. Banfi's teaching offered architects an opportunity to rethink the project in philosophical terms of reaction to the «crisis of culture and civilization» of the time, emphasizing the urgency of a more direct and intimately involved dialogue on the part of architects towards their models. The problem of the relationship between form and technique, nature and construction, freedom of design and moral sense then became central after the war.

Emilio Renzi, *Nota su Paci e l'architettura*

In the 1950s, in an important and innovative period of Milanese architecture, Enzo Paci dedicated about ten essays to architecture, deriving from his friendly relationships a real research on architectural thought. This article shows that he is elaborating a phenomenological and relational conception of the *Lebenswelt*: in this philosophical perspective, he considers the city as an ideal type in which a harmonious whole of relationships takes shape. The architecture is not mere structure, but the expression of a coexistence in free intentional relationships immersed in concrete life.

Daniele Giovanni Papi, *Il secolo archeologico*

The twentieth century is characterized by a particular transformation in Architecture. It moves away from its own secular logic based on the recognizability and identity of the *constituent elements* and becomes the result of an intellectual process built on archaeological logic, the Foucauldian *discourse on the aforementioned*. From the beginning to the end of the century, with different characteristics and results, it is possible to identify this matrix in the different dominant thoughts in the architecture either conceived and built.

*Fogli sparsi di Fulvio Papi*

Fulvio Papi, *Il "Gramsci perduto"*

Fulvio Papi, *Dopo la pandemia*

Fulvio Papi, *Per una riflessione filosofica sul tema della nascita*

Fulvio Papi, *Colibrì e "l'uomo nuovo"*

*Contributi speciali*

Giovanni Ferrario, *The necessity of being elsewhere. An aesthetics between perdition and salvation*

The first part of this essay introduces the concept of the *wind image*, to be understood as that particular artistic representation that resists the violence and noise of the real, and shows the essential left behind by time. Such an image allows one to penetrate an intimate, existential place. The work of art is born out of a dormant potentiality, which palpitates in the life of the artist like preservation and duration, waiting to find a completed form. The second part of the essay shows how this particular existential disposition may find its fullest expression in the indirect self-portrait made by the artist, bringing about de-identification and, thus, an opening towards a universal meaning. Such an image generates an absolute identity between

the artist, the work and the spectator, revealing a threefold representation that lives in its promise of redemption, its beauty residing in the self-portrait that life makes of itself.

**Sotera Fornaro, *Lo stolto e l'intelligenza artificiale. Note a margine alla riedizione di un libro di Diego Lanza***

What is intelligence and what is stupidity? Why do we laugh at those who are stupid and why do we make fun of wise people? These are the fundamental questions in Diego Lanza's book, *Lo stolto. Di Socrate, Eulenspiegel, Pinocchio e altri trasgressori del senso comune*, which appeared in 1997 and has just been republished by Petite Plaisance. The purpose of this article is to re-read the questions raised by Lanza's book in the light of the current concepts of "intelligence" and "artificial intelligence".

**Augusto Mazzoni, *Fenomenologia, cognitivismo e teoria musicale***

This paper explores the relationships between phenomenology, cognitive sciences, and music theory. West Coast school of phenomenology, by subscribing a Fregean reading of Husserl, interpreted Husserlian philosophy as strictly related to cognitive computationalism (Fodor) and Artificial Intelligence project (Minsky). In his musicological research, David Lewin was involved in this suggestion and modeled mental actions to formalize musical perceptions. The study of phenomenological intentionality and time-consciousness can be useful to improve Lewin's model. Furthermore, the idea of embodied cognition is noteworthy in order to analyze motor intentionality in musical experiences.

**Roberto Taioli, *Note sul Diario di viaggio sulle Alpi Bernesi di Hegel***

Hegel's *Travel Diary in the Bernese Alps*, a real daily diary, dating back to the summer of 1796, is rather neglected by Hegelian critics, but is full of interesting implications, whether naturalistic or philosophical. In fact, various levels of interpretation are intertwined, from anthropological to geographical, aesthetic and widely cultural level. There we find not only and not so much the confirmation of Hegel's lack of love for the mountains, but above all his subtle aptitude for grasping its poetic and spiritual inspiration. It is no coincidence that the *Eleusis* poem that Hegel sent to Hölderlin in August 1796 is called into question here.

**Davide Ciprandi, *La violenza di genere nel melodramma: il caso del libretto dello Stiffelio e del successivo Aroldo***

Verdi's opera *Stiffelio* premiered in 1850. Due to the censorship pressure, Verdi rewrote his work and created *Aroldo*. The plot of both operas is built on a conflict between the protestant pastor Stiffelio (then Aroldo) and his wife Lina (then Mina). The discovery of the affair between Lina and Raffaele (then Godvino), which is antecedent to the narration, marks the beginning of the conflict in the couple. Lina's adultery with Raffaele leads the narration to a strong dualism, opposing the male characters – who blame the sinner – to Lina, the only female figure, who constantly tries to explain her position trying to get her husband's forgiveness. The aim of this paper is to look into gender-based violence in the libretto, in order to understand Piave's position towards a plot that concerns gender oppression. Moreover, this paper might also suggest a different interpretation of the forgiveness motif, which marks both operas' finales, by a different understanding of Lina's adultery.

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**Tim Ingold, *On Correspondence***

In this article I offer an overture to social life, starting from the premise that every living being should be envisaged not as a blob but as a bundle of lines. I show that in joining with one another, these lines comprise a meshwork, in which every node is a knot. And in answering to one another, lifelines co-respond. I propose the term correspondence to connote their affiliation, and go on to show that correspondence rests on three essential principles: of habit (rather than volition), undergoing (rather than agency) and attentionality (rather than intentionality). I explain habit as "doing undergoing", undergoing as a process in which the "I" emerges as a question, and attention as a resonant coupling of concurrent movements. Finally, I discuss the ethical and imaginative dimensions of correspondence under the respective rubrics of care and longing.

*Sed/Contra*



James M. Hicks, Emanuele Prezioso, *On «Thinging Beauty. Anthropological Reflections on the Making of Beauty and the Beauty of Making»* by Lambros Malafouris, Maria Danae Koukouti

## *The Aesthetic Interaction: Between Simulation, Engagement and Performance – Part II*

Giovanni Matteucci, *Introduction*

Roberta Dreon, *More than Action and Perception. A Pragmatist View on Sensibility*

In this paper, I suggest deriving a conception of human sensibility from John Dewey: more specifically, from his strategy of shifting the field of reference from a representative view of cognition to organic life within an environment. From this point of view, human sensibility can be understood as selective exposure to the environment and an active feeling capacity to discriminate between favourable and noxious aspects by organisms whose primary experience of the surrounding environment is socio-cultural. This happens because of the organic conditions of emphasized dependence from a natural and naturally culturally shared environment characterizing the human form of life. This means that the conception of perception as skilled action involving movements and dynamism from its very beginning – a conception worked out within the enactivist field and independently envisaged by both John Dewey and Maurice Merleau-Ponty – should be integrated. The mutual coordination does not occur between a still eminently sense-oriented perception and movement, but between an affectively oriented perception and movement. Consequently, a fully embodied and embedded conception of sensibility should be assumed as the affective capacity to discriminate living conditions as comfortable or menacing, as friendly, welcoming, annoying or troubling, as good places to live or bad situations to escape from. Roughly speaking, embodiment and affectivity should be assumed as the two intertwining sides of sensibility: in other words, sensibility should be seen as involving “primordial affectivity”, which Giovanna Colombetti defines as a necessary and non-contingent feature permeating the mind. Finally, I argue that we should tackle the issue of the specificity of human sensibility, which is to say its being embedded in a deeply social and cultural-linguistic niche from birth. We should consider the feedback actions or loop effects on pre-verbal animal sensibility exercised by the cultural-linguistic niche in which humans are fortuitously but irreversibly embedded.

Alessandro Bertinetto, *When Diving into Uncertainty Makes Sense. The Enactive Aesthetic Experience of Artistic Improvisation*

How and why does artistic improvisation matter aesthetically? In this paper I will offer a hypothesis for answering this question: artistic improvisation matters aesthetically, because its aesthetic experience specifies the dynamics of the aesthetic engagement with art in an exemplarily enactive way. This depends, I will argue, on improvisation being paradigmatic for human experience as such. Indeed, focusing on the anthropological dimension of improvisation, it should be stressed that, far from being the exception to regulated behavior, improvisation is the way human beings organise their interactive relations with(in) the natural and social environment.

Luigi Lobaccaro, Martina Bacaro, *What is in the Mirror? On Mirror Self-Recognition, Semiotics, and Material Engagement*

This paper offers a cognitive semiotic account of the emergence of meaning in the infant’s aesthetic experience with mirrors. What is there in the mirror when infants look at themselves? How they develop the ability to recognize their mirror image? Starting from Eco’s theory about the pre-semiotic status of mirror image, we will consider his position about mirroring as all-or-nothing experience and the problematic notion of threshold phenomena (Sec. 2). We will look at cognitive sciences to show that Mirror Self-Recognition (MSR) is a gradual process (Sec. 3), and we will focus on it through the Material Engagement Theory in order to understand how it is possible to move from the obliviousness of the mirror to self-recognition (Sec. 4). We can understand the threshold phenomenon of mirroring if only we consider mirrors as a practice in which we “experience-with” them, and not as something we “experience-of” (Matteucci 2019; Koukouti and Malafouris 2021) (Sec. 5).

Fabio Tononi, *The Aesthetics of Freud. Movement, Embodiment and Imagination*

This study addresses the problem of the representation and perception of movement in sculpture. The starting point is the aesthetics of Sigmund Freud (1856-1939), who, in dealing with sculpture, emphasises the importance of the beholder’s imagination during the contemplation of human figures the posture of which suggests movement to the viewer. Under examination are two of Freud’s texts: *Delusions and Dreams in Jensen’s “Gradiva”* (1907) and *The Moses of Michelangelo* (1914), which deal with a Roman bas-relief and a Renaissance statue, respectively. These writings engage with artworks that represent pregnant moments in time: instants depicting people, gestures, mid-movement. These moments, conveyed by the artists through the energy of their figures’ gestures, activate the beholder’s imagination, which, in turn, enables a mental re-construction of the action and a visceral understanding of the image. This essay proposes that, in static works of art such as marble statues, the representation of entire scenes (in temporal

sense) can only happen internally, in the beholder's brain-body system. It is in this sense that achievements in the cognitive neurosciences – mainly in topics related to the mechanisms of embodied simulation and motor imagery – can cast new light on Freud's aesthetics, offering a new understanding of his insights.

#### *OffTopic*

Federica Cavaletti, *Virtual Reality as A Time-Dissolving Machine in Distressing Medical Treatments. Current Perspectives and Future Directions*

Time is key in medical treatments requiring the patients to undergo unpleasant sensations. This paper examines how virtual reality (VR) could be used to manipulate treatment time, with specific regard to chemotherapy. After reviewing the relevant literature, the paper focusses on "flow" as the optimal temporal condition to be created in distressing medical treatments. Based on the Dynamic Occupation in Time model, it argues that VR applications may induce flow when expressing appropriately high levels of novelty; complexity; skill demand; user engagement; and focus on activity. Lastly, the paper discusses VR applications meeting these requirements and suitable for implementation in chemotherapy.

**Scenari**, 13 (2020)

<https://mimesisjournals.com/ojs/index.php/scenari/issue/view/64>

#### *Estetica e architettura*

Marco Damonte, *Wittgenstein architetto: un'esperienza filosofica*

Giuseppe Crivella, *Da un labirintico sarcofago fetale esercizi di topo-analisi manganelliana*

Jean-Jacques Wunenburger, *Iconografie urbane: metafore, paradigmi, tipologie. Presupposti epistemologici per un'estetica delle immagini*

#### *Miscellanea*

María Carolina Maomed Parraguez, *"Das kannst du einem anderen weismachen!". Ein Kommentar zu "Die Antiquiertheit des Hassens" von Günther Anders*

Michela Sganga, *Fenomenologia statica e genetica: la svolta trascendentale nella psichiatria di Binswanger*

Luca Taddio, *Ontologia delle illusioni e genesi del senso*

Sarah Stefanutti, *Of the Philosophy of Debt: In Search of the Relationship Between Debts and Duties*

Floriana Ferro, *Pure Experience and Nomadism in James and Deleuze*

#### *Estetica e teologia*

Giovanni Gurisatti, *Nichilismo messianico e allegoria. Benjamin tra Schmitt e Taubes*

Emanuela Magno, *La trascendenza immanente dell'utopia negativa: Adorno sul Finale di partita di Beckett*

Federica Negri, *"La clef des vérités surnaturelles": Simone Weil et l'esthétique*

Fabio Tesorone, *Il messianico senza Messia: Jacques Derrida tra religione, tecnologia e politica*

**Studi di Estetica**, 20/2 (2020)

<http://journals.mimesisedizioni.it/index.php/studi-di-estetica/issue/view/101>

## *Sensibilia 14 Cose mostruose*

### **Daniela Angelucci, *Dal sublime al mostruoso. Due letture kantiane***

The article explores the closeness of the theme of the monstrous to the concept of the sublime, first of all linking them as moments that challenge our cognitive possibilities, starting from these two aspects: the feeling of fear and the rupture of the ordinary representative scheme of the subject. Among the many revivals and interpretations of the Third Critique and of Kant's sublime, two authors of the French twentieth century – Gilles Deleuze and Jean-François Lyotard – bring together the sublime and the monstrous, radicalizing their epistemological scope, making them not only a cognitive possibility, but a necessary condition for the emergence of thought.

### **Igor Baglioni, *L'orrore negli occhi. L'antichità classica e la mostruosità***

In this study, I have outlined the path through which the "monster" typology in its multiple meanings came to be defined in the context of the history of classical antiquity. In following this path, attention was paid more to the monstrous entities of the Greek mythological tradition.

### **Daniela Carpi, *Postumanesimo. La mostruosità dell'intelligenza artificiale***

The monster is created as a marvel, as something which, like transgression itself, does not belong to the assumed natural order of things. It is a liminal creature which embodies the very boundaries humans have overreached. The latest perspectives on the concept of the monstrous are connected to the new technological experiments and to artificial intelligence. Technology problematizes the real vs the virtual, the human vs the inhuman, the concept itself of legal persona: all this sets itself within a posthuman scenario. The movies *Transcendence* and *Her* perfectly epitomize these concepts, because in the former the conscience of the scientist Will is downloaded into a computer, from which he emerges as a new monstrous entity; in the latter a computer program, a voice, so artfully interacts with man as to give the impression of a reasonable and independent human being.

### **Dario Cecchi, *Media mostruosi, immagini sublimi. Uno sguardo sull'arte contemporanea con Lyotard***

The article focuses on the possibility of reconsidering the relationship existing between monstrosity and sublime in the light of Jean-François Lyotard's interpretation of the Kantian sublime. Sublime and monstrosity unveil a system of analogies and differences, which can depict the aesthetic experience mediated by mass media, rather than by art. The lack of form and the sometimes obscene drift, which are typical of media experience, configure indeed a sensibility that oscillates between the ascension to sublime heights and the emergence of monsters.

### **Riccardo Finocchi, *I limiti semantici delle cose mostruose***

In this article the "monstrous" is conceived as something that is almost unthinkable, unnatural. The semiotic analysis of this concept highlights the semantic categories which define it by showing its historical and social correlations as well as its variability. Going through the semiotic texts which have addressed the topic of "monstrous things", the article will identify the semantic relations that define the concept, also by using the semiotic square.

### **Tonino Griffero, *Weak monstrosity. Schelling's uncanny and atmospheres of uncanniness***

This paper aims to examine the very unstable concept of the "uncanny" (das Unheimliche) from an atmospherological point of view. Its official theoretical "sanction" is due to Heidegger, who considered it the latent but fundamental ground of any being-in-the-world, and especially to Freud, who described it as the feeling that arises when something familiar suddenly becomes unfamiliar. Freud claimed to be inspired in this conception by Schelling's definition of unheimlich, which I try to explain to better understand what an uncanny atmosphere is. It seems characterized by elements such as ontological ambiguity-vagueness and paranoid subjectification, alien corporeality and unpredictable situations. The paper ends with a brief analysis of the specific uncanny of houses, both in terms of their transformation from a secure interior to an uncanny place and in terms of the anxiety about materially inheriting a house and thus cohabiting with the past. In the perspective adopted here, the uncanny shows that we are not at home within our own body because we always coexist with an external-foreign and in this sense "monstrous" presence.

### **Pietro Mander, *Il mostruoso nelle mitologie sumerica e assiro-babilonese***

In the theory of epigenesis living beings are created by agglutination of different elements. The monstrous entities are the result of a non regular agglutination. Nonetheless, on another side, an apparent disorder is what explicitly shows the inner nature of divine powers. Agglutinations of heterogeneous parts mirror the hidden connections of a net that crosses the universe, making divination, rituals and liturgies possible. The article lists evidence of this cosmological conception in different kinds of textual cuneiform documents.

**Serena Massimo, *Choreography of the "non-human". The monstrous as the product of contemporary dance's bodies "beyond codes"***

Xavier Le Roy's performance *Self-Unfinished* (1998) is emblematic of how contemporary dance's resistance to the submission of the body to a codified ideal body model manifests itself through the staging of bodies "beyond codes", i.e., bodies that take surprising, sometimes even apparently "monstrous" shapes. The purpose of this article is to investigate the "monstrosity" of *Self-Unfinished* and to sketch out an analysis of it following Hermann Schmitz's theory of the Leib and Tonino Griffero's account on atmospheres.

**Maddalena Mazzocut-Mis, *La nascita della teratologia***

At the beginning of the 19th century, anatomists aimed at detaching themselves from a mere classifying and descriptive approach to establish a philosophic science studying form patterns and relationships. Organic forms were part of a research program, grounded on how their components were related from a structuralist perspective, as it is for Étienne and Isidore Geoffroy Saint-Hilaire, founders of teratology. The monster was a subject freed from superstition and subjected to the gaze of the philosopher of nature who, in analyzing it, found the same laws that nature employed in shaping any normal individual.

**Tiziana Migliore, *Cruise ships. Non-human modern monsters***

The aim of this article is to literally explore the declinations of the status of the "monstrous thing", investigating if and when monsters are abnormal phenomena, not of nature but of culture. Which features, of both expression and content, must a non-living artificial subject (one that is neither human or animal) present in order to be perceived and judged as a "monster"? In the West, the image of the monster is traditionally associated with an abominable creature belonging to the universe of nature whose touchstone is a standard unit of measurement associated with a human or animal body. Here, we are interested in seeing what happens when these value judgments about monsters are applied to non-organic entities. Our case study of the large cruise ships, starting with ocean liners and moving toward the modern behemoths that now enter our historic cities, discloses a new semiosis of monstrosity caused by the war of movement produced by globalization.

**Giampiero Moretti, *Frankenstein. O del mostro innocente***

This paper aims to offer an innovative reading of Mary Shelley's *Frankenstein* by reflecting on the cultural horizon that influenced the composition of the novel, namely the Naturphilosophie of the Romantic period, characterized by the interpenetration of matter and spirit, visible and invisible. Its major development occurred in German aesthetics of the 18th century, where the union of sensibility and imagination was harmonically realized through a special fusion of philosophy and literature. Thanks to this encounter, philosophy regained its link with the universal and literature became capable of "telling" the invisible without falling into arbitrariness. From this theoretical perspective, the monster created by Shelley is not a creative failure, but something enormous (ungeheuer) that terrifies because it transcends both our sensitive faculty and our imaginative capacity. Monster is described here as the place of interaction between visible and invisible, which only the artist – by placing himself in the middle of this relationship – is able to narrate.

**Marco Tedeschini, *Il mostro è un paradosso***

What is a "Monster"? In the first part of my paper (§ 1-3), I answer this question by delving into the historical changes that the concept of "monster" underwent in Western culture along with centuries. I claim that what we call "monster" had been the object of an "integral gaze" since its origin, while, during the 19th Century, it has become the object of a "disintegrated gaze". What I mean with "integral gaze" is that we look at and understand something in one sole way: the monster exceeds the natural order. On the contrary, with "disintegrated gaze", I mean that we look at and understand something in different ways, so that looking at and understanding do not gather nor hold together: the monster as much is experienced as an unnormal living being as is thought as a normal living being. This condition is far more general. Though, I contend that the analysis of the transformations undergone by the concept of "monster" over the last two centuries make us aware of such historical condition. This condition is concerning in so far as it "disintegrates" our understanding of the world. In the second part of my paper (§ 4-6), I point out a way to surpass such condition, at least with regard to the concept of "monster". To this purpose, I will answer my starting question by describing the ontological structure of a "monster". This is the structure of a paradox. The monster is a paradox.

**Caterina Tortoli, *I Miserabili e il trionfo delle opposizioni. Il mostro inaspettato***

In this essay, the author wants to put in evidence the figure of the monster into the novel *Les Misérables* by Victor Hugo. First of all, it is shown how the Grotesque's category is utilized by Hugo to describe his characters. In this part, it's clear the link between Victor Hugo's Aesthetics and Karl Rosenkranz's idea of Ugly. Then, it is underlined how the Ugly is one of the main themes of this book. This paper wants to show how the monster is more present here than in other works by the French author.

*Poïétique du jeu vidéo*

Pascal Krajewski, *L'artiste pantocrator: le créateur de jeu vidéo au travail*

Si le jeu vidéo est bien un nouveau médium artistique, il tire ses spécificités du régime d'interaction qu'il noue avec son spectateur et de la place particulière qu'il lui octroie dans le déploiement de l'œuvre. Dès lors, les enjeux artistiques de la création vidéoludique devront s'analyser non plus comme un travail autour de la représentation et de l'expression, mais selon leur versant technologique, à savoir la simulation et l'inspiration. Ces deux nouvelles voies visent respectivement à inventer des mondes habités que le joueur peut expérimenter et à lui insuffler de véritables émotions en se focalisant sur l'effet induit par le système et l'univers du jeu. Le nouvel artiste créateur ne se retrouve plus dans la notion de pensée plastique mais met en œuvre une nouvelle forme de pensée créatrice, toute numérique et réticulaire, algorithmique, modulaire. Le *game designer* se rêve artiste pantocrator, tout puissant, capable de tout créer par la seule puissance du code et des appareils

Espen Aarseth, *Le jeu et son nom: qu'est-ce qu'un auteur de jeu vidéo?*

On s'interroge ici sur la possibilité d'élaborer une notion « d'auteur » adéquate au champ du jeu vidéo. L'enquête commence par une réflexion sur quelques grands noms du domaine reconnus par une instance légitime du secteur. Il s'avère que ces créateurs sont peut-être moins des auteurs que des créateurs géniaux d'outils numériques, des architectes ou des conteurs d'histoires – sans atteindre au statut d'auteur complet. Pour cela, il leur faudrait non seulement avoir réalisé plusieurs jeux marquants auxquels leurs noms seraient associés, mais avoir en outre ambitionné la transmission d'un certain message (politique). L'auteur complet serait alors celui qui réussirait à imposer sa vision singulière à une industrie surpuissante affamée de productions calibrées. Leur heure est peut-être encore à venir. Vingt ans plus tard, un regard rétrospectif permet de confirmer l'intuition. Le secteur a mûri, s'est énormément développé et a donc libéré de la place pour des créations en marge: jeux d'auteur, *retrogaming*, *art game* et jeux indépendants.

Hélène Sellier, *Formes programmées de l'écriture vidéoludique*

Dans la lignée des platform studies et des recherches sur la narrativité du jeu vidéo, cet article s'intéresse à l'influence des logiciels d'écriture interactive sur la forme des récits produits. Je soutiens que ces programmes, créés au sein d'une culture médiatique qui s'appuie sur un système générique dynamique, influencent à leur tour la manière dont sont conçues les œuvres. À partir d'un processus de recherche-création et d'analyses d'œuvres publiées, Twine, Ren'Py et Quest sont étudiés en fonction de trois aspects narratifs : l'intermédialité intracompositionnelle, les modalités du récit (mode, voix, temps) et l'interactivité.

Julie Delbouille et Pierre-Yves Hurel, *Des relations entre jouer et créer des jeux vidéo. La piste de l'improvisation au prisme d'une approche pragmatique.*

Jouer et créer sont deux activités qui semblent liées : il y a une part de créativité dans l'acte de jeu et une part de jeu dans l'acte créatif. Il n'est cependant pas aisé de caractériser, au-delà de cette intuition, ce qui unit ces deux activités. Nous proposons d'éclairer ce lien par la notion d'improvisation, que nous allons construire depuis deux perspectives pragmatiques : d'abord en identifiant le caractère improvisé de l'acte de jouer aux jeux vidéo et ensuite en cherchant à comprendre ce qu'il y a d'improvisé dans la création de jeux vidéo amateurs.

Douglas Hoare, *The Stanley Parable: le joueur contre le narrateur*

L'expérience interactive du jeu vidéo permet à tout joueur de concourir à la narration de sa partie. D'un jeu vidéo à l'autre, le dispositif lui laisse une certaine latitude dans la mise en scène des événements et dans leur déroulement. En tant que « co-créateur de son expérience ludique », le joueur entre dans *The Stanley Parable* (Galactic Cafe, 2013) en conflit ouvert avec un personnage singulier: le narrateur. Figure allégorique s'il en est, ce personnage de narrateur – simple voix hors champ dictant le cours de l'action – est le symbole d'une contrainte structurelle qui s'exerce habituellement de manière *impersonnelle*. Alors que la plupart des jeux vidéo ont tendance à faire passer le fil d'un scénario pré-écrit pour une suite de décisions appartenant au joueur seul, la contradiction est ici tendue à l'extrême: la contrainte de la narration est personnalisée et l'on peut lui *désobéir*. Lorsque Stanley, avatar du joueur, arrive devant deux portes, la voix lui intime de prendre celle de gauche. Libre à lui de prendre celle de droite. Une lutte s'instaure alors entre le joueur et le narrateur pour le contrôle de l'histoire.

Cette lutte entre narrateur et avatar, au cœur de la mécanique ludique de *The Stanley Parable*, nous semble questionner la place du joueur dans le dispositif du jeu vidéo. À l'instar des films de la Nouvelle Vague, le jeu de Galactic Cafe parodie les codes et les canons de l'industrie et va jusqu'à les déconstruire pour proposer une expérience singulière de jeu. Cette lutte entre le joueur et le narrateur, explicitée par la mise en scène, n'est-elle pas à l'image de l'ambivalence entre poésie et esthétique qui structure toute expérience vidéoludique? N'est-elle pas l'expression imagée d'une lutte intérieure que connaît tout joueur?

### Olivia Levet, *Théâtre immersif et jeu vidéo. Éléments d'analyse sociocritique du processus de création participative*

Le jeu vidéo et les interfaces numériques, durant leur développement, se sont nourris du théâtre et des arts vivants, afin d'intégrer la prise en compte de l'utilisateur et de l'humain dans leur conception. Aujourd'hui l'apparition d'un « théâtre immersif » confirme ce rapprochement. À travers l'analyse sociocritique du processus créatif de deux œuvres théâtrales, *Greenhive Green* de Punchdrunk Enrichment et *The Lost Generation* de Madame Lupin, cet article analyse de manière croisée la résidence en théâtre et la mise en place de *playtests* et de versions anticipées dans le domaine du jeu vidéo. Possédant un vocabulaire, des procédés et des ambitions communs, le théâtre immersif et le jeu vidéo semblent constituer un miroir à une idéologie dominante instaurant une ère du participatif, où l'individu entrepreneur, autonome et indépendant est valorisé au détriment des autres, comme le suggère l'analyse d'Adam Alston du travail de la compagnie Punchdrunk. Pourtant, à l'image d'un théâtre participatif politique – le Théâtre de l'opprimé d'Augusto Boal –, certains artistes se réapproprient ces outils afin de construire une œuvre de manière collaborative, critique et à contre-courant, où la rencontre avec un public permet de coconstruire une expérience esthétique tournée vers l'émancipation.

### Guofan Xiong et Chu-Yin Chen, *Ouvrir l'espace poétique potentiel des jeux vidéo*

Comment pouvons-nous recréer des jeux originaux inspirés des formes poétiques littéraires, étroitement liées à leur contexte culturel, et offrant aux joueurs des expériences ludiques et poétiques ? Dans cet article, nous analyserons les liens profonds entre le jeu de table traditionnel mah-jong et la forme poétique chinoise *juéjù*, afin de déterminer comment ces formes poétiques sont représentées par les règles du jeu et d'autres éléments ludiques. En les comparant avec des exemples de jeux vidéo traitant d'un sujet similaire, nous verrons quelles inspirations peuvent contribuer à créer un *gameplay* support d'expérience poétique, qui présente à la fois les formes et le sens de la poésie. Par l'exploration de ces formes dans des projets de *game art*, nous allons découvrir l'espace poétique potentiel de médium du jeu vidéo.

### Pascal Krajewski, *Le jeu vidéo au défi de l'œuvre d'art*

L'article entend défendre la thèse que le jeu vidéo se constitue en art à partir du moment où il est fort de suffisamment d'œuvres couvrant des territoires décisifs pour son devenir artistique, à savoir des jeux parfaits, inédits, autoréflexifs, poétiques ou profonds. Car cette cartographie n'est pas sans rapper l'esthétique goodmanienne, qui offre cinq critères d'artéité : densité syntaxique, densité sémantique, saturation relative, exemplification et référence multiple et complexe. Dès lors, s'il est bien convenable de parler du jeu vidéo comme d'un art, il devient concevable de chercher les qualités propres de l'œuvre d'art vidéoludique, ses spécificités, qu'elle ne partage avec celle d'aucun autre médium. Nous proposons d'en retenir deux : le défi et l'implication.

## RIVISTE STRANIERE

**Boletín de Estética**, 54 (2021)

<http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/57>

### Fabrizio Desideri, *Esquemas estéticos. Aura y "aire de familia"*

En las escenas de atención conjunta propias de la temprana infancia, el intercambio emocional con el adulto produce tanto una sintonización atencional (reconocer que el otro dirige su atención a un objeto determinado) como una sintonización intencional (la capacidad de reconocer la intención del otro a compartir la experiencia atencional). Entre el emparejamiento de la atención y la aparición de una intencionalidad cooperativa, se abre la posibilidad de un espacio autónomo para la conceptualización de proto-experiencias de tenor estético. En este contexto, el presente artículo propone la hipótesis de que el

conocimiento del mundo como consecuencia de la orientación cognitivo-perceptiva que florece a partir de los contextos de atención conjunta se lleva a cabo en virtud de una "aire de familia" o "aura" estéticos. Con el propósito de indagar la posibilidad de una especificidad estética de estas proto-experiencias, la argumentación se apoya en las modulaciones de la noción de "esquema" a través del pensamiento de Immanuel Kant, Frederic Bartlett y Marvin Minsky.

**Ana María Risco, Nicole Iroumé, Oriana Bernasconi, *Imagen del rostro desaparecido. Densidad histórica de un artefacto visual global***

En el imaginario de los crímenes de las dictaduras sudamericanas la primera imagen es la de los desaparecidos. Desde esta experiencia represiva de los años setenta y ochenta, esta imagen ha circulado y devenido consigna global para la representación política de los crímenes de Estado. A partir del caso chileno, y tomando elementos del enfoque medial, los estudios de la visualidad y la teoría e historia del arte, este artículo aborda la condición específica de esta fotografía como un eslabón de la historia de la representación del rostro humano y como una imagen cuya eficacia retórica también descansa en procesos de editorialización, circulación, selección y enmarcamiento que no han sido tomados en cuenta en los estudios sobre memoria. El trabajo sugiere este contenido invisible que se actualiza cuando la imagen funciona como ícono transnacional de violaciones a los derechos humanos.

**Inés Moreno, *El dilema de la valoración del arte contemporáneo***

Este artículo reflexiona sobre la paradójica situación que se genera en las diferentes formas de evaluación del arte contemporáneo ante la ausencia de una teoría que fundamente los criterios orientadores. Junto con ello, se propone la hipótesis de que tanto el purismo estético como la defensa de la autonomía de la experiencia estética han conducido al agotamiento de los lenguajes artísticos en la segunda mitad del siglo xx. Finalmente, se presenta a la teoría emblemática que acompaña el arte contemporáneo –la teoría institucional de George Dickie– como un intento de explicación del arte que –sintomáticamente– carece de criterios para el reconocimiento de la apreciación del arte.

**Boletín de Estética, 55 (2021)**

<http://www.boletindeestetica.com.ar/index.php/boletin/issue/view/58>

**Carlos Pereda, *La lectura retro y la lectura itinerante***

El presente escrito propone un recorrido por algunos territorios de la oralidad y de la escritura con el propósito de poner de relieve la distinción entre dos tipos fundamentales de lectura: la "lectura retro" y la "lectura itinerante". La primera es concebida como un modo de cartografiar lo escrito que interpreta su "revés" a la luz de desarrollos propios de la psicología y la sociología. El segundo, en cambio, pone en acción la materialidad del texto (el sonido de la palabra y el ritmo de la escritura) para ir en busca, por caminos inesperados y muchas veces peligrosos, del sentido como "acontecimiento".

**Valeria Schuster, *David Hume y la exclusión de lo sublime en sus Ensayos morales, políticos y literarios***

El estudio de las valoraciones estéticas está presente en los primeros escritos de David Hume y llega a su formulación madura en los *Ensayos morales políticos y literarios* con la propuesta de una norma de gusto que permite guiarlas y modificarlas. En el presente trabajo nos proponemos mostrar qué características posee lo que hoy llamaríamos la "experiencia estética" en el pensamiento de Hume a fin de determinar por qué en los escritos posteriores al *Tratado de la naturaleza humana* no es incluido el placer de lo sublime. Nuestra hipótesis es que dicha exclusión responde a una contradicción o incompatibilidad entre este deleite y la moralidad, y no a un desinterés u omisión acrítica por parte del filósofo de un aspecto del gusto que tuvo marcada influencia en los escritores británicos de comienzos y mediados del siglo XVIII.

**British Journal of Aesthetics, 61, 3 (2021)**

<https://academic.oup.com/bjaesthetics/issue/61/3>

**Joshua Lewis Thomas, *When does Something "Belong" to a Culture?***



Cultural appropriation can be understood as involving members of one culture taking or adopting objects or practices which 'belong' to another culture in the sense of being affiliated or connected to that other culture in a unique or special way. But what constitutes this 'belonging' precisely? This paper proposes that belonging, in the targeted sense, is determined by *meaningful* connections between an object or practice and the relevant culture—in other words, connections that could be described as the thing's 'meanings'. Such meanings primarily include relations of causality, teleology, and symbolic representation. After expounding this account, the paper closes with a word of caution. The term "belongs" is sometimes ambiguous, indicating both affiliation and legal or moral property rights. Despite this, belonging as affiliation or meaningful connectedness is not equivalent to rightful ownership. Nor does the former, by itself, entail the latter.

**Paul Haynes, *The Ethics and Aesthetics of Intertextual Writing: Cultural Appropriation and Minor Literature***

Cultural appropriation, as both concept and practice, is a hugely controversial issue. It is of particular importance to the arts because creativity is often found at the intersection of cultural boundaries. Much of the popular discourse on cultural appropriation focusses on the commercial use of indigenous or marginalized cultures by mainstream or dominant cultures. There is, however, growing awareness that cultural appropriation is a complicated issue encompassing cultural exchange in all its forms. Creativity emerging from cultural interdependence is far from a reciprocal exchange. This insight indicates that ethical and political implications are at stake. Consequently, the arts are being examined with greater attention in order to assess these implications. This article will focus on appropriation in literature, and examine the way appropriative strategies are being used to resist dominant cultural standards. These strategies and their implications will be analyzed through the lens of Deleuze and Guattari's notion of minor literature.

**James O Young, *New Objections to Cultural Appropriation in the Arts***

Some writers have objected to cultural appropriation in the arts on the grounds that it violates cultures' property rights. Recently a paper by Erich Matthes and another by C. Thi Nguyen and Matthew Strohl have argued that cultural appropriation does not violate property rights but that it is nevertheless often objectionable. Matthes argues that cultural appropriation contributes to the oppression of disadvantaged cultures. Nguyen and Strohl argue that it violated the intimacy of cultures. This paper argues that neither Matthes nor Nguyen and Strohl succeed in showing that cultural appropriation is often objectionable.

**Michel-Antoine Xhignesse, *Retitling, Cultural Appropriation, and Aboriginal Title***

In 2018, the Art Gallery of Ontario retitled a painting by Emily Carr which contained an offensive word. Controversy ensued, with some arguing that unsanctioned changes to a work's title infringe upon artists' moral and free speech rights. Others argued that such a change serves to whitewash legacies of racism and cultural genocide. In this paper, I show that these concerns are unfounded. The first concern is not supported by law or the history of our titling practices; and the second concern misses the mark by ignoring the gallery's substantial efforts to avoid just such an outcome. Picking up on a suggestion from Loretta Todd, I argue that we can use Aboriginal Title as a model for thinking about the harms perpetuated by cultural appropriation, and the practices we should adopt to mitigate them.

**Andrea Mejía Chaves, Sondra Bacharach, *Hair Oppression and Appropriation***

In countries like the United States, White people benefit from appropriating Black hair culture, even while Black men and women experience race-based hair discrimination and oppression. One goal of this paper is to raise awareness of hair discrimination and oppression within the philosophical community. Another is to consider whether current theories of appropriation can account for the wrongness of this widespread phenomenon and, if so, how. We are particularly interested in the special case where one minority group appropriates from another minority group—viz. the appropriation of Black hairstyles by Non-Black Persons of Colour (NBPoC). Our paper highlights the complexity of appropriation claims between competing minority groups—both of which have been oppressed, albeit differently, by White people— due to their multi-ethnic, multicultural and, therefore, intersectional, status.

**Rebecca Tuvel, *Putting the Appropriator Back in Cultural Appropriation***

This paper seeks to clear up the confusion surrounding debates over cultural appropriation. To do so, I argue for an agent-centred approach—a focus on *appropriators* more than appropriation. In my view, cultural misappropriation involves agents who exhibit *disregard* toward a relevant culture and its members. I argue further that this approach improves upon recent alternative philosophical approaches to cultural appropriation, which I divide into two camps: toleration-based and power-based.

**Julian Dodd, *Style Appropriation, Intimacy, and Expressiveness***

This paper is about style appropriation: the use by someone of stylistic cultural innovations distinctive of a cultural group that is not her own. While I agree with the key insight of C. Thi Nguyen and Matthew Strohl

(*Philosophical Studies* 176 (2019): 981-1002) – namely, that style appropriation is sometimes found objectionable because group intimacy is believed to have been breached – I disagree with their core claim that the settled beliefs of the group cannot be wrong about whether its group intimacy has, in fact, been compromised in this way. I accept that facts about group intimacy can generate normative reasons concerning style appropriation, but develop a distinctive account of how this comes to be so: one which holds that such facts are independently grounded, rather than being decided by group opinion (as Nguyen and Stroll think). This alternative picture of how group intimacy grounds normative reasons does better justice to the intuitive thought that reality, including its normative regions, is belief-independent. The paper ends with some replies to potential objections.

**British Journal of Aesthetics**, 61, 4 (2021)

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### Aviv Reiter, *Kant on the Aesthetic Ideas of Beautiful Nature*

For Kant the definitive end of art is the expression of aesthetic ideas that are sensible counterparts of rational ideas. But there is another type of aesthetic idea: "Beauty (whether it be beauty of nature or of art) can in general be called the *expression* of aesthetic ideas: only in beautiful nature the mere reflection on a given intuition, without a concept of what the object ought to be, is sufficient for arousing and communicating the idea of which that object is considered as the *expression*." What are these aesthetic ideas? I argue that Kant is drawing on the idealist conception of art, associated with Vasari, Bellori and Winckelmann, as presenting idealized spatial forms characteristic of natural kinds. He incorporates this conception into his analysis of the beauty of nature and adds that we have non-conceptual access to it. These idealized forms he names aesthetic normal ideas of natural species.

### Jessica J Williams, *Kant on Aesthetic Attention*

In this paper, I examine the role of attention in Kant's aesthetic theory in the *Critique of the Power of Judgment*. While broadly Kantian aestheticians have defended the claim that there is a distinct way that we attend to objects in aesthetic experience, Kant himself is not usually acknowledged as offering an account of aesthetic attention. On the basis of Kant's more general account of attention in other texts and his remarks on attention in the *Critique of the Power of Judgment*, I reconstruct Kant's account of aesthetic attention. On his account, aesthetic attention is simultaneously directed at the form of an object and at the judging subject's own mental states as she attends to the object. In the experience of beauty, we specifically attend to the harmonious relation between the faculties of imagination and understanding.

### Mark Bowker, *Truth in Fiction, Underdetermination, and the Experience of Actuality*

It seems true to say that Sherlock Holmes is a detective, despite there being no Sherlock Holmes. When asked to explain this fact, philosophers of language often opt for some version of Lewis's view that sentences like "Sherlock Holmes is a detective" may be taken as abbreviations for sentences prefixed with "In the Sherlock Holmes stories ...". I present two problems for this view. First, I provide reason to deny that these sentences are abbreviations. In short, these sentences have aesthetic properties that we should not expect of abbreviations. Second, I argue that the apparent truth of these sentences would not be explained even if they were abbreviations. An alternative is presented that avoids these problems. Following Walton, talk about fiction is viewed as a game of make-believe; following Lewis, interpretations of fiction are modelled using possible worlds.

### Tom Cochrane, *Moved by Music Alone*

In this paper, I present an explanation of musical arousal that takes into account key demands of formalist philosophers such as Peter Kivy and Nick Zangwill. Formalists prioritize our understanding and appreciation of the music itself. As a result, they demand that any feelings we have in response to music must be directed at the music alone, without being distracted by non-musical associations. To accommodate these requirements, I appeal to a mechanism of contagion that I synthesize with the expectation-based arousal mechanism proposed by Leonard Meyer. This account connects musical expressivity and arousal in a way that formalists have rejected, but I argue that it provides the best explanation of our observations of listener responses while also focusing on the music itself.

### Nick Wiltsher, *Talk about Pop Muzik: Discussion of Enrico Terrone, "Listening to Other Minds: A Phenomenology of Pop Songs"*, *BJA* 60 (2020), 435–453

In "Listening to Other Minds", Enrico Terrone provides an account of the mental activity in which we ought to engage to appreciate pop music. He argues that we should "play a game of make-believe" (p. 452) in

which we imagine that we can 'hear [...] the mind' of a fictional character (pp. 452, 440). We should use this ability to grasp the thoughts and feelings that the mind contains, and thus undertake "exploration" of the character's "inner life" (p. 445). This article argues, first, that only a simplified version of the account is plausible; second, that its plausibility as a general account of pop music depends on a dubious conception of the "paradigm cases" (p. 449); third, that its desirability as an account of a narrower range of cases is questionable; and, fourth, that it is motivated by unsuitable assumptions about representation in pop.

### **Mattias Solli, Thomas Netland, *Enacting a Jazz Beat: Temporality in Sonic Environment and Symbolic Communication***

What does it mean to enact a jazz beat as a creative performer? This article offers a critical reading of Iyer's much-cited theory on rhythmic enaction. We locate the *sonic environment approach* in Iyer's theory, and criticize him for advancing a one-to-one relationship between everyday perception and full-fledged aural competence of jazz musicians, and for comparing the latter with non-symbolic behaviour of non-human organisms. As an alternative, we suggest a Merleau-Ponty-inspired concept of rhythmic enaction, which we call the *enactive communicative approach*. Key to this approach is the fact that jazz musicians play by ear, and that the beat emerges because of reciprocal, real-time aural communication. From this perspective, we outline the temporality of a jazz beat as a holistic and dialectical temporal structure. Throughout the discussions, we use John Coltrane's "Trane's Slo Blues" as a point of reference.

### **Eli I Lichtenstein, *Artistic Objectivity: From Ruskin's 'Pathetic Fallacy' to Creative Receptivity***

While the idea of art as self-expression can sound old-fashioned, it remains widespread—especially if the relevant 'selves' can be social collectives, not just individual artists. But self-expression can collapse into individualistic or anthropocentric self-involvement. And compelling successor ideals for artists are not obvious. In this light, I develop a counter-ideal of creative receptivity to basic features of the external world, or *artistic objectivity*. Objective artists are not trying to express themselves or reach collective self-knowledge. However, they are also not disinterested or emotionless. They can be unmoved by personal feelings and human concerns, but they are still receptive—just attuned to the more elemental forces that creatively inspire them. I elaborate this ideal in dialogue with John Ruskin's influential critique of the pathetic fallacy. By contextualizing Ruskin's view vis-à-vis Romantic and Modernist poetics, post-Kantian aesthetics, modern environmental art, and contemporary theories of expressiveness, I show how it indirectly motivates my account.

### **Harri Mäcklin, *Aesthetic Self-Forgetfulness***

Intense aesthetic experiences are often described in terms of self-forgetfulness, where the perceiver becomes immersed in the aesthetic phenomenon to the extent of losing consciousness of being the subject of the experience. Although such experiences have been described from the early eighteenth century onwards, there is still a surprising lack of detailed investigation on the precise nature of aesthetic self-forgetfulness. What happens in this experience, and precisely what is the "self" that is forgotten? Building on phenomenological theories of self-consciousness, I argue that aesthetic self-forgetfulness cannot be understood as an absolute eradication of the self, as a pre-reflective self-consciousness stays intact even in deeply immersive aesthetic experiences. Thus, I argue that talk of self-forgetfulness is to some extent misleading, and the changes in the subject's self-relation during aesthetic experience is better understood in terms of an altered sense of agency.

### **Jussi A Saarinen, *How Museums Make Us Feel: Affective Niche Construction and the Museum of Non-Objective Painting***

Art museums are built to elicit a wide variety of feelings, emotions, and moods from their visitors. While these effects are primarily achieved through the artworks on display, museums commonly deploy numerous other affect-inducing resources as well, including architectural solutions, audio guides, lighting fixtures, and informational texts. Art museums can thus be regarded as spaces that are designed to influence affective experiencing through multiple structures and mechanisms. At face value, this may seem like a somewhat self-evident and trivial statement to make.

### **Vid Simoniti, *Art as Political Discourse***

Much art is committed to political causes. However, does art contribute something unique to political discourse, or does it merely reflect the insights of political science and political philosophy? Here I argue for indispensability of art to political discourse by building on the debate about artistic cognitivism, the view that art is a source of knowledge. Different artforms, I suggest, make available specific epistemic resources, which allow audiences to overcome epistemic obstacles that obtain in a given ideological situation. My goal is to offer a general model for identifying cognitive advantages for artworks belonging to distinct artforms and genres (e.g. satire, visibility-raising artworks, caricatures, and so on), in a way that can account for each artwork's historical and cultural specificity. More speculatively, however, my account also comments on the ancient struggle between philosophy and the arts as competing modes of persuasion, and expands our notion of legitimate political discourse to include a greater plurality of discursive genres.

**Bradford Skow, *Questioning Imaginative Resistance and Resistant Reading***

It is widely accepted that readers will resist imagining that a character in a story did something morally wrong, even if the story endorses this judgement. This paper argues, first, that readers will not resist if the question of whether that act was wrong is not salient as they read; and, second, that asking a certain question can be part of correctly appreciating a story—even if that question is not in the foreground of the story, and even if the story itself discourages readers from asking it, as is common in some forms of the "hermeneutics of suspicion".

**Critical Inquiry**, 47, 4 (2021)

[https://criticalinquiry.uchicago.edu/past\\_issues/issue/summer\\_2021/](https://criticalinquiry.uchicago.edu/past_issues/issue/summer_2021/)

**David Alff, *Make Way for Infrastructure***

This essay investigates waymaking, the use of language to dedicate space to the traffic of animals, goods, fuel, waste, and people. It argues that the rhetorical creation of traversable clearances anticipates and services the formation of infrastructure. Through a close reading of Daniel Defoe's *A Journal of the Plague Year* (1722), I show how literary critics can analyze the words that create the emptiness that allows conduits to happen and claim this emptiness as an analytical object in itself. By tracing modern conceptions of infrastructure as assemblage, occasion, and patterning to the fray of early modern waymaking, I claim that criticism can supplement social-scientific research by casting as poetic event and autopoietic phenomenon the human practice of reserving space for utilities.

**Anna Shechtman, *Command of Media's Metaphors***

On a June weekend in 1959, an elite group of sociologists, philosophers, editors, artists, and television producers gathered in the Poconos to discuss media. Their invitation was to "Mass Media in Modern Society," an interdisciplinary conference hosted by the Tamiment Institute and *Daedalus*, the house organ of the Academy of Arts and Sciences. What constituted *mass media* in 1959—and who publicized media, then a new concept in the vernacular, as a topic of mass concern—were the thirty-five celebrity panelists' unresolved and obsessive themes. Turning to the minutes from the conference as well as its two afterlives in print, this essay disambiguates the nascent media concept's ideological, technological, and environmental implications, five years before Marshall McLuhan's breakthrough text, "Understanding Media: The Extensions of Man." Within the panelists' responses is not a coherent theory of media but a multitude of overdetermined media metaphors—and a model for understanding media as such, then and now. The mid-twentieth-century consolidation of the media concept is where most of its greatest theorists (from Raymond Williams to John Guillory) conclude their analyses, but it's where this study begins.

**Lital Levy, *Temporalities of Israel/Palestine : Cultural and Politics***

This article charts a relational history of Palestinian and Israeli temporalities. Probing the interplay of political and cultural discourses, I show how while literature and film are indices of the temporal views that inform political action, they also work to expand those views. What are the key temporal concepts of Zionism and Palestinian thought, and how have they been negotiated in literary and cinematic works from the 1940s to the present? How have major political developments influenced temporal attitudes and cultural discourse? What emergent temporalities are at play in the current political climate? To address these questions, I bring insights from the social sciences into dialogue with close readings of Hebrew and Arabic works. After delineating what I call the syntagmatic model of Israeli and Palestinian temporalities, I discuss the fluid and nonlinear temporalities that are increasingly salient in Palestinian cultural production.

**Bruno Latour, *How to Remain Human in the Wrong Space ? A Comment on a Dialogue by Carl Schmitt***

To become aware of the depth of the ecological mutation, one has to criticize the notion of abstract space. It turns out that, in many of his works, Carl Schmitt has found ways to politicize the production of neutral depoliticized space. This is especially true in "Dialogue on New Space." The dialogue summarizes Schmitt's earlier works, but it also tries to relate, audaciously, the character of being human with the different conceptions of space entertained by each protagonist of the dialogue. Especially important in the plot is the interpretation of the expression of "unencumbered technology" that Schmitt associates with the destiny of liberalism and the sort of spatial domination ad infinitum that it implies. The final point of the dialogue is that you cannot be really *human* in the *wrong* space. The article does not pretend to make Schmitt a thinker of ecology but to extract from his highly peculiar critique of space something that could be useful to help criticize a depoliticized notion of *green space*.

Theo Reeves-Evison, *The Art of Disciplined Imagination: Prediction, Scenarios, and Other Speculative Infrastructures*

Contemporary art is brimming with images of a future shaped by environmental destruction, technological innovation, and new forms of sociality. This article looks beyond the content of such images in order to examine the infrastructures that underpin them. Paying attention to two key infrastructures in particular—the Cold War faith in prediction and the extraordinary explosion of scenario planning in the years that followed—the article explores the ways in which speculation was transformed into a tightly defined field of expertise straddling military, policy, and corporate worlds. No longer the preserve of prophets or mystics, the speculative infrastructures incubated within organizations such as the RAND corporation were underwritten by cybernetics, game theory, and systems analysis, all of which helped give prediction a veneer of scientific credibility. And yet, as the planning tools of the postwar era lost their predictive edge, new techniques came to exert influence in a world dominated by the uncertainties of looming environmental catastrophe. The future was no longer thought to emerge from the present in a linear fashion but unfold along a series of branch points that allowed decision makers to navigate through a landscape of uncertainty. Tracing the genealogy of forms of prediction and scenario planning from the mid-twentieth century to the present day, this article places futurological tools in the context of an expanded field of speculative practices that include works of art. Projects by the likes of Stephen Willats, *Experiments in Art and Technology*, the *Harrisons*, and others not only generate alternative images of the future, they also rework the infrastructures by which such images are conceptualized and produced.

Paul Michael Kurtz, *The Philological Apparatus: Science, Text, and Nation in the Nineteenth Century*

Philology haunts the humanities, through both its defendants and its detractors. This article examines the construction of philology as the premier science of the long nineteenth century in Europe. It aims to bring the history of philology up to date by taking it seriously as a science and giving it the kind of treatment that has dominated the history of science for the last generation: to reveal how practices, instruments, and cooperation create illusions of timeless knowledge. This historical inquiry therefore asks how one modality of text interpretation could morph into an integrated complex of knowledge production, which ostensibly explained the whole human world. Ultimately, it advances a central argument: philology operated as a relational system, one that concealed diversity and disunity, projected unity and stability, and seemed to rise above the material conditions of its own making. The essay scrutinizes the composition of philology as a heterogeneous ensemble, the functioning of philology comparable to other sciences, whether human or natural, and the historical contingency in the consolidation of philology.

N. Katherine Hayles, *Microbiomimesis: Bacteria, Our Cognitive Collaborators*

With roots in Greek drama, mimesis has recently undergone expansion into an unexpected domain: microbial resistance to viruses. Research revealed that bacteria copy portions of the DNA of attacking viruses and incorporate them into their own DNA, where they serve as embodied memory. When a virus with that DNA attacks again, the bacteria generate matching RNA sequences that, together with the Cas9 protein, enable them to recognize the virus and cut its DNA, effectively killing it. This process satisfies the requisites for mimesis, for it re-presents and re-purposes something from nature. Microbiomimesis, as I call this process, is pervasive throughout the bacterial world. It exemplifies what I have elsewhere called nonconscious cognition, a capacity that all lifeforms possess to process and interpret information in contexts that connect it with meaning. In 2012 Jennifer Doudna and Emmanuelle Charpentier coauthored a paper showing that the bacterial defense of RNA/Cas9 can be programmed to work as a gene editing tool. In addition to winning them the 2020 Nobel Prize in chemistry, the result was CRISPR-Cas9, a technology now routinely used to edit genes by detecting their precise location and cutting them. Already widely in use with plants and animals, CRISPR in humans has been used to cure sickle gene anemia, muscular dystrophy, and a variety of other single-gene inherited diseases. Never has mimesis been so controversial and laden with implications for our human futures and those of nonhuman lifeforms on the planet. One lesson it can teach us is to proceed with extreme caution, especially when editing the human germ line. Further, CRISPR invites us to reconsider the implications of mimesis, stretching it beyond its traditional role of catalyzing empathy for one's species into a broader understanding of respect for all species, human and nonhuman.

**Critical Inquiry**, 48, 1 (2021)

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

Tuomo Tiisala, *Foucault, Neoliberalism, and Equality*

This article presents a new account of the relationship between Michel Foucault's work and neoliberalism, aiming to show that the relationship is significantly more complicated than either Foucault's critics or defenders have appreciated in the recent controversy. On the one hand, I argue that Foucault's salutary response to some of Gary Becker's ideas in the lecture course from 1979 should be read together with the argument of *Discipline and Punish*. By means of this contextualization I show that Foucault's sympathetic response to Becker is limited to the domain of penal practices, specifically concerning the question of how to resist their rationality of normalization, and thus it involves no broader commitment to neoliberal economic theory or its political implications. On the other hand, however, I argue that there is a strategic allegiance between Foucault's work and the ascendance of the neoliberal rationality of governing, although it has nothing to do with his sympathetic engagement with Becker's work. Instead, I explain how Foucault's focus on the political stakes of subjectivity has helped to congeal, in the posthumous neoliberal context, a conception of politics that leaves out the topic of economic equality. To explain how Foucault's work has had this unintended yet lasting effect, I introduce the concept of topical exclusion. It designates a social mechanism of producing ignorance, which operates by directing attention instead of creating false consciousness. The strategic relationship between Foucault's work and neoliberalism today illustrates that this type of explanation is essential in the analysis of power relations. Thus, my account motivates the adoption of *topical exclusion* as a conceptual supplement that equips the Foucaultian framework to study cases in which relations of power harness, produce, and sustain ignorance, not knowledge.

**Anne-Marie McManus, *On the Ruins of What's to Come, I Stand: Time and Devastation in Syrian Cultural Production since 2011***

Ten years after the popular uprising that became a brutal war, Syrian and Syrian-Palestinian authors are engaged in the struggle to craft a historical consciousness that can acknowledge and mourn for their recent revolutionary past without reifying it. As they write in and of material, political, and social ruin, their works echo collective traumas in regional memory: the Palestinian *nakba*, the rise of Syria's Assad regime, Lebanon's civil war, the 2003 occupation of Iraq, and more. The ruin appears cruelly recursive, yet it is arrested in the corpus of works discussed in this article: poetry by Firas Sulaiman and Osama Esber; prose by Yassin al-Haj Saleh, Samer Yazbek, and Ra'id Wahsh; and documentary film by the Abounaddara Collective. Drawing on Arabic poetic modernism and regional politics, I argue that ruin imagery—ranging from war's rubble to ancient artefacts—carries distinctive structures of temporal anticipation in Syrian literary and cultural memory. The writers and filmmakers discussed deploy formal and thematic means of stasis and repetition, displacement and accumulation, to summon these temporal structures—only to refuse, interrupt, and reroute them. I argue that such poetic engineerings of the images of ruin assert the singularity of the Syrian present within broader collective memories of ruin. As such, they raise a historicizing challenge to the current academic dominance of reading ruin imagery, notably from the Middle East, through an imperial lens.

**Devin Griffiths, *The Ecology of Form***

This article intervenes in recent formalist and ecocritical debates, drawing on the philosophy of Charles Darwin and Édouard Glissant to develop an eco-poetic theory of relational form. Gathering perspectives from ecocriticism and new materialism, literary criticism and comparative literature, the history and philosophy of science, postcolonial theory, critical race theory, and Black studies, it reads form as an interdisciplinary object that is part of the world, rather than an imposed feature of human language or perception. In this way, it produces a relational theory of form that is not hylomorphic or defined through the relation between form and content but, rather, is defined by the relation between a content and extant and, so, an interaction of relation and repetition. Drawing on the history of ecological science, it further explores how forms combine, how they amplify and interfere with each other, and how they support relations of harm and care. Finally, it uses this eco-poetic theory of form to read the histories of racial violence and migration in Matthew Arnold's "Dover Beach" (1867) and Helen Oyeyemi's *White Is for Witching* (2009).

**Tamara Morsel-Eisenberg, Joseph Leo Koerner, *Iconoclasm in Northern Italy circa 1500***

This article draws together two works created in late fifteenth-century Mantua. Although radically different in kind, they were borne from the same acts of violence: Andrea Mantegna's Madonna of Victory and a responsum about Jewish religious law by Rabbi Joseph Colon. Mantegna's altarpiece, painted to commemorate the bloody battle of Fornova as a Gonzaga victory, was paid for by Daniele Norsa; Norsa, a Jewish banker, was accused of destroying a prior Christian icon and ordered to finance the new altarpiece as reparations for this crime, under threat of death. Colon's responsum addressed the permissibility of creating a Christian image under duress—idolatry being one of the sins for which a Jew must sacrifice their life rather than transgressing. We explore the remarkable artistry and distinct craft practiced by the painter and the rabbi—image making in the one case, legal reasoning in the other—as modes of describing, interpreting, and creating reality. Both works address problems of religion and idolatry, faith and coercion, victory and violence, and triumph and lament. Together they reveal the dynamics of a fascinating iconoclasm, a conflict of culture waged over the struggle between making and breaking images.

John Mulligan, *Computation and Interpretation in Literary Studies*

The article suggests that the best examples of textual work in the computational humanities are best understood as motivated by aesthetic concerns with the constraints placed on literature by computation's cultural hegemony. To draw these concerns out, I adopt a middle-distant depth of field, examining the strange epistemology and unexpected aesthetic dimension of numerical culture's encounters with literature. The middle-distant forms of reading I examine register problematically as literary scholarship not because they lack rigor or evidence but because their unacknowledged object of study is the infrastructure of academic knowledge production. Work in the computational humanities is approaching a point at which the scale of analyzed data and data analysis washes out readings, the algorithms are achieving opaque complexity, and the analytical systems are producing purposive outputs. These problems cannot be addressed without attending to the aesthetics of data-driven cultural encounters, specifically the questions of how we produce readings/viewings and how they change our perceptions and characterize the interesting, critical theorization on method and meaning that make the best work in the computational humanities legitimately humanistic. I contribute a working example: a recommendation system for passages within the Shakespearean dramatic corpus, built using a large bibliographical dataset from JSTOR, a counting/ranking algorithm used at large scale. The system returns passages as intertexts for the passage a reader has selected. I explain how and why this system provides meaningful intertextual connections within the Shakespearean dramatic corpus by tracing the legible structural effects of disciplinary knowledge formation on the shape of this dataset. I close by suggesting how the computational and more traditional methods in the humanities might begin to stop debating past one another.

Jakub Stejskal, *Aesthetic Archaeology*

The article's aim is to clear the ground for the idea of aesthetic archaeology as an aesthetic analysis of remote artifacts divorced from aesthetic criticism. On the example of controversies surrounding the early Cycladic figures, it discusses an anxiety motivating the rejection of aesthetic inquiry in archaeology, namely, the anxiety about the heuristic reliability of one's aesthetic instincts vis-à-vis remote artifacts. It introduces the claim that establishing an aesthetic mandate of a remote artifact should in the first place be part of a quest after the norms of engagement an artifact's kind signaled to the intended audience by its appearance. Rather than advocating for a new subdiscipline, the concept of aesthetic archaeology serves to bring into theoretical focus an aesthetic engagement with an artifact's appearance under circumstances that rule out any acquired competence in distinguishing its aesthetic mandate perceptually—and thus rule out any aesthetic expertise.

**Critique**, 889-890 (2021)

<https://www.cairn.info/revue-critique-2021-6.htm>

*Démocraties: la peau de chagrin*

Laurent Jeanpierre, *Comment sauver les démocraties?*

Justine Lacroix, *Un libéralisme autoritaire est-il possible?*

Jean-Claude Monod, *Avatars de l'autoritarisme*

Sébastien Broca, *Militants des libertés numériques et tournant "illibéral" d'Internet*

Hamit Bozarslan, *Anti-démocraties*

Ahmet Insel, *Un autoritarisme électif et autocratique : l'erdoganisme*

Alice Ekman, *Chine: vers un néo-marxisme technologique*

Émilie Frenkiel, *"Participation citoyenne ordonnée" et contrôle politique en Chine*

Irina Okuneva, *"L'État leur tenait lieu de tout": l'Homo sovieticus selon Svetlana Alexievitch*

Pierre Birnbaum, *Impossible aux États-Unis? Uchronies et dystopies à l'américaine*

**Critique**, 891-892 (2021)



<https://www.cairn.info/revue-critique-2021-8.htm>

*Archi/Design*

Anthony Vidler (tradotto dall'inglese da Philippe Roger), *Domestique et domestiqué: l'entrée du design au MoMa en 1972*

Emanuele Quinz, *Les Radicaux italiens: désertter l'architecture*

*Entretien*

Andrea Branzi, *Le design, une affaire d'énergie?*

Emmanuel Alloa, *La société de contrôle par le design. Mécanisation et automatisation d'après Sigfried Giedion*

David Bihanic, *Auguste Perret vs Le Corbusier. Schisme au sein du modernisme*

Vincent Beaubois, *Concevoir des "choses": le tournant chosique en design*

Ianis Lallemand, *Avatars du "non-standard" en design et en architecture numériques*

Claire Brunet, *Paul Virilio: l'adieu aux images*

Jean Attali, *Gymnopédies koolhaassiennes*

Emanuele Coccia, *La nature est design*

Élie During, *Tokyo, la forme d'une ville*

**Critique**, 893 (2021)

<https://www.cairn.info/revue-critique-2021-10.htm>

*Histoires de l'œil*

Giovanni Careri, *Strabisme moderne*

Anne Lafont, *Le monde à la loupe. Cataloguer l'expérience et ajuster la vue au musée du Quai Brandly*

Dominique Rabaté, *L'événement bouleversant de voir*

*Entretien*

Laurent Jenny, *"Calmer aujourd'hui les images"*

Patrice Blouin, *Politique de la farce*

Michèle Gendreau-Massaloux, *Lire aver Hélène Cixous*

Georges Didi-Huberman, *La verticale des émotions*

**Critique**, 894 (2021)

<https://www.cairn.info/revue-critique-2021-11.htm>

*Ars longa... Toute une histoire!*

Rémi Labrusse, *Le musée: douceur et désastre*

Cléo Carastro, *Récits de ruines, ou la parole contre le marbre*

Thierry Bonnot, *De la représentation des "choses viles"*

#### *Entretien*

Laurence Bertand Dorléac, *"Filer la tapisserie de l'histoire"*

Irina Okuneva, *Union post-soviétique. Trois livres d'images*

Michel Murat, *Le legs de Gracq*

Nicolas Bareït, *Rappel de Poirot*

Lanwenn Huon, *"Un chagrin habitable". Une poésie du ratage amoureux*

#### **Debates in Aesthetics**, 17, 1 (2021)

<https://debatesinaesthetics.org/debates-in-aesthetics-vol-17-no-1/>

Harry Drummond, *Architectural value and the artistic value of architecture*

This paper seeks to refute the claim that architectural value is one and the same value as the artistic value of architecture. As few scholars explicitly endorse this claim, instead tacitly holding it, I term it the implicit claim. Three potential motivations for the implicit claim are offered before it is shown that, contrary to supporting the claim, they set the foundations for considering architectural value and the artistic value of architecture to be distinct. After refuting the potential motivations and offering some counterexamples to the claim, I provide some comments upon the interaction(s) between aesthetic, artistic, and architectural values, which are benefitted and supported by Louise Hanson's discussion of attributive value in the artistic domain.

Guillaume Schuppert, *Truth in fiction & natural stories: about an argument*

The nature of fiction is commonly understood in terms of make-believe. Within this framework, there has been a debate between *fictive intentionalism* and *fictive anti-intentionalism*. In this paper, my purpose is to make a case for the latter. To do so, I reassess the debate over Kendall Walton's (1990) 'Cracks in a Rock' thought experiment. I put forward a careful reconstruction of its most popular reply, namely Gregory Currie's (1990) pseudofiction counterargument, and argue that it is either incomplete or unsound. I then emphasize the importance of fictional truth for the thought experiment. Therein lies the core of the argument, for intentionalism has a hard time accounting for fictional truths. I thus rehabilitate the 'Cracks in a Rock' argument as a compelling reason for the anti-intentionalist view of the institution of fiction.

Marta Risco Ruiz, *The contemplative walking in light: somaesthetic experience in the projects of Ann Veronica Janssens and Olafur Eliasson*

In the present essay, we are going to develop a concept of contemplative walking in light as an aesthetic attitude that can be linked to somaesthetics. My understanding of this type of aesthetic activity is underpinned by the broader framework developed in my PhD thesis, which is based on the poetics of light, to explain how the spectator experiences light installations. So, we are going to analyse what we understand by contemplative walking in light and how it is made possible through a perception based on corporeality and movement. To do this, we are going to analyse two installations – *Your Rainbow Panorama* (2011) by Olafur Eliasson and *YellowBluePink* (2015) by Ann Veronica Janssens- to see how they instantiate this type of aesthetic attitude and how it can be related to somaesthetics.

Matija Rajter, *Aesthetic education via narrative representation: an interview with Rafe McGregor*

Rafe McGregor is a Senior Lecturer in Criminology at Edge Hill University in Lancashire, England. He specialises in the intersection of critical criminology and philosophical aesthetics. He is the author of *A Criminology of Narrative Fiction* (2021), *Narrative Justice* (2018), *The Value of Literature* (2016), and one hundred and fifty journal papers, review essays, and magazine articles.

**Christopher Bartel, Jack M. C. Kwong, *Pluralism, Eliminativism, and the Definition of Art***

Traditional monist theories of art fail to account for the diversity of objects that intuitively strike many as belonging to the category art. Some today argue that the solution to this problem requires the adoption of some version of pluralism to account for the diversity of art. We examine one recent attempt, which holds that the correct account of art must recognize the plurality of concepts of art. However, we criticize this account of concept pluralism as being unable to offer an explanation of why some concept is an art concept. Instead, many of the disagreements over the definition of art could be reconciled by recognizing that works of art can be valued in a plurality of ways. By recognizing a plurality of values for art, we claim further that the definition of art becomes a non-issue.

**Tilmann Köppe, Julia Langkau, *Truth Matters, Aesthetically***

This paper defends a version of aesthetic cognitivism: the truth of statements expressed, implied, or alluded to by a work of fiction matters aesthetically, and bears upon the work's aesthetic value. Our aim is to explore a route from truth to aesthetic value that claims, roughly, that, if our engagement with a work of fiction is based on truth, it is more vivid than otherwise, and thereby contributes to the aesthetic value of the work. Whether truth increases the vividness of our engagement with fiction is an empirical question. On the assumption that it does, we spell out some consequences for the aesthetic value, and in particular for the literary value of a work, as well as for critical practice.

**Xiaoyan Hu, *The Moral Dimension of Qiyun Aesthetics and Some Resonances with Kant and Schiller***

In this paper, I suggest that the notion of *qiyun* (*qi*: spirit; *yun*: consonance) in the context of landscape painting involves a moral dimension. The Confucian doctrine of sincerity involved in bringing the landscapist's or audience's mind in accord with the Dao underpins the moral dimension of spiritual communion between artist, object, audience, and work. By projecting Kant's and Schiller's conceptions of aesthetic autonomy and the moral relevance of art onto the *qiyun*-focused context, we see that the reflection on parallels and differences between the two cultural traditions helps to better understand the moral dimension of *qiyun* aesthetics.

**Andreas Vrahimis, *Wittgenstein, Loos, and the Critique of Ornament***

Adolf Loos is one of the few figures that Wittgenstein explicitly named as an influence on his thought. Loos's influence has been debated in the context of determining Wittgenstein's relation to modernism, as well as in attempts to come to terms with his work as an architect. This paper looks in a different direction, examining a remark in which Wittgenstein responded to Heidegger's notorious pronouncement that 'the Nothing noths' by reference to Loos's critique of ornamentation. Wittgenstein draws a parallel between the requirement to start philosophy with an inarticulate sound and the need, in certain cultural periods, to highlight the borders of tablecloths using lace. Paying heed to Wittgenstein's remark sheds further light on a Loosian influence at work in his thinking about modern civilization, both in his well-known 'Lectures on Aesthetics' and in the earlier notes from his 1930 lectures at Cambridge.

**Kate Kirkpatrick, Rafe McGregor, Karen Simecek, *Literary Interventions in Justice: A Symposium***

The purpose of this symposium is to explore the ways in which literature, broadly construed to include poetry and narrative in a variety of modes of representation, can change the world by providing interventions in justice. Our approach foregrounds the relationship between the activity demanded by some individual literary works and some categories of literary work on the one hand and the way in which those works can make a tangible difference to social reality on the other. We consider three types of active literary engagement: doing philosophy, ideological critique, and necessary rather than contingent performance. Kate Kirkpatrick opens with Kamel Daoud's *The Meursault Investigation* (2013), reading the narrator as not only a critic of colonial and postcolonial discourse but also a literary exemplar of the search for justice when it is difficult to know to what level of explanation to attribute its absence. Rafe McGregor demonstrates how the final season of Prime Video's *The Man in the High Castle* (2015–19) makes a radical break from the previous three, exposing the misanthropy at the core of right-wing populism and calling for a fundamentally democratic response from the left. Finally, Karen Simecek argues that poetry in performance has a potentially reparative function for the ethically lonely – the vulnerable, the oppressed, and the persecuted – in society.

*Images d'un pays. Circulation iconographique et identités nationales / Images of a country. Iconographic Circulation and National Identities*

Gilles Bertrand, *La bataille des images à l'heure des premiers voyages pittoresques illustrés. Quelle place pour Florence et la Toscane dans la vogue éditoriale francophone des années 1780-1820 ?*

How did the French-speaking public picture Italy and more specifically how did it expect Tuscany to be in illustrated travel books? In the seventeenth century and a good part of the eighteenth these books tended to shed the few engravings with which they had until then been adorned, before a sudden desire for images seized patrons and French or Swiss artists as part of a vogue of illustrated picturesque voyages between the end of the 1770s and the beginning of the 1820s. The absence of Tuscany in this publishing programme, while a multiplicity of large folios were produced, depicting the Alps and sites from antiquity – from southern Italy to Greece and the Levant or from Dalmatia to Spain via France – is intriguing aesthetically as well as politically. It is as if French publishers preferred more exotic destinations, those dominated by high mountains or the discovery of archaeological remains testifying to vanished civilizations, over central Italy. But this late integration of Tuscany – until Constant Bourgeois (1804) and especially Castellan (1819) – also corresponded to the point of view of Tuscan naturalists or scholars on their own territory. We then conclude, that beyond editorial coincidences and enthusiasm for fashionable places, French patrons could well have had a reserved attitude toward Tuscany. This would have been an aesthetic response to Tuscany's policy of neutrality, leading to the reluctance of the French to intervene in a Tuscan iconographic field already marked by identitarian pride and its own iconographic tradition.

Marie-Eve Bouillon, *Le Panorama ou la circulation d'images-modèles de France en 1895*

Based on the editorial model of the Portfolio, *Le Panorama Merveilles de France*, a weekly published for a few months in 1895, offers readers of newspapers and popular novels, large-format printed photographic views of cities and sites renowned for attracting tourists, with a reproduction of a photographic panorama within the centrefold. Its novelty is due to its particularly low cost and its large circulation. The Panorama also owes its existence to the availability of photographic images and therefore to the collaboration of a company specialising in photographic images, Neurdein frères, with René Baschet, a publisher specialised in illustrations. Created for commercial purposes, the images marketed by the Neurdein company respond to certain representational criteria and almost become a norm: by being everywhere and standardised, they participate in the formation of a tourist identity of the sites.

Catalina Fara, *Building national identity through printed landscape representations: Argentina 1910-1930*

This article focuses on visual imaginaries of printed Argentinean landscape representations between 1910 and 1930. During this timeframe, landscapes circulated and operated culturally by juxtaposition and accumulation in different means (illustrated magazines, periodical press, calendars, postcards, albums, etc.), generating repertoires and discourses that crystallised in paradigmatic representations of the country's diverse regions, many of which continue to be in force until the present. Images are analysed within a web of migrations in which objects, practises and discourses in transit are re-appropriated. This will allow us to interpret the elements of a visual vocabulary in landscape images that became fundamental for the building of a national identity imagery.

Anne Reverseau, *Incontournables clichés. Reprise iconographique des photographies de pays dans les années 1930*

This paper shows how the reproduction of the same images and the iconographic variations create and fix geographical and national stereotypes. Iconographic palimpsests in the representations of a city or a country lead us to view the territory as always the same. In three different examples from the Thirties, I study the circulation of images, their relationships with graphic layouts and textual elements and the influence they have on their reception. I show how visual and textual clichés work together in the production and reproduction of national stereotypes.

Laurence Le Guen, *De l'album photographique pour adultes au docu-fiction pour la jeunesse. La reprise et la circulation des images dans les années 1950 en France*

Following World War II, the 1950s was a period of discovery and an attempt to understand the Other. The photographers-reporters travelled to territories little known to the public and published their photos in magazines such as *VU*, *Réalités*, *Life* or in photobooks abundantly illustrated with these photographs. The

world of publishing for youth also witnesses a growth in the number of photographic collections intended to introduce children to children from abroad. This article examines images from different publications such as archive images produced by scientists, documentary photos and illustrations used in these books. More specifically, it will examine the photographs taken by Dominique Darbois and their use in books produced with ethnologist Francis Mazière, following an expedition to the Amazon in 1951, *Indiens d'Amazonie* (1953) and *Parana the Little Indian* (1953). These works will be studied in the context of their production, that of the 1950s.

**Galia Yanoshevsky, Maya Michaeli, *On recurring images and nation branding: the case of Israel's albums and tourist guidebooks***

This paper explores recurring images in Israel photobooks and travel guidebooks from 1948 to the present and offers a typology of various kinds of repetition. It is claimed here that mechanisms of repetition and circulation of images in both photobooks and tourist guidebooks are places where attempts to build the image of a nation and its tourist imaginaries are visible. Drawing on scholarship on national imaginaries on the one hand, and nation and destination branding on the other hand, it seeks to show how Israel's national image and branding is reflected in repeated images in photobooks and travel guidebooks, which are here considered as material conveyers of both national and tourism imaginaries. Through a semiotic study of some recurring images of people and landscape – both natural and cultural –, this paper demonstrates that in the course of its short history as a state, Israel's self-image was formed through a repetition and circulation of locally produced stereotypes in photo albums. These same stereotypes are reproduced in travel guidebooks and become Israel's external image. They absorb in the process stereotypical and iconic images of the visiting culture.

*Various Articles*

**Margaret D. Stetz, *"The last of the Victorians". John S. Goodall and the Politics of Picture Books***

The wordless picture books written and illustrated by the British artist John Strickland Goodall (1908-1996) were an important part of the British "heritage industry" of the 1970s and 1980s. They proved popular not only with children, but with many adults. Along with their beautiful visual images of idyllic village life in the Victorian and Edwardian periods, they offered fantasies of aristocrats in large country manors being waited upon by docile servants. Goodall's work encouraged his audience's class-based nostalgia for fixed social hierarchies, as well as for Britain's imperial past. It also displayed the artist's disgust with the present, and especially with what he saw as the destruction of Old England by urban development, multi-culturalism, and American influences. This essay explores the tension, however, between Goodall's reactionary politics and the innovative, pioneering qualities of his art and his book designs.

**Natalie J. Swain, *Between the Sheets. Reading the Coverlet as Comics in Catullus 64***

In Catullus' longest poem, 64, written in the 1st century BCE, the Roman poet makes use of a particular innovation of ancient epic: ekphrasis, or the literary description of an artistic object. Appearing midway through the poem, almost half of the text is dedicated to the description of a bedspread which depicts the abandonment of Ariadne by Theseus and her eventual marriage to Bacchus. Linked by some scholars to the sound, movement, and temporality of the poem, the narrative progression of Catullus' ekphrasis in 64 is unique among ancient examples of ekphrasis and is difficult to reconcile with what is purportedly a single, still image. Comics, too, thrive on the demonstration of sound, movement, and temporality within (a series of) still images, all of which work together to impart a narrative. Here Swain examines the coverlet of Catullus 64 through the perspective of comics, demonstrating how this poem evokes temporal progression, demonstrates movement, and conjures sound in an ostensibly silent image. By examining Catullus' ekphrasis with techniques apparent in modern comics, we will further expand our appreciation of Catullus' visual storytelling.

**Li-Chi Chen, Eryk Hajndrych, *Humour through the Visual Narrative of Comicbook Characters' Emotional States. Analysing Fullmetal Alchemist***

This study analyses how humour is constructed through multimodal devices in *Fullmetal Alchemist* (2002-2010, Square Enix). The results of analysis show that comicbook characters' positive and negative emotions can be used as a source of humour via the drawing techniques of super-deformation (i.e., a style of art used to render normally proportioned characters into smaller and cuter forms); symbols (i.e., arbitrary or conventional signs used to represent the invisible); episodisation (i.e., a process of creating a fictional episode); mimetics (i.e., sound-symbolic words); circumfixes (i.e., a class of bound morphemes around a character); suppletion (i.e., an umlaut-style substitute); and symbolic acts (i.e., characters' acts used to portray their emotions and which are symbolic within a certain culture). These drawings techniques are used to portray or exaggerate characters' emotional states. We conclude that the comicbook series analysed involves complex multimodal interactions between text and image, and that characters' various

emotional states are perceived as amusing, in the sense that they are associated with human behavioural attributes.

### *Experiences*

Nicoletta Grillo, Marco Poloni, *A conversation on the margins of Italy*

The Italian margin is largely made up of seacoast. At the furthest south, the border passes through the island of Lampedusa in the Mediterranean Sea, whose space is at the center of Marco Poloni's work *Displacement Island* (2006). Starting from this work, the contribution develops a conversation that from the maritime border in the Mediterranean Sea lands on the internal European border between Italy and Switzerland. Engaging with the authors personal and research experience, the conversation touches upon different topics: the contemporary migrations across the maritime space, the Mediterranean Sea as a fluid space crossed by multiple flows, the dynamic link between north and south margins, the potential of photography and its assemblages in constellations as a form to imagine another space, the value of research and production of artworks in the field.

Herman Asselberghs, *Doors Closed, the World in View. Into the Classroom and the Cinema with Dirk Lauwaert*

This essay takes an in-depth look at the late Dirk Lauwaert's seminal text *Reports from a Classroom*, originally published in 1994. Almost three decades later, film artist Herman Asselberghs offers a close reading situating the text in the Belgian critic's adherence to experience in matters of cinema and pedagogy. Asselberghs connects Lauwaert's critical thoughts on teaching to the latter's exploration of both porn and experimental cinema, respectively chronicled in his seminal 1982 essay *Objective Melancholy* and demonstrated in the *Filmparties* that he curated in the same period. Highlighting Lauwaert's view on the need for an experiential environment in which efficiency and functionality lose out to agile curiosity (a view closely related to that of the contemporary pedagogue Jan Masschelein), Asselberghs indicates both classroom and cinema as communal places for possible resistance to institutional forces.

**Image & Narrative**, 22, 3 (2021)

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

### *The Aesthetics of Precarity. Precarious Realities and Visual Modes of Representation*

Guido Kirsten, *Structures of Unemployment and their Filmic Figuration. Towards a Political Poetics*

In this article, the author argues for an extension of David Bordwell's historical poetics in order to better understand cinema's politico-discursive dimension. Against too narrow a conception of filmmaking, which focuses exclusively on stylistic and narrative questions, cinema's social semantics should also be taken into consideration. Taking two films as examples, Kirsten demonstrates how a political poetics might proceed without losing sight of formal devices. He demonstrates how *découpage* and montage work together in the first part of *Kuhle Wampe* (Slatan Dudow, 1932) to suggest a certain reading of the young unemployed worker's suicide. Furthermore, he argues how the ordering of events – the early placement in the film of the suicide scene – is politically meaningful. Kirsten's second example, the Spanish film *Los lunes al sol* (Fernando León de Aranoa, 2002), also deals with the theme of unemployment, however the two films differ in both their historical context and in the chosen means of cinematic discourse. Less explicitly political than *Kuhle Wampe*, Arranoa's film nevertheless implies a fairly clear assessment of the protagonists' situation and its causes. Kirsten shows that the film, on the one hand, achieves an "sociography of unemployment in fictional-filmic form" with the help of a multiple protagonist ensemble, where each character stands for a different attitude towards their situation. On the other hand, however, it makes the most prominent and most sympathetic character the inner diegetic commentator of the events, thus suggesting a political evaluation.

Alessandro Giammei, *Chopsticks and Class Consciousness. Zerocalcare, Michela Murgia, Paolo Virzì, and the Generational (Di)Visions of Italy's Precariat*

Mobilizing the perspective of a Millennial author of comic books (Zerocalcare), a Gen-Xer author (Murgia) and the Boomer filmmaker who adapted her debut book into a film (Virzì), this essay invites to look at the poetics of precarity in 21st century Italian culture through the lens of generational divides. Its main

argument is that one of the most generative (and nefarious) shifts of paradigms produced by precarization was an unprecedented overlapping of class and generation. Its main focus is on Murgia's 2006 book *Il mondo deve sapere*, and on the rhetorical and ideological shifts with which its 2008 adaptation, *Tutta la vita davanti*, subverted and appropriated its first-hand take on precarity. Articulated from the position of a Millennial Italian who was trained as a literary historian in the late years of Berlusconi's hegemony, the essay concludes on an episode from Murgia's 2015 novel *Chirù*. It interprets its symbolism and power dynamics as a comment on the generational struggle produced by the emergence of precarity in the economic and poetic dimension of Italian art.

### **Elisa Cuter, *It's a Hard Life for the Cognitariat. How Lizzani's 1964 Film Depicts Precarious Intellectual Labor***

This article focuses on Carlo Lizzani's 1964 film *La vita agra (It's a Hard Life)*, on the psychological and financial hardships of a freelance cultural worker in Milan during the "economic miracle". Despite its being set in what has been considered the golden age of Fordist mode of production, I contend that the film is an important document about the precocious presence in public discourse of a figure that would have become typical of post-Fordist Western society and of the related sociopolitical analysis: that of the cognitariat (a term that blends the words cognitive and proletariat and refers to precarious cultural workers). Analyzing and contextualizing the film, I suggest that, focusing on a precarious intellectual subject, it shows how the rise of this professional profile incarnates one key contradiction of the capitalist mode of production, because intellectual labor could never really benefit from the pact between capital and labor. This has two contradictory consequences, both observable in the film. On the one hand, the cognitariat could be the social category endowed with the necessary means to express the most radical critique to capitalism, and to bridge two categories that had been previously seen as mutually exclusive: the working class (whose labor was in those years becoming more connected to cognitive tasks) and the intellectuals (who were themselves undergoing a process of proletarianization). On the other hand, the precarious life of cognitive workers can lead to a feeling of misplacement in society, depression, isolation, and political impotence.

### **Hanna Prenzel, *Feminist Perspectives on Precarization. Revisiting Gendered Strike in Collaboratively Produced Films***

"Do women strike differently?" Departing from this polemical question by feminist sociologist Ingrid Artus, this paper analyzes how gendered labor struggles are negotiated and represented in and through collaboratively produced films. Two films that address precarious gendered working conditions and forms of strikes will be analyzed: the feminist short film *Für Frauen – 1. Kapitel (For Women – Chapter 1, 1971)* by Cristina Perincioli in West-Berlin and the 2003 video *A la deriva por los circuitos de la precariedad femenina (Adrift through the Circuits of Feminized Precarious Work)* by the protest movement *Precarias a la deriva* in Spain using methods of "militant investigation." I approach these films from the perspective of feminist theories of precarization with nuanced discussions of precarity since the 1970s, which tend to neglect gender as a category. The comparative analysis focuses on two aspects: on the one hand, I stress the cinematic representation of negotiation processes that create a common political agency resulting in forms of strike. On the other, I address collaborative production processes and ask to what extent these filmmaking practices can themselves be considered disruptions of the status quo. Juxtaposing the two films, I argue that negotiations of political subjectivity traverse different geographic and temporal contexts of feminist cinematic representation and practice. Furthermore, I explore how collaborative productions are instructive for cinematic debates on labor struggles, especially in gendered situations of precarization.

### **Gerardo Vilches, María Porrás Sánchez, *Precarious Lives, Precarious Comics. Autofiction and Autobiography in Contemporary Spanish Women Cartoonists***

This article seeks to analyze precariousness and precarity in recent Spanish comics by young women cartoonists. Mamen Moreu, Ana Belén Rivero, Ana Oncina, Teresa Ferreiro and Roberta Vázquez have been influenced by the global financial crisis of 2008, partaking of a certain "poetics of crisis" which has emerged in Spanish literary and comics production. Precarious employment, economic uncertainty and social vulnerability are shown in their comics. What is unique of these group of authors is that they use their precarious reality as the source material for their humorous, yet bitter, stories. They expose their economic constraints, precarious jobs, and unstable relationships by using self-irony, grotesque imagery, and graphic distortion. We argue that these cartoonists show themselves as vulnerable characters facing difficult circumstances while at the same time exorcising their vulnerability through humor; by doing so, precariousness attains an empowering aspect.

## *Various Articles*

Fabia Ling-Yuan Lin, *Narrative Rhythm of the Informational Picture Book. A Seed is Sleepy*



Informational picture books are a popular children's book genre that intend to convey information and concepts through images and expository texts by using form and structure to connect with readers. Most people would not disagree that informational picture books need to convey knowledge creatively, and thus, have artistic qualities. The problem is that while people attach great importance to their explanatory function, they may ignore the artistry of their form and structure and apply the criteria of story texts to informational texts, underestimating the unique reading appeal they can afford. These criteria are an inappropriate framework. This article hopes to provide another perspective for understanding informational picture books. It can be used to break away from a dependence on stories and instead recognise that the organisation of information is an art in itself. This paper argues that the narrative rhythm is an operation worth exploring and offers readers a greater fundamental reading experience than storytelling. It can provide us with a novel and appropriate method to appreciate the narrative characteristics of the informational picture book. This paper uses *A Seed is Sleepy* (Aston and Long, 2014, 28 pages)—an informational picture book in life sciences—as a case study and explores its narrative structure and narrative rhythm. Visual structure and image-text relationships are particularly emphasised and examined. It is revealed that the rhythm induced by the contrast and affinity of the visual structure and image-text modes are a fundamental part of narrative structure, demonstrating that an engaging informational picture book can utilise different rhythm varieties, which blend in with the narrative structure to create a work that is interlinked in content, form, and structure.

### Shivika Mathur, *Political Caricatures and Negotiation of the Literary*

Political caricatures are conventionally approached as a form of visual satire that relies on stylistic techniques, exaggerated physiognomic distortion, combination of text and images, humor, symbolism, and visual metaphors to offer socio-political critique and commentary. This essay examines a particular set of political caricatures – the single-paneled editorial cartoons that make allusions to classic literary texts, and argues that these particular cartoons merit attention as aesthetically ambitious works of art that raise theoretical questions about form, meaning and interpretation, re-define the notion of political art, and the ontological meaning of the literary. This essay brings to bear Post Critical literary criticism to understand the literary-theoretical significance of these cartoons.

### *Experiences*

### Joeri Verbesselt, *You and I Don't Curate on the Same Planet. On template exhibitions and opportunistic art*

This text explores a mental visit through the Taipei Biennial 2020 "You and I Don't Live on the Same Planet" in the Taipei Fine Arts Museum in Taiwan, a contemporary arts exhibition star curated by Bruno Latour and Martin Guinand. Joeri Verbesselt argues that Latour took the curatorship invitation as an opportunity to propagate a simplified version of the academic theories put forward in his book *Down to Earth: Politics in the New Climate Regime* (2017/2018). Latour, claims the author, uses his personal discourse as a template for addressing contemporary art. This strategy is part of a trend in the artworld where curators, through their discourses, increasingly dictate the pulse of time. Verbesselt argues that this can lead to artists creating opportunistic art, in order to get selected by curators. He calls for curators with more artistic sensibilities and local anchorage.

### Herman Asselberghs, *Rapture as resistance. Notes on Leaving the Movie Theater*

This essay takes an in-depth look at Roland Barthes' seminal text *Leaving the Movie Theater* [*En sortant du cinéma*], originally published in the 1975 theme issue *Psychanalyse et cinéma* of the journal *Communications*. Almost half a century later, film artist Herman Asselberghs offers a close reading situating the much-discussed text in Barthes' approach to film, all too often erroneously reduced to diffidence. Asselberghs meticulously exposes Barthes' love of and surrender to the cinema experience, drawing attention to the succulent, suggestive choice of words as well as to the theoretical provocation of providing the analytical apparatus theory with physical subjectivity. Foregrounding Barthes' notion of a modern, metropolitan erotics, Asselberghs also highlights his lesser known but no less important 1978 *Vogue* piece, *At Le Palace Tonight* [*Au « Palace » ce soir*]: an ode to la *discothèque*, just like *le cinéma* "an apparatus of sensations" enabling its visitor to parry any Brechtian strategy of critical detachment with amorous distance.

**Images Re-vues**, 18 (2021)

<https://imagesrevues.revues.org>

## Précarité

### Julia Maillard, *De la précarité ou l'individu et le masque dans la France de la Renaissance tardive. Une mutation des imaginaires de la subjectivité à la fin du XVIe siècle*

Au cours du XVIe siècle, les entrecroisements du masque et de la précarité avec les champs et formes de la théâtralité festive, alors en pleine mutation, provoquent l'émergence d'une (con)science de l'individualité moderne. Par l'analyse des images, cet article propose l'approche d'une « sociologie des transformations des comportements ». Elle permettra d'éclairer les (en)jeux sociaux et politiques par lesquels la précarité et ses champs (pauvreté, misère, instabilité) permirent la transposition sur le plan symbolique de tensions nées des apories de la religion chrétienne, consécutives à la Réforme. Les pratiques du « masquer » jouèrent un grand rôle, leur licence permettant la modification des normes de l'individuation et l'apparition de nouvelles formes d'individualisation, issues d'une externalisation des normes dans une esthétique vestimentaire construite en regard de la précarité. Entre enjeux du masquer et enjeux de la précarité, s'ouvrit, au sein de ces sociétés de l'image, l'espace d'une nouvelle subjectivité, dans la tentative de résolution de différends culturels et religieux.

### Sylvain Louet, *(Faire) juger l'image de la précarité dans les films muets (1897-1926)*

Certaines fictions qui mettent en scène la précarité traitent des limites morales au cœur de la division sociale en donnant à évaluer à la fois la figure du démuné et nos propres facultés de le juger. Cependant la précarité à l'écran consolide aussi un modèle cinématographique de causalité et de linéarité, ainsi que les bases d'un montage reposant sur la continuité et la discontinuité, qui opère dès le début du xxe siècle. Dès lors, le personnage du pauvre, dans des fictions considérées comme des tribunaux imaginaires, contribue au développement de la narration qui implique des enjeux figuraux. D'un côté, l'ambivalence sociale des figures de la précarité est un moteur narratif et une source de tensions dont profite le récit. D'un autre côté, le travail de l'image ouvre aussi le champ de la diégèse aux motifs du rêve ou du fantasme à travers la précarité figurale qui possède elle-même un sens social.

### Jonathan Larcher, *Formes vagabondes. Précarité du médium et pratiques filmiques vernaculaires en cinéma romani*

Dans une perspective qui allie histoire du cinéma et anthropologie des Roms/Tsiganes, ce texte propose une analyse des pratiques et des contraintes techniques éprouvées par les artistes et les cinéastes, amateurs ou professionnels, pour décrire la mobilité et les conditions de vie des populations romanis en Europe de l'Ouest depuis 50 ans. Les films de cette mémoire, de cette vie d'itinérance, de migration et de circulation font ainsi correspondre ces formes de vie avec les techniques et formats filmiques utilisés. Cette généalogie d'un cinéma romani fait de bricolages, de vidéos de basse résolution et d'« images pauvres » (Steyerl) est une contribution directe à une histoire visuelle des mouvements politiques romanis et aux récents travaux qui, dans le champ des études cinématographiques, appréhendent les pratiques filmiques comme un écosystème.

### Michele Bertolini, *La précarité dans la photographie contemporaine : le sujet comme médium. Trois exemples de Tom Hunter, Jeff Wall et Andreas Gursky*

Cet article propose une réflexion esthétique sur la représentation contemporaine de la précarité sociale et économique à travers l'analyse de trois photographies contemporaines de Tom Hunter (*Woman Reading a Possession Order*), Jeff Wall (*Insomnia*) et Andreas Gursky (*Nha Trang Vietnam*), caractérisées par une attention sensible à la construction de l'image. Les trois auteurs d'une part partagent une certaine conception commune de la *forme tableau* de l'image photographique, d'autre part ils articulent d'une façon personnelle leur sujet. Hunter donne forme à la précarité sociale à travers une sacralisation de la vie quotidienne qui développe une relation sophistiquée avec le modèle pictural du tableau de Vermeer. Wall opère un décalage qui permet d'envisager la précarité du quotidien à la fois comme sujet et comme médium de la photographie contemporaine. Cette dimension de réflexivité du dispositif, approfondie dans la théorie critique de Wall, se traduit par un effort vers l'abstraction dans la recherche de Gursky.

### Gabriel Matteï, *Les formes dissensuelles de l'expérience esthétique documentaire. Excursus sur la représentation de la précarité dans le cinéma de Wang Bing*

Il est généralement attendu du cinéma documentaire, en raison de sa nature indicielle, qu'il nous transmette des « informations » ou des « messages » sur l'état du monde. De cette idée découle un principe d'ordre « éthique » selon lequel toute ambition formelle, notamment en ce qui concerne la représentation de la précarité, relèverait d'une « esthétisation » déplacée qui viendrait dissimuler les fondements sociaux de la réalité. À travers l'étude du cinéma de Wang Bing, et à la lumière de la notion de « forme dissensuelle » proposée par Jacques Rancière, il s'agira au contraire de montrer comment la qualité politique de l'art ne réside pas dans une opposition à son « esthétisation », mais dans ses différentes manières de disposer sensiblement des corps, des espaces et des temps, des compétences et des incompétences pour contribuer au commun.

Juliette Goursat, *Enjeux esthétiques et éthiques d'une représentation des vies précaires aux États-Unis : l'exemple des documentaires Vacancy et The Other Side*

Cet article analyse les enjeux esthétiques et éthiques d'une représentation de la précarité à travers l'exemple de deux documentaires tournés aux États-Unis, *Vacancy* (2018) d'Alexandra Kandy Longuet et *The Other Side* (2015) de Roberto Minervini. Malgré leurs différences formelles, ces films recourent à un dispositif de réalisation assez similaire : tout en restant en retrait, les cinéastes se tiennent au plus près de ceux et celles qu'ils filment, cultivent une intimité très forte avec leurs protagonistes et un style qui amènent leurs spectateurs et spectatrices à éprouver physiquement la précarité, à ressentir l'expérience d'une existence précaire. Si le projet de représenter des laissés-pour-compte est louable parce qu'il répond à la nécessité maintes fois évoquée de rendre visibles et audibles des visages et des voix socialement invisibles et étouffées, quelles sont les difficultés éthiques de tels films et comment y font-ils face ? Nous verrons que la précarité, dans ses différentes dimensions, est une notion particulièrement féconde en ce qu'elle permet non seulement de qualifier la vie des principaux protagonistes mais encore d'éclairer ce qui se joue dans le travail du film, tant du côté de la réalisation que de celui de la réception.

Stéphane Breton, Nadia Fartas, « Une vie partagée ». Entretien avec Stéphane Breton

Dans cet entretien, Stéphane Breton s'attache aux dimensions éthiques et esthétiques qu'implique le cinéma documentaire, plus particulièrement dans le cadre du terrain ethnographique. Le réalisateur met en évidence le biais ethnocentrique qui peut découler d'une approche trop générale, et partant, aveugle à la dignité des personnes, de la notion de précarité. Stéphane Breton invite ainsi à opérer des distinctions entre précarité et dénuement, précarité et frugalité. L'entretien entre précisément dans l'œuvre de l'ethnographe en cherchant à cerner - tant par un cadre littéraire, philosophique que cinématographique - la place du filmeur, les règles qu'il construit. Tout en cherchant les instants d'apparition, ce cinéma de l'entre-deux ne craint pas de filmer l'attente afin de révéler, d'extraire du monde sensible, le « lyrisme de l'ordinaire », y compris dans des situations très sombres.

Nicolas-Xavier Ferrand, *Tadashi Kawamata, Kōichi Kurita, Motoi Yamamoto : des matériaux naturels comme indices de la précarité des liens sociaux*

Le présent article vise à analyser la façon dont trois artistes japonais contemporains, Tadashi Kawamata, Kōichi Kurita et Motoi Yamamoto, mobilisent des matériaux organiques fragiles (le bois, la terre, le sel), à l'occasion de propositions formelles mettant en jeu la question du lien social entre humains et non-humains. Ces pratiques sont motivées par une perception particulièrement précaire et éphémère de l'existence : décès de proches, destruction des sols, catastrophes climatiques et nucléaires, réorganisation systématique des villes. Le matériau, toujours récolté quelque part, est alors moins l'enjeu d'une opération visuelle et symbolique d'esthétisation de la nature, qu'une actualisation d'une forme de structure sociale où humain et non-humain cohabitent. L'analyse de la distribution de l'agentivité permet de mieux situer la pratique de ces artistes au sein des ontologies de Philippe Descola de « l'animisme » et de « l'analogisme », et de les différencier de pratiques occidentales similaires activant le schème « naturaliste » : l'artiste y subit toujours l'agence d'un lieu, d'un matériau, d'un non-humain, et lui comme les spectateurs se trouvent pris dans un tissu de relations où les frontières entre nature et culture n'ont pas cours.

**International Yearbook of Aesthetics**, 20 (2020)

<https://iaaesthetics.org/publications/yearbooks/iaa-yearbook-vol-20>

*The Aesthetics of Architecture – Beyond Form*

Juhani Pallasmaa, *The Ethical and existential meaning of beauty*

Hans Ibelings, *Beautiful, destructive acts architecture, aesthetics and the anthropocene*

Jelena Mitrović, Vladimir Milenković, *Dome beyond its limits or how deep is your love*

Kengo Kuma, *A Boundary person (Kyoukaibito)*

Vladimir Mako, *Experiencing architecture beyond its actual form: aesthetic issues*

Darko Radović, *Notes on (aesthetic) judgment in the times of globalisation - beyond desire to understand the Other-*

Franco Purini, Luca Ribichini, *From today's urban anonymity to a new beauty of the city*

Miško Šuvaković, *Diagram aesthetics*

Stefano Catucci, *Aesthetics and architecture facing a changing society*

Boško Drobnjak, Zoran Đukanović, *The myth of form*

Davisi Boontharm, *Aesthetics of requalification: What I see in the Museums of Innocence*

Ajla Selenić, *Toward the ontology of space*

Jale N. Erzen, *Walking the city*

**The Journal of Aesthetics and Art Criticism**, 79, 3 (Summer 2021)

<https://onlinelibrary.wiley.com/journal/15406245>

Fiona Hughes, *Relief and the Structure of Intentions in Late Palaeolithic Cave Art*

Artworks at Lascaux and other late Palaeolithic caves integrate geological features or “relief” of the cave wall in a way that suggests a symbiotic relation between nature and culture. I argue this qualifies as “receptivity to a situation,” which is neither fully active nor merely passive and emerges as a necessary element of the intentions made apparent by such cave art. I argue against prominent interpretations of cave art, including the shamanist account and propose a structural interpretation attentive to particular cases. Seen in this way, cave art displays intentions that are analyzable as having a tripartite structure: mentally directed, embedded in actions and receptive to a situation. Moreover, the latter is the medium through which the other two elements are conjoined. Drawing on a range of archaeological and philosophical resources from both analytical philosophy and phenomenology, I argue that what I call cave art’s “intentional story” is important for the philosophy of intentions more generally.

Robert R Clewis, *Why the Sublime Is Aesthetic Awe*

This article focuses on the conceptual relationship between awe and the experience of the sublime. I argue that the experience of the sublime is best conceived as a species of awe, namely, as aesthetic awe. I support this conclusion by considering the prominent conceptual relations between awe and the experience of the sublime, showing that all of the options except the proposed one suffer from serious shortcomings. In maintaining that the experience of the sublime is best conceived as aesthetic awe, I draw from historical theories of the sublime as well as recent work in empirical psychology.

Alberto Voltolini, *Seeing in Mirrors*

Notwithstanding Plato’s venerable opinion, many people nowadays claim either that mirrors are not pictures, or that, if they are such, they are just *transparent* pictures in Kendall Walton’s sense of a particular *kind* of picture (causally based representations, Peircean indexes, namely, natural signs, which are grasped by means of a perceptual experience of transparency—*seeing-through*—that lets one literally see the object perceived through the picture). In this article, however, I want to argue that mirrors are *bona fide* pictures. For they are grasped via what, as I assume in the article, makes a picture a *picture*, that is, a representation with a *figurative* value, namely, a *depiction*; namely, a certain *seeing-in* experience. This is the *sui generis* perceptual experience that Richard Wollheim originally appealed to. Once this experience is suitably reconceived, one can show how it successfully applies to mirrors as well, in order to prove that they are *bona fide* pictures. From an aesthetical point of view, this is an important result. For it shows that the class of pictures is broader than what people nowadays think and is closer to the original intuition sustaining Plato’s opinion.

Justin London, *Two Kinds of “Bad” Musical Performance: Musical and Moral Mistakes*

There are many ways in which a musical performance can be “bad,” but here the focus is on two: those performances that make you laugh, and those that make you angry. These forms of musical badness, however, are not primarily compositional deficits, but either (a) that the performer simply cannot competently deliver the music to their audience, inducing laughter, or (b) that the performer exhibits some form of disrespect, provoking anger. Such laughter or anger stems from failure of the expected relationship between a performer and their audience, that is, a social failure. After surveying a range of musical faults, the article examines the causes of laughter in general and in relation to some of examples of risible “bad” music. Similarly, the causes of social and moral anger in general are examined, and several cases of anger-inducing musical performances are presented. The article concludes with a consideration of the broader implications of these responses to “bad” music for theories of emotional expression in music, the relationship between aesthetic and moral judgments, and the centrality of musical performances as opposed to works in discussions of musical expression and value.

*Symposium: The Peter Kivy Prize*

Bence Nanay, *Looking for Profundity (in All the Wrong Places)*

Jason P Leddington, *Sonic Pictures*

Garry L Hagberg, *Kivy's Mystery: Absolute Music and What the Formalist Can (or Could) Hear*

Peter Kivy, *The Case of (Digital) Wagner*

*Discussion*

Martin Ricksand, *The Real Reasons Why Gamers Are not Performers—A Reply to Kania*

Andrew Kania, *Ready Player One? A Response to Ricksand*

**The Journal of Aesthetics and Art Criticism**, 79, 4 (Fall 2021)

<https://onlinelibrary.wiley.com/journal/15406245>

Claire Anscomb, *Creative Agency as Executive Agency: Grounding the Artistic Significance of Automatic Images*

This article examines the artistic potential of forms of image-making that involve registering the features of real objects using mind-independent processes. According to skeptics, these processes limit an agent's intentional control over the features of the resultant "automatic images," which in turn limits the artistic potential of the work, and the form as a whole. I argue that this is true only if intentional control is understood to mean that an agent produces the features of the work by their own bodily movements alone. Not only is this an unrealistic standard to uphold, but I show that a definition of intentional control based on the skeptic's position does not prohibit an agent from realizing the features of an image by means beyond their own actions. An agent can exercise intentional control over the features of an image if they successfully anticipate the effect that the remote consequences of their actions will have on these. This, I argue, entails that to exert intentional control over the features of an image is to exercise "creative agency," which is a species of executive agency. Consequently, I defend the idea that the origin of automatic images in creative agency grounds their artistic significance.

Gregory Currie, Jacopo Frascaroli, *Poetry and the Possibility of Paraphrase*

Why is there a long-standing debate about paraphrase in poetry? Everyone agrees that paraphrase can be useful; everyone agrees that paraphrase is no substitute for the poem itself. What is there to disagree about? Perhaps this: whether paraphrase can specify *everything* that counts as a contribution to the meaning of a poem. There are, we say, two ways to take the question; on one way of taking it, the answer is that paraphrase cannot. Does this entail that there is meaning mysteriously locked in a poem, meaning that cannot be represented in any way other than via the poem itself? If that were so it would have profound implications for poetry's capacity to convey insight. We suggest reasons for thinking that the entailment does not hold. Throughout, we connect the traditional debate over paraphrase, which has largely been conducted within the fields of philosophy and literary theory, with recent empirically oriented thinking about the communicability of meaning, represented by work in pragmatics. We end with a suggestion about what is to count as belonging to meaning, and what as merely among the things that determine meaning.

Aurélie J Debaene, *The Truthful Portrait: Can Posing Be a Tool for Authenticity in Portraiture?*

This article explores the compatibility of posing and authenticity in portraiture. Often understood as a source of inauthenticity, I propose that posing in fact functions as an artistic tool that can support a truthful portrayal. My argument first discusses authenticity in relation to portraiture through the lens of Bernard Williams's idea of "truthfulness," which relies on his notions of "accuracy" and "sincerity." Second, I introduce a phenomenology of posing. I identify two aspects of posing that can be present in the portrait; these are the "posing sitter," who holds the actual physical pose, but also point out the use of a "posing effect" in the image, which I call the "posed sitter." Third, I address the worry of posing as a source of inauthenticity and demonstrate how this can be reframed in order to lay bare its capacity for enhancing truthfulness. The pose then need not be regarded with suspicion of artifice that clouds the authenticity of the sitter; instead, it can offer an approach to truthfully portray the sitter.

Nicholas Whittaker, *Blackening Aesthetic Experience*

Contemporary philosophy of art generally assumes that aesthetic experience is constituted by a certain ontological-phenomenological structure: the apprehension by a subject of an object. This article explores an underexamined critique of this philosophical model found within the black intellectual and artistic tradition. I will specifically focus on the version of this critique proposed by the similarly underexamined black philosophers Adrian Piper and Fred Moten. This critique, which I dub the subjectivizing concern, takes issue with the notion of ontological distance that I argue defines the subject-object model. I define ontological distance as the removal and alienation of the subject's fundamental sense of self from that of so-called objects. The subjectivizing concern holds that this distance is not value neutral. Rather, the subject-object model is considered to be directly entwined with projects and practices of aesthetic and extraesthetic racism and antiblackness. After offering Piper's own model of aesthetic experience—which she dubs catalysis—as an alternative, I propose three possible ways in which the subject-object model can be conceived as tied to antiblack racism.

Dan Flory, *Racialized Disgust, Embodied Affect, and the Portrayal of Native Americans in Classic Hollywood Westerns*

During the early part of the classic Hollywood sound period (1930–60), filmmakers sharpened a standardized way to portray Native American characters in Westerns. Such figures were depicted as disgusting by virtue of being beyond the pale in terms of their “acceptable” moral behavior, as measured by common white sensibilities of the era. This behavior was attributed to their nonwhiteness and therefore presumptively stemmed from their allegedly subhuman, “savage” nature. This stock depiction of Native American characters became one of creatures who communicated by means of silence, war whoops, animal sounds, or unintelligible language, and committed grievous moral transgressions without qualm. In this article I analyze the theoretical structure of such depictions and how these depictions work in terms of typical audience reaction, using recent work in philosophy of film, philosophy of emotion, and cognitive film theory.

Maarten Steenhagen, *Fictional Creations*

Many people assume that fictional entities are encapsulated in the world of fiction. I show that this cannot be right. Some works of fiction tell us about pieces of poetry, music, or theatre written by fictional characters. Such creations are fictional creations, as I call them. Their authors do not exist. But that does not take away that we can perform, recite, or otherwise generate actual instances of such works. This means we can bring such individuals actually into existence, as the works they are. I conclude that the assumption about encapsulation is untenable, unless an exception is made for types.

#### *Book Symposium: Stephen Davies's Adornment*

Wesley D Cray, *Some Considerations Regarding Adornment, the Gender "Binary," and Gender Expression*

Julia Minarik, *On the Adorning Arts; An Argument for Artistic Adornment*

E.M. Dadlez, *Tattoos Can Sometimes Be Art: A Modest Embellishment of Stephen Davies's Adornment*

Marilynn Johnson, *Adorning Intentions*

Stephen Davies, *Adornment Defended*

**Journal of Aesthetics and Culture**, 13 (2021)

<https://www.tandfonline.com/toc/zjac20/current>

#### *Art in Public Spaces: New Roles for Art and Curating in Times of Transnational Mobility*

Henrik Gustafsson, "A new image of man": *Harun Farocki and cinema as chiro-praxis*

In Harun Farocki's lifelong study of the mute language of manual expressions, the human hand is explored not only as a versatile tool, but as a repository of social memory, a topos in the genealogy of the moving image, and a critical agent in the theory and practice of filmmaking itself. While cinema distinguished itself from previous artistic media through its capacity to salvage and store everyday gestures for later scrutiny, accruing a *Bilderschatz* for future anthropological and archaeological research, it was also integral to an



ongoing process that spurred the progressive withdrawal of the human hand from the manufacturing of images. By adopting a double-pronged approach that considers the programming of bodies and images as integrally aligned, the article traces the gradual demise of craftsmanship and the increasing automation of imaging and perception as engaged across a wide range of Farocki's essay films, found-footage compilations and observational documentaries. Taken together, this body of work at once proffers an encyclopedia of gesturing hands, a form of chiro-praxis in its own right, and a search for alternative or forgotten modes of manual communication and collective imagination.

### **Roberto Filippello, "White Trash": Gestures and Profanations in the Visual Economy of Fashion**

In this article, a photo story depicting "white trash" subjects in the act of defying middle-class proprieties of dress and manners serves as a case study for a critical exploration of the performative registers through which working-class bodies figure as agents of social sedition in the visual economy of fashion. The unglamorous and confrontational bodies in *Memory*—shot by Alexei Hay and Justine Parsons for *Dutch* in 2000—enact a parody of professional fashion models by exhibiting an exuberant, uncontained sexuality that cuts against the codes of "good taste" and decorum. The photo spread epitomizes how the vernacular aesthetic of "white trash" has been embraced by independent fashion magazines in order to unsettle the normative aesthetics associated with high fashion imagery and, more broadly, mainstream visual culture. Engaging with Giorgio Agamben's reflections on gesture and profanation, the article discusses the political effect of an overperformance of corporeality through prosaic, bawdy gestures and argues that the unboundedness of the bodies in the photo spread represents an affront to the capitalist regime of productivity from which these bodies are excluded. Finally, it highlights the contribution of the aesthetic category of "white trash" to the troubling of the representational conventions within the genre of editorial fashion photography and calls for a politically committed rethinking of the aesthetic consumption of fashion images.

### **Anne Ring Petersen, Sabine Dahl Nielsen, *The reconfiguration of publics and spaces through art: strategies of agitation and amelioration***

Across the world, public spaces are undergoing profound transformations, in tandem with the pluralization processes resulting from several decades of intensified global migration. The aim of this article is to provide some overarching perspectives on the topic of this special issue by examining how artistic and curatorial modes of address contribute to the creation of new public spaces and new forms of publics and assemblies attuned to today's culturally pluralized and transnationally interconnected societies. The first part outlines how the various roles of art in public spaces (broadly understood) have been defined and evaluated by influential theorists. This account also prepares the way for the focus of the subsequent parts on art's capacity to intervene into, or alternatively negotiate, social conflicts, and on how this change has gone hand in hand with an increasing artistic and curatorial use of participatory strategies. We then move on to critically discuss this "participatory turn" and explore, by way of a case study of the Maxim Gorki Theatre's 4. *Berliner Herbstsalon* (2019), how such practices may permit public spaces to serve as sites of contestation where hegemonic structures and practices are confronted and new forms of collective identification may emerge. We also introduce the concept of *postmigrant public* spaces to more accurately describe the conflict-negotiating and coalition-building role that art is increasingly called upon to fulfil in the public spaces of today's culturally diverse "societies of negotiation" (Foroutan).

### **Sergi Castella-Martinez, *Poetic objectification of a shattered subject: the alchemical poetry of Josep Palau i Fabre***

A number of modern poets have presented their works as an alchemical endeavor. Their verses display the hermeneutical clues of an analogy that elaborates on a heterodox ancestral practice and that simultaneously assumes poetry's experimental nature. Alchemical poetology constitutes thus a specific alternative of contemporary poetic expression, and it stands out for its elements' material treatment. The article describes and exemplifies various procedures of poetic objectification through which Josep Palau i Fabre's works between 1937 and 1952 dissolve the traditional distance between object and subject and compose a world of objects where words, sounds and meanings arbitrarily collide beyond any subjective assessment. The material and practical aspects of an alchemical poetology lead thus to a reassessment of the objective shift of Aesthetics derived from the philosophical shattering of the subject, since the poetic elements and the poems themselves manifest the inaccessibility of any complete subjective experience of the objects, independently of their form and condition. The main goal of the article is to contribute on providing a clearer description of the nuanced belief that brings together an alchemical poetology and experimental poetics. The intuition of the world's horizontal and arbitrary order manifests in the accumulative and apparently unsuccessful poetic attempts of attaining the actual, most authentic self. The alchemical condition of poetry consists in the succession and collision of images that are not bound to conceptual representation, but that rather reflect their status as essays, as fragments of an ongoing experiment that would be inert should its material condition and its inexpressible core not always be considered. Only in the succession and accumulation of such images finds Palau i Fabre's alchemical poetry



its consummation, faithful to the plurality and inconformity of all metaphors, and always pushed to further approaches, to endless experimentation.

**Irene Valle Corpas, *Between home and flight: interior space, time and desire in the films of Chantal Akerman***

This article sets out to review the films of Chantal Akerman, mainly those that she made in the 1970s and 1980s, observing how her filmmaking formulates a journey to and from the home against the background of the historical scene post 1968. Through a selection of examples, I will argue that the singularities of her filmmaking—the exploration of suspended time, the preference for a frontal gaze at the female body, or the inclination to autobiography, being the most noteworthy traits—have their basis in her critical observation of the life of women in social spaces, and also in a commitment to their emancipation through desire. Seen in perspective, the path that Akerman takes is one of unstable—though coherent—movement through the rejection of domesticity as the place from which the oppression of women originates, the flight from this (in other words, nomadism), and a search for other interiors that function as the opposite of the family home. These other interiors are empty and anonymous rooms where time and the rules that govern society are suspended, where Akerman herself, or other characters who are her alter ego, go from one corporeal state to another, carrying out the basic activities of the body, such as eating, sleeping or having sex.

**Elizabeth A. Hodson, *The register of the artist***

Central to art was once its relationship to the imaginative interior of the artist. The legacy of romanticism and the sublime has been systematically eroded throughout the 20th and 21st centuries. Although for some not entirely lost. Contemporary discourses around the posthuman have played their part in the erasure of the artist, through the breakdown of the centrality of our bodily self in the world, and correspondingly, our imaginative interior as previously conceived has been jettisoned. Through the rise of the anthropocene, attention is now paid to the more or other-than-human, and even for those who take the person as part of this schema, the body is no longer closed, its interior bracketed off from the world, but part of a wider nexus, where fundamentally for the posthuman, the body-mind of the artist is not necessarily the originating source for creativity. This paper seeks to consider the material embodiments of these developments through exploring the working practice of artist Katie Paterson. Multidisciplinary and cross-medium, her work is concerned with immensity and particularity; her material is the stuff of the world, through which she tells the story of nature's elusive phenomena. The artist is quelled and transformed in Paterson's work through a re-articulation of the structures and processes normally hidden from us. In this way the register of the artist shifts and the subjective self is dispersed and reconstructed through alternative frames of reference, most notably geological time and the space of the cosmos. Heir to the romantic sublime, her work offers a reappraisal of the place of artistic subjectivity in the era of the posthuman. In so doing her work reveals the potential for a new posthuman sublime.

**Noa Roei, *The politics of arrival: Israeli borderscapes and the boundaries of artistic space in Emi Sfar's Invasive Species***

This article explores ecologically-inflected conceptions of home and belonging through a detailed study of *Invasive Species* (2017), an immersive media installation by emerging artist Emi Sfar. The installation comprises two interactive video works created with the help of 3D computer programs that can be updated in real time. Both works relate in different ways to Israeli landscape imaginaries, and examine the hidden relations between human and non-human "border crossers" that contribute to the way in which the national contours of the state of Israel are sustained, on material, aesthetic and conceptual levels. As I will argue, the installation's critical edge resides in part in its refusal to remain within the picture plane, implicating spectators in the depicted images through gaming technologies, and so interspersing questions of national boundaries with those of the borders of the gallery space

**Emily Brayshaw, *Oskar Schlemmer's Kitsch (1922): a contextualisation and translation***

This article contextualises a previously unpublished manuscript on the subject of kitsch written in 1922 by the Bauhaus practitioner Oskar Schlemmer and provides an original annotated translation as an appendix. The article positions Schlemmer's manuscript as a response to debates about the aesthetics of kitsch among his contemporaries in the German and Austrian intelligentsia, including Austrian architect Adolf Loos; Stuttgart-based art historian and member of the Deutscher Werkbund Gustav Pazaurek; the founding member of the Dürerbund, Ferdinand Avenarius; and the avant-garde satirist Frank Wedekind. Schlemmer's unpublished manuscript is also located as part of a broader response to the social upheavals of industrialisation and the First World War, where the concept of kitsch figured centrally in discussions among taste-makers about the progress and purpose of art and design in the new century. While "kitsch" in Germany before 1920 was generally considered to be in poor taste and an expression of bourgeois excess, Schlemmer argues that not all kitsch is bad. Schlemmer's manuscript highlights a shift, following the First World War, in attitudes among the German avant-garde towards what constituted kitsch and the role that it may have had on design inspiration within modernist theatre. Like Pazaurek, who classified

different categories of kitsch, Schlemmer, too, identifies a new category of kitsch—"true" kitsch—and states not only that it appears as an expression of the joy found in popular entertainment, such as at circuses and market fairs, but that it is beautiful and as such should be celebrated.

**Pioter Shmugliakov, Alma Itzhaky, *The aesthetic judgment "This is art" in Stanley Cavell and Thierry de Duve***

Stanley Cavell and Thierry de Duve have independently proposed that judgments of the type "This is art" are aesthetic judgments, to be understood along the lines of Kant's analysis of the judgment of taste. Contrary to the common philosophical strategy of pursuing a definition of art that could be applied to controversial cases, Cavell and de Duve reinterpret the art-judgment as a reflective aesthetic judgment that claims universal agreement on non-conceptual grounds. Accordingly, judging something to be a genuine artwork is not a preliminary step but an inherent part of our aesthetic engagement with art. Furthermore, the transcendental grounding of such judgments implies that some universal and necessary conditions of human experience are revealed in the domain of art. Yet, our analysis shows that the two positions disagree on (1) the role of distinct artistic media as being essential (Cavell) or inessential (de Duve) to the art-judgment; and (2) the relation of criticism to judgment in the experience of art. Both points are related to the philosophers' differences regarding the material aspect of artistic experience, as well as to some further moments in their respective appropriations of Kantian aesthetics. We propose that combining the complementing insights of the two positions contributes to defining the common framework of our experience of art in its characteristic contemporary diversity. Specifically, it serves to negotiate the still much relevant tension between the high modernist position represented by Cavell and the post-conceptual position represented by de Duve.

**Erica L. Johnson, *Comparative counter-archival creativity: M. NourbeSe Philip's Zong! and La Vaughn Belle's Chaney***

This article presents a comparative analysis of works of Caribbean art and literature that engage in a mutual project of addressing the paradox of the colonial archive. Trinidadian-Canadian writer M. NourbeSe Philip crafted her long poem *Zong!* from an eighteenth-century legal document about the murder of 132 enslaved Africans onboard the slave ship of the same name. Exposing the dehumanizing language of historical record from which she nonetheless extracts affective and poetic scraps of human experience, Philip shows the power and necessity of artistic intervention in the colonial archive. The similarities between Philip's literary strategies and Belle's artistic interventions in the archive of the Danish (now U.S.) Virgin Islands are striking, and the two illuminate one another. Focusing on Belle's series entitled *Chaney (We Live in the Fragments)*, the analysis delves into her work with "chaney," a Creole term for the colonial-era shards of china that wash out of the soil of the Virgin Islands as a reminder of the centuries-long Danish presence there. Belle's art is both counter-archival and counter-canonical in her direct address to the national Danish institution of the Kongelige Porcelainsfabrik, or Royal Copenhagen Porcelain Factory. Both the poem and the artwork focus on the aesthetic of the fragment, whether in terms of the fragmented nature of the colonial archive with its many blind spots, the fragments of lost narrative that Philip scatters across the page, or the fragments of pottery that Belle transforms into paintings and ceramics that evoke the disjointed nature of Caribbean identity. Framing *Zong!* and *Chaney* with the notion of "comparative relativism," the article draws on literary and art historical methodologies to reveal an important transdisciplinary approach to Caribbean archives and to the creation of cultural memory.

**Stijn De Cauwer, *Ariella Aïsha Azoulay and Georges Didi-Huberman: the persistence of lost worlds***

In two striking books released in 2019, Ariella Aïsha Azoulay and Georges Didi-Huberman explicitly draw a connection between their respective theoretical approaches to images and their family histories. In *Potential History: Unlearning Imperialism*, Azoulay recounts the suppression of the existence of her Algerian-Jewish grandmother Aïsha by her father, who wanted to hide his Arabic-Algerian origins. Azoulay consequently develops a critical view on the history of photography and its role in the imperialist destruction of entire lifeworlds. In *Pour Commencer Encore*, Didi-Huberman recounts the story of his mother, who had to hide her Jewishness to survive the Nazi occupation of France, and of his father, who migrated to France as a Jewish Tunisian. In both cases, their relatives' cultural identity had to remain invisible for various reasons in the countries in which their children grew up. Azoulay and Didi-Huberman present their approaches to images as influenced by the injustices experienced by these relatives and their commitment to them even goes as far as both of them of changing their author names: Azoulay added "Aïsha" to her name and Didi-Huberman adopted his paternal ("Didi") and maternal ("Huberman") family name. However, this commitment led them to develop vastly different approaches to images and photographs. Whereas Azoulay emphasizes the role of photography in the imperialist destruction of worlds, remaining cautious of even reproducing certain photographs in her book, Didi-Huberman argues that worlds are never completely lost and that traces of these worlds always reappear by means of images. Azoulay aligns photography with imperialism and colonialism, while Didi-Huberman associates photography with migration. In their desire

to do justice to the sufferings of their relatives, both influential theorists of images develop strongly diverging views on the politics of photographs and how they can reveal traces of lost worlds.

Stephanie von Spreter, *Feminist strategies for changing the story: re-imagining Arctic exploration narratives through (the staging of) photographs, travel writing and found objects*

This article shows how contemporary artistic practice seeks to re-evaluate, re-interpret and re-imagine (historical) Arctic exploration narratives that have generally been considered gendered and dominated by men. It particularly examines the work of contemporary Norwegian artist Tonje Bøe Birkeland, whose entire practice emerges from embodying and staging imagined turn of the century woman explorers. One of Birkeland's explorers travels to the Arctic and the circumpolar North and explicitly references persisting narratives deriving from the so-called heroic era of polar exploration. In order to change these narratives, I argue, Birkeland employs two feminist strategies: firstly, by storytelling and speculative fabulation (Haraway); secondly, by simultaneously complying with and disrupting re-occurring Arctic motifs and representations. Photography, travel writing and found objects are hereby her primary artistic mediums and "accomplices" in fulfilling these strategies, carefully orchestrated in a photobook in order to establish her story and view on the Arctic world. As a result, Birkeland not only reveals which stories about the Arctic are missing and could have been told. She also asks us to imagine how our relationship to the Arctic could have been shaped differently and how, through this process, it is possible to influence a future narrative of a (still) gendered Arctic.

**The Journal of Somaesthetics**, 7, 1 (2021)

<https://somaesthetics.aau.dk/index.php/JOS/index>

### *Somaesthetics and Phenomenology*

Tonino Griffero, *Corporeal Landscapes: Can Somaesthetics and New Phenomenology Come Together?*

The paper compares Shusterman's somaesthetics and Schmitz's new phenomenology in terms of the central theme of the lived body for the first time. It shows, first, that the criticisms made by the former on the latter (which only would aim at revealing the alleged primordial, foundational, and universal embodied dimension, as well as merely describing its essence) do not fully capture the neo-phenomenological approach, which is much more rooted in the life-world and proprioceptive praxis of traditional phenomenology. Although starting from very different languages, philosophical assumptions, and relations to the natural sciences—without ignoring the difference between a phenomenological return to "things themselves" and a pragmatist melioristic aesthetics—the following can be shown: both theories transgress disciplinary boundaries; oppose the Western repression of the (especially lived) body and exclude a disembodied conception of consciousness; oppose the thesis of performative forgetfulness of the body and pay original attention to intercorporeality as well as the bodily styles of individuals, groups, and epochs (even in an atmospheric sense); aim not only at better explaining our experiences, but also improving it by somatic training (not with the same intensity and confidence for both of course) based in the conviction that philosophy can be an art of life or, at least, an attempt to change one's life through the awareness of how one feels affectively-bodily in the world. However, these unexpected and, at least, partial convergences certainly do not eliminate a different global attitude towards philosophical research and confidence in the potential of meliorism. Nevertheless, they do suggest the possibility of a fruitful dialogue in the name of the lived body and the critique of the excesses—both spiritualistic and materialistic—of Western culture.

Nicole Miglio, Samuele Sartori, *Perceptual and Bodily Habits: Towards a Dialogue Between Phenomenology and Somaesthetics*

The aim of this paper is to consider synergies between somaesthetics and phenomenology by investigating the concept of *habit* in lived experience. The first part will compare the notion of *habit* in Dewey's aesthetic philosophical-pedagogical project with Merleau-Ponty's phenomenology. The second part will demonstrate this link through a comparison between critical phenomenology and Shusterman's somaesthetics, showing a synergy in their respective understanding of the open plasticity of bodily habits.

Carsten Friberg, *Practical Phenomenology: Does Practical Somaesthetics have a Parallel in Phenomenology?*

This article focuses on whether a practical phenomenology that is similar to practical somaesthetics can be found. Phenomenology and somaesthetics both have an interest in the body as well as feelings, perceptions,

and presence in the world. Thus, the question here is whether this leads to practice suggestions in the former such as those in the latter. However, while the short answer is largely negative, there may prove to be more of a difference between them in terms of what can be expected from the practical dimension than an absence of practice in phenomenology. Furthermore, I believe both disciplines provide insufficient answers regarding the practical dimension and should consequently now consider aesthetics.

### Essays

Ruth Anderwald, Leonhard Grond, María Auxiliadora Gálvez Pérez, *Getting Dizzy. A Conversation Between the Artistic Research of Dizziness and Somatic Architecture*

This open conversation brings artistic, theoretical, architectural and practice-based approaches to the field of *dizziness*. Proposing the liminal state of *dizziness* as the suspension of relation, communication and understanding of the self and/or the world, it explicates the concept of *dizziness*, giving examples from artistic and architectural practice. The authors discuss the impact of *dizziness*, its possible navigation, and the role *Somatic Architecture* could play therein. Disorientation and alternative orientation modalities require speculative tools for different environments, socio-political conceptions and bodies able to develop synergistically and in somatic coalescence.

**Journal of Visual Culture**, 20, 2 (August 2021)

<https://journals.sagepub.com/toc/VCU/current>

Neta Alexander, Tali Keren, *Paper, glass, algorithm: teleprompters and the invisibility of screens*

The teleprompter, invented in 1948 as a memory aid for show business, has become a ubiquitous technology in modern politics. Yet, the hidden ways in which this device shapes our understanding of performance, newscasting, and political rhetoric are rarely studied by media scholars. Recognizing this lacuna, this article traces the evolution of the teleprompter from a cumbersome, human-operated device to an invisible system of screens designed to conceal its own existence. The teleprompter has not only shaped the standardization of speech, but also restructured the televised spectacle by collapsing the sonic, the tactile, and the optical. By focusing on teleprompter fiascos and moments of breakdown from President Eisenhower to President Trump, we make a broader argument regarding the importance of failure and the accidental to the study of visual culture.

Julietta Singh, Chase Joynt, *On nesting*

Writer Julietta Singh talks to filmmaker Chase Joynt about their unfolding collaborative work on a feature-length hybrid documentary, *The Nest*. Taking a majestic home in central Canada as its focus, the documentary looks to architecture as a portal through which to tell unexpected histories of Westward expansion, Indigenous uprising, ecopolitical activism, domestic violence, and the racialization of a nation. Mapping the structural, political, and intimate histories of the house, the film engages archival remnants and historical fabulation to illuminate forgotten feminist pasts and tell linked stories of its transhistorical occupants. The project asks: How can built environments reveal subjugated stories of the past? How are we affected by the historical traces that linger in our dwelling places? How are race, gender, class, sexuality, and physical ability embedded in architecture? And how might we ultimately understand ourselves as artifacts of space and place that are making and telling histories otherwise?

Georgina Kleege, *The art of touch: lending a hand to the sighted majority*

This article describes three collaborative projects designed to explore tactile and haptic encounters with visual art. As a blind person, the author takes advantage of touch tours offered in many of the world's museums. As rewarding as these can be, she often leaves feeling that there is something missing. She is aware that people who witness a touch tour for blind people, both companions who might be with them and strangers who might observe it, are curious, even envious. It seems only right that she, and other blind people who enjoy this privilege, have a responsibility to share the experience as a way to expand cultural knowledge about art. The projects described here enable her to begin to establish a taxonomy and vocabulary of tactile and haptic aesthetics, and model tactile descriptions of art that can benefit anyone. She does this both to reciprocate for the privilege cultural institutions bestowed on her, as well as to show that touch is not merely a poor substitute for sight, but rather a different mode of inquiry and appreciation. She hopes this work will support challenges to the ocularcentrism of the museum sector by showing how art can engage the full human sensorium. These projects all took place in the years leading up to the Covid-

19 global pandemic and were a small part of initiatives at arts institutions to promote equity and inclusion by drawing on the knowledge and expertise of members of marginalized communities. As these institutions reopen post-pandemic and restructure their staff and programming, it remains to be known if they will continue the progress toward greater inclusion or return to previous models designed to serve only normative audiences. In her conclusion, the author speculates on the kind of systematic changes that will need to happen to continue to diversify museum audiences and increase multisensory access to art.

Katerina Korola, *Blue like the Mediterranean: the work of the monochrome in The Atlas Group Archive*

In the prologue to Walid Raad's *Hostage: The Bachar Tapes* (2001), the speaker asks that his words appear against a grey background. Or, he continues after a pause, 'use a blue background [...] blue just like the Mediterranean'. Beginning with this colourful riddle, this article investigates the work of the monochrome in the *Atlas Group Archive*. With this attention to the monochrome as a format, the author's goal is to move away from the categories of documentary and fiction that dominate discussions of Raad and parafictional work more generally, towards the formal infrastructure through which such works command belief and emotion. This attention to the aesthetic form of the archive not only brings into focus the constituent role of design in the construction of knowledge, but it also reveals the transformation of the monochrome in its encounters with the archive, technical media, and the chromatics of affective capitalism.

### **La Part de l'Œil, 35-36 (2021/2022)**

[http://www.lapartdeloeil.be/fr/revues\\_details.php?vid=29](http://www.lapartdeloeil.be/fr/revues_details.php?vid=29)

#### *André Leroi-Gourhan et l'esthétique. Art et anthropologie*

Dirk Dehouck, *Liminaire – du symbolique à l'esthétique*

André Leroi-Gourhan, *La vie esthétique et les domaines de l'esthétique*

Philippe Soulier, *Une anthropologie de l'esthétique chez Leroi-Gourhan*

Pierre Sauvanet, *La part des rythmes chez André Leroi-Gourhan*

Marc Groenen, *La place de l'esthétique dans l'anthropologie d'André Leroi-Gourhan*

Jean-Christophe Bailly, *Le Chatoiement du sens. André Leroi-Gourhan au Japon*

Bruno Goosse, *Atmosphère protectrice*

Ségolène Lepiller, *André Leroi-Gourhan et l'art paléolithique : un "moment sciences humaines" en préhistoire ?*

Muriel van Vliet, *La morphologie selon André Leroi-Gourhan*

Michel Guérin, *Les gestes actés – la fonction de poser*

Chakè Matossian, *Le goût des pierres*

Élise Lamy-Rested, *Vie technique et techniques de sur-vie. L'homme dé-formé par la technique*

Amélie Bonnet Balazut, *Une esthétique de la vie*

Jorge Léon, Caroline Lamarche, *Incandescences : retours vers notre futur*

Maria Stavrinaki, *Stupeur, commencement et fin de l'histoire. De Pasolini à Leroi-Gourhan, c. 1950-1960*

Philippe Grosos, *Participation et présence. Réflexions à propos de l'art paléo- et néolithique*

Rémi Labrusse, *Politique et poétique de la préhistoire. Traces sur le chemin de Max Raphael*

Léa Falguère, Ârash Aminian Tabrizi, *Dessins – Entre ici et là, la ressouvenance*

Léa Falguère, *"Corps interprétants". La métaphore corporelle comme approche de la peinture*

Renaud Ego, *Soutenir le regard de la peinture*

Hélène Ivanoff, *Polysémie et expographie d'une collection. Les copies d'art préhistorique de l'Institut Frobenius de Francfort-sur-le-Main*

Matthew Vollgraff, *L'arc de l'histoire. De l'anthropologie diffusionniste à la morphologie des cultures*

Anne Boissière, *Le corps scénique ou la condition théâtrale du corps joueur*

Helmuth Plessner, *De l'anthropologie du comédien*

**Ligeia**, 189-192 (July-December 2021)

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

Giovanni Lista, *Une histoire de l'art au féminin*

Marianna Charitonidou, *Vers une écologie des pratiques architecturales et urbaines*

Christophe Solioz, *Retrouver son souffle*

Laurence Debecque-Michel, Caroline Hoffman-Benzaria, « Ouverture » à la Bourse de Commerce  
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#### *Dossier : Art & biotechnologie*

Ramzi Turki, *Art & biotechnologie*

Xavier Lambert, *Poïèse contaminante*

Iglika Christova, *Créer avec le microcosme*

Camille Prunet, *Collaborer avec le vivant. Une pensée écologique du soin*

Stéphan Barron, *Rien à voir (L'art du lointain)*

Teva Flaman, Pierre-Luc Verville, *Membrane tensions. Le Bioart à l'épreuve du confinement*

Bernard Lafargue, *Tout ce qui est profond aime le masque*

Anaïs Bernard, Bernard Andrieu, *Art du distanciel, peaufinage du corps vivant*

Hervé Fischer, *Mythanalyse du bioart*

Yvan Tina, *Les Stratégies de l'Ayatollah, sur une figure du post-acteur*

Pierre Morelli, *Les réseaux numériques mis à la question par l'art : Regards et interrogations artistiques sur les technologies émergentes*

Wisseem Abdelmoula, *L'Émergence de la médecine comme art*

Naourez Ben Hamouda, *La Mode au temps du coronavirus*

Amira El-Hadji, *Les Arts à l'heure de la pandémie : mutation ou réforme ?*

Pauline Boivineau, Nathalie Schieb-Bienfait, *Le Théâtre universitaire de Nantes face au Covid-19  
D: impulser une dynamique d'acteurs et projets en partage*

Stéphan Barron, *L'art de l'espace*

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Wissal Kchaou, *Quand tout est fermé, la teinture végétale comme alternative au service des peintres*



*Études*

**Anthony Saudrais, *Félibien, critique d'art ? Esthétique du « regard Félibien » dans l'œuvre de Raphaël et de Michel-Ange***

If the invention of art criticism would have originated in France in the second half of the 18th century, our article wishes to qualify this academic doxa. Indeed, reading Félibien promotes, through the eloquence of the dialogue, the variety of points of view. This article thus wishes to take into account the tensions which emanate from the *Entretiens*, a work constantly situated between theory and criticism. The comparison between the works of Raphael and Michelangelo illustrates this tension between aesthetics (taste) and theory (rules) in Félibien's gaze; not hiding his preference for Raphael, he contests the Vasari's hierarchy.

**Sylvia Kratochvil, *L'expérience du temps retrouvé(e). Benjamin lecteur de Proust***

The idea of the article is to highlight Benjamin's critical and materialist approach through his reading of Proust. Benjamin has a series of more or less defined concepts that make it possible to establish a transversal critique of works of art in history. Recollection and presentification, painting and photography, aura and shock shape a will that artificially produces the experience of duration. However, the success of this artistic enterprise also depends on the historical development of the technical means at its service.

**Nathalie Kremer, *La critique littéraire de l'art entre 1850 et 1950 : démarche, méthode et style***

This article intends to examine the specificity of literary criticism of art practiced by writers and poets in France in the wake of Diderot between 1850 and 1950, by studying the writings of Baudelaire, Zola, Stendhal, Huysmans, Valéry, Proust, Reverdy, Leiris. Beyond the individual differences in taste, status, subjects treated and the discursive prolixity in their practice, we can highlight the points of convergence that may be observed in their writings, in order to identify the nature of literary criticism of art from the point of view of approach, method and style. These convergences are based on a common posture, which is that of the non-specialist, resolutely cultivating free and subjective thought.

**Morgan Labar, *La critique d'art bête dans les années 1990***

In the second half of the 1980s, the aesthetics of dumbness [*bêtise*] proved to reach the general field of cultural production. From 1994 to 1998, a few young art critics tackled the phenomenon and tried to theorize it. They did so in the most widely read magazines at the time: *Flash Art International*, *Artpress*, *Frieze*. The corpus of this paper (articles by art critics Joshua Decker, Éric Troncy, Jon Savage, Andrew Hulktrans and Jean-Yves-Jouannais) testifies both to undergoing changes in art criticism itself and in the way critics look at dumb art. It appears that art criticism converted to cultural criticism: critics paid little attention to artworks, making them mere illustrations and visual arguments. On the contrary, popular media culture, including the most regressive of it, came under close scrutiny in contemporary art magazines. *Beavis & Butt-Head*, *Melrose Place* or *Bay Watch* were quite thoroughly investigated in the columns of *Artforum* or *Flash Art*. Quite surprisingly, works of art labelled as "contemporary art" provided little analysis, while television soap operas and cartoons led to the most stimulating thoughts, using the paradigm of meta-criticality dear to modernism. In that way, they gave the most regressive pieces the status of specular images, both deceitful and critical, of the very culture of stupidity they were born from. Then comes the following paradox: art criticism in the 1990s, alternatively over-enthusiastic and plaintive, intellectualized the most radical anti-intellectualism.

**Bamchade Pourvali, *Godard critique et cinéaste : sur la forme-essai***

In December 1962, in the special issue of *Cahiers du cinéma* devoted to the New Wave, Jean-Luc Godard, a former critic of the magazine, defined the continuity of his work as follows: "As a critic, I already considered myself a filmmaker. Today I still consider myself a critic, and in a sense I am even more so than before. Instead of making a critique, I make a film, even if it means introducing the critical dimension. I consider myself an essayist, I make essays in the form of novels or novels in the form of essays: simply, I film them instead of writing them." Since this interview and sixty years of cinematographic activity, the critical and essayistic dimension of Godard's work has continued to develop. In the 1960s, the filmmaker continued to collaborate with the *Cahiers du cinéma* as a critic while pursuing his work as a filmmaker. It is through this double activity that he became an essayist until he invented a new form of cinematographic essay. In this text, we are interested in the new form of critical activity that the filmmaker proposes in his films but also in his books and collages.



### Thomas Mercier-Bellevue, *Quand la critique rock rencontre le disco. Rhétorique d'une incompréhension*

In March 1976, the rock critic Jon Landau notices that rock criticism has become dogmatic: it might be missing out disco because it misunderstands its aesthetic specificities. Because of its countercultural belonging, rock criticism has constructed disco as a radical otherness, identifying it to merely commercial and meaningless music. In this article, basing my analysis on interviews of rock critics and 70ies rock reviews about disco, I study the ideological and rhetorical mechanisms that have contributed to illegitimate disco music and its audience. More widely, I raise the issue of how art criticism can give up on its critical mind.

### Benjamin Arnault, *L'exercice de la critique en art écologique*

The *Manifeste du rio Negro* (in *Journal du rio Negro*, 1978-2014) is one of the first major texts published in France about ecological art. Although its impact was limited during its distribution, it is now reworked and commented by the contemporary art's players. In this text, Pierre Restany inquires about art-nature relationship. From our reading of his *Journal du rio Negro*, we question gestures of Restany's successors. Since the beginning of ecological art, several essential elements participate to define the critic of this art. What are the privileged ways of appreciating works used by the art critics? What are their evaluation's criteria?

### Jacob Lachat, Julien Zanetta, *De la couleur en critique*

At the turn of the 19th century, several theories about the nature of colour emerged. They start from the principle that the appreciation of colour phenomena depends largely on the physiology of the eye and the complementarity of colours. These theories found considerable resonance in the French artistic field from the 1830s onwards. More specifically, we wish to question the ways in which colour optics are integrated into art criticism. After a brief overview of some physiological approaches to colour in the 18th and 19th centuries, we look at texts by Théophile Thoré, Théophile Gautier and Charles Baudelaire; three types of criticism that enable us to identify the epistemological issues that lie beneath the aesthetic judgement.

## Varia

### Jean Robelin, *Aristote a-t-il fondé la théorie littéraire ?*

Despite an endlessly repeated commonplace, Aristotle did not found literary theory. The notion of literature cannot be discovered in his works and his influence made it for long unthinkable. Insofar as classical antiquity knew of properly literary practices and of a reflection on these practices, it is necessary to question the obstacles which blocked its emergence. Literature can emerge when textual production shifts under the domination of written works, when fiction ceases to be dominated by plausibility, and when an interpretive theory of meaning takes the place of a logical theory.

### Johann Michel, *Art et interprétation*

The purpose of the article is to question the status of a work of art on the basis of the problem of interpretation initially posed by Arthur Danto. Does a work of art necessarily require interpretation? The argumentation unfolds on a double scale. On an ontological scale, the issue at stake is to know under which conditions an object belongs to the class of works of art. On a denotative scale, the stake is to know if any artistic representation requires an interpretative work. The author defends a theory of restricted interpretation, inspired by pragmatism, according to which interpretation, as a suspensive and reflexive activity, intervenes only when the relationship to meaning is disturbed, confused, problematic. Thus, a work of art is subject to interpretation only when its ontological status is not self-evident and when its potential for denotation is at odds with our familiar relationship to meaning.

### Jean-François Devillers, *L'originarité des images*

Are the pictures imitations or conventional signs? Are they likeness or denotative? In order to overcome these classical oppositions, this article starts from the observation that the images are first and foremost produced according to certain technical mean of production and according to expectations linked to the use that will be made of them. Without challenging the resemblance or without denying that there are conventions in the images, this article shows that resemblance is always relative to a specific visibilisation of reality, which may occasionally have recourse to conventions. In doing so, this article defends the idea that images are originary: founders of our ways of seeing.

### Alexis Anne-Braun, *Ontologie de la performance artistique*

Based on Marina Abramović's practice of performative art, aspiring to constitute performance art as an art of repertoire, I offer in this paper an ontology of performative artworks. Is it possible to reenact a historical

work, as we would perform a musical work, defined by its score? My philosophical concern here falls within an applied ontology, sensitive to concrete and pragmatic problems raised by artistic practices such as identification, preservation and exhibition. I successively examine three hypotheses: an artistic performance is an event-type identified by its script and with multiple instances; an artistic performance is the utterance of an idea; an artistic performance is an event-type indicated both by the history of its composition and by its first enactment. These various elaborations drive us to question the function of the artist-performer in the work. I draw the following conclusion: we must consider, beside scripts and score, some felicitous conditions of the work.

**Marianna Charitonidou, *Fantaisies architecturales chez Iakov Tchernikhov : surpasser la mimèsis à travers la phantasia comme agent du progrès***

The article analyses Iakov Chernikhov's "compositions", relating his constant search for new forms to the capacity to convert fantasies into representations. In contrast with Aristotle, who conceives mimèsis as the equivalent of artistic enterprise, Chernikhov perceives his "compositions" as acts of overcoming of mimèsis through phantasia. The visionary illustrations of his Architectural Fantasies express his endeavor to replace words by graphic images, which is based on his belief that the potential of the international language of graphics to function as a forerunner of progress derives from the power of fantasy. The aim of the article is to elucidate how Chernikhov treats the tension between fantasy and reality and to examine to what extent his graphic production achieves to overcome mimèsis through phantasia. The response to these questions could help us explain why Chernikhov has been often judged as unclassifiable and to evaluate to what extent his attitude reflects the polarities between the Rationalists and the Constructivists. The opposition between "composition" and "construction" allows us to better understand Chernikhov's position, both unique and fundamental, in relation to constructivism. The article highlights the fact that the essential role of phantasia for Chernikhov derives from valuing "composition" rather than "construction".

**Proceedings of the European Society for Aesthetics, 12 (2020)**

<https://www.eurosa.org/proceedings/>

**Marta Benenti, Lisa Giombini, *The Aesthetic Paradox of Tourism***

Everyday Aesthetics is known to be beset by a dilemma: how is it possible to reconcile the detached attitude that typically characterizes aesthetic appreciation with the nature of everyday routine? In this paper, the dilemma is addressed by considering cultural tourism as a paradigmatic case of aesthetic appreciation of the ordinary. By examining the aesthetic motivations that animate cultural tourism, the study shows that, while seeking authenticity in the 'un-touristed', tourists remain trapped in their own, detached, 'tourist gaze'. The analogy between the dilemma of everyday aesthetics and the aesthetic paradox of tourism allows for the application to the latter of the strategies that have been put forward to solve the former. What emerges is that, whereas approaches that rely on aesthetic detachment reproduce the dilemma, those that insist on the aesthetic value of the ordinary 'as such' offer tourists a way out of the paradox. Nonetheless, effective as they seem in mitigating the risk of frustration that may derive from touristic activities, these approaches appear to reduce the aesthetic to an extremely thin notion, thereby weakening their own theoretical strength.

**Monika Favara-Kurkowski, *A Reflection on the Criteria for Identifying Design***

This paper aims to broaden the account of the aesthetic experience of design objects proposed by Jane Forsey (2013) by leveraging such objects' technological origin. Forsey's theory focuses on the conditions by which it is possible to aesthetically evaluate a design object as beautiful compared to other objects that perform the same function. The present account questions if Forsey's proposal is genuinely a theory of beauty *particular to design*, or if it is a theory of beauty of craft that adapts to design. To pose this question is to highlight the industrial origin as a valuable factor in design's aesthetic experience. This factor is usually considered in negative terms due to its immediate connection to mass consumption. Mass production is taken to emphasize a flat aestheticization and the standardization of consumers due to its depersonalizing effect. This type of explanation implies a hierarchy where the aesthetic experience of crafted objects is richer than the experience of mechanically produced artifacts. In this article, I suggest that the privileged position of the aesthetics of design allows to seek the positive aspects of the aesthetic experience of technological means.

**Lilli Förster, *Against the High Culture: On Leo Tolstoy's Aesthetics***

Leo Tolstoy, the author of *War and Peace* and *Anna Karenina*, dedicated fifteen years of his life to exploring aesthetic theories and the phenomenon of art. Starting with critical thoughts about modern aesthetics,

Tolstoy developed his own conception of art and its role in society, some of which are presented in his work *What is art?*, first published in 1897. Unfortunately, in the English-speaking world, there was not much attention paid to Tolstoy's book. What stands out in the critical literature is Tolstoy's exclusion of famous artworks from the world of art, like those of William Shakespeare and Richard Wagner. My objective in this essay will be to show that *What is art?* has much more to offer than the topic of exclusion. Tolstoy not only extended the category of things belonging to art. He also developed a definition of art which must include previously excluded titles into the concept. Above all, Leo Tolstoy's conception was directed against the tendencies of autonomy of the art in aesthetic theories of his time. Referring to more than 60 modern philosophers of art,<sup>5</sup> he pointed out significant disadvantages of beauty as fundamental in art. In order to follow his arguments comprehensibly, I will start with a short abstract about autonomous aesthetics. Then I shall move on to Tolstoy's understanding and its most important terms and concepts, including a critical perspective on Tolstoy's approach.

### **Charles Lebeau-Henry, *Nietzsche's Artistic Ideal in Human, All Too Human and the Case of Music***

The aim of this paper is to consider if and how music can satisfy the demands of Nietzsche's conception of successful art in *Human, All Too Human* and its two supplements. The two main criteria of his artistic ideal, I argue, are the artist's successful demonstration of a "dance in chains" and a certain realism in the work's subject matter. I intend to show that music's satisfaction of this ideal as a whole hinges on its expressive capacities, which Nietzsche progressively reconsiders in these texts, as well as on how the composers manage them.

### **João Lemos, *Moral Aspects' Aesthetic Relevance: on Dickie's Stolnitz, Stolnitz, and aesthetic attention***

Let us put aside for a while the question of whether there is such thing as an aesthetic attitude. Attitude theories are often criticized for assuming that adopting an aesthetic attitude, or exercising aesthetic attention, excludes consideration of the moral aspects of art. Indeed, George Dickie criticized Jerome Stolnitz for such an assumption. I claim that Dickie missed the target – Stolnitz's conception of disinterested attention does not commit him to excluding any attention to the moral aspects of art. First, I will succinctly point out Dickie's criticisms against Stolnitz's conception of the aesthetic attitude, namely with respect to the relation of morality to aesthetic value. I will then show that, according to Stolnitz, the limits of aesthetic relevance have primacy over the relation of morality to aesthetic value, and that the ultimate criterion of aesthetic relevance is experience's quality enrichment. If the consideration of a work's moral vision may enrich the quality of one's (aesthetic) experience of such work, then the consideration of that property is aesthetically relevant. Finally, I will mention a couple of recent versions of aesthetic attention which stress the inclusive nature of such kind of attention, therefore contributing to overcome Dickie's criticisms.

### **Ancuta Mortu, *The Repertoire as Aesthetic Category***

The main focus of this paper is the aesthetic significance of the concept of repertoire and its relevance to research in empirical aesthetics which addresses the question of beholding, understood as engagement in appreciative behavior when confronted with stimuli of potential aesthetic interest. Despite the meta-disciplinary appeal of the concept of repertoire, which is a heuristic device used both in reception aesthetics (Iser, 1976; Moles, 1958) and psychologically informed analytic aesthetics (Wollheim, 1990; Hopkins, 2001), there is no articulate view of the repertoire as aesthetic category. I hold that the innovation in the study of aesthetics that the repertoire might be introducing is establishing a conceptual basis for a cognitive aesthetics of reception and providing a naturalistic alternative to aesthetic categories that are given a transcendental essence.

### **Salvador Rubio Marco, *Aesthetic Values, Engaging Perspectives, and Possibilities in Literature***

This is a paper on the aesthetics of literature, but also on the phenomenology and axiology of art. I will try to defend: 1) that an approach to the engagement of the reader in literary fiction based on the concept of "perspective" (Donnelly) is compatible with interactionism and moderate autonomism concerning values in art; 2) that such an approach needs to pay attention to the complexity of the aesthetic qualities which contribute to the aesthetic value of the work in order to explain the quality of a "perspective" developed within the work (and thus basing the engagement of the competent reader), and must also determine (in some cases) the aesthetic properties playing a significant role as reasons for the presence of other non-aesthetic properties in the work; 3) that the "adventure" of the engaged reader can be explained in terms of "possibilities" and "aspects" in order to avoid some dangers of epistemic and ontological views; and 4) that some examples from Henry James's novels (*The Golden Bowl*, mainly) may be particularly useful in order to exemplify my ideas.

### **Ken Wilder, *Beyond 'Visual' Art: Non-Sighted Modes of Beholding Contemporary Art***

This paper investigates new engagements afforded people with visual impairments by hybrid or intermedial forms of art, such as – pre-eminently – installation art. Against ocularcentric models of 'spectatorship' championed by someone like Clement Greenberg, it argues the centrality of non-sighted modes of

beholding to a number of paradigmatic examples of installation art. In so doing, the paper proposes the importance of such modes in bringing the beholder's orientation into play, and in negotiating the unstable relation between the virtuality of the artwork and the 'real' site context. Thus considered, visual impairment might be reconceived not an impediment to an aesthetic encounter (a *lacking* or *deficiency*), but rather a 'gap' to be creatively negotiated as part of a fully embodied experience. This takes on a particular importance in installations that explicitly seek to activate the space of reception using senses other than sight, and the paper concludes by examining concrete examples of such art practice.

## **Psychology of Aesthetics, Creativity, and the Arts**, 15,3 (August – May 2021)

<https://www.apa.org/pubs/journals/aca/>

### **Caroline Theurer, Wida Rogh, Nicole Berner, *Interdependencies between openness and creativity of fifth graders***

Openness to experience has become of special interest in the field of creativity research. Theoretical frameworks consider openness as one important individual feature that contributes to creative outcomes. Empirical results support this assumption, showing openness to be positively related to various creativity measures. However, studies on the relationship between creative outcomes and openness mainly focus on adults and differ in their operationalization of creativity. The present study analyzes the relationship between openness and different creativity measures in late childhood using a holistic measure to assess creative potential as well as divergent thinking tasks scored for ideational fluency and flexibility. Accounting for interdependencies over the 5th school year, the results show that (a) comparable with previous findings, there are low cross-sectional correlations between openness and creativity, and (b) openness and creativity develop independently in the period considered. Only divergent thinking slightly affects openness 1 year later ( $\beta = .084$ ,  $p < .01$ ). The study extends existing research by including childhood development. The results suggest that the relationship between creativity and openness consolidates with age. Implications for creativity research and the educational context are discussed while considering the limitations of the study.

### **Andreea Sutu, Cassandra N. Phetmisy, Rodica I. Damian, *Open to laugh: The role of openness to experience in humor production ability***

Across two preregistered studies, we addressed the following questions: (1) Does the Big Five personality trait openness to experience predict humor production ability above and beyond intelligence and demographics? (2) Which aspect of openness to experience (intellect vs. openness) predicts humor production ability? In Study 1 ( $N = 489$ ), participants self-reported on demographics, socioeconomic status (SES), and personality, and were tested on intelligence and humor production. Structural equation modeling showed that openness to experience ( $\beta = .28$ , 95% CI [.14, .42]) predicted humor production ability above and beyond intelligence, demographics, SES, and other personality traits. Study 2 ( $N = 414$ ) replicated and extended Study 1. Specifically, we found that openness to experience predicted humor production ability above and beyond the other predictors ( $\beta = .21$ , 95% CI [.03, .28]), and that, of the two aspects of openness to experience, openness (but not intellect) drove the association between personality and humor production ability.

### **Heath E. Matheson, Yoed N. Kenett, *A novel coding scheme for assessing responses in divergent thinking: An embodied approach***

In this study, we devised a novel coding scheme for responses generated in a divergent thinking (DT) task. Based on considerations from behavioral and neurocognitive research from an embodied perspective, our scheme aims to capture dimensions of simulations of action or the body. In an exploratory investigation, we applied our novel coding scheme to analyze responses from a previously published dataset of DT responses. We show that (a) these dimensions are reliably coded by naïve raters and that (b) individual differences in creativity influences the way in which different dimensions are used over time. Overall, our results provide new hypotheses about the generation of creative response in the DT task and should serve to characterize the cognitive strategies used in creative endeavors.

### **Nils Myszowski, *Development of the R library "jrt": Automated item response theory procedures for judgment data and their application with the consensual assessment technique***

Although the Consensual Assessment Technique (CAT; Amabile, 1982) is considered a gold standard in the measurement of product attributes, including creativity (Baer & McKool, 2009), considerations on how to improve its scoring and psychometric modeling are rare. Recently, it was advanced (Myszowski & Storme,

2019) that the framework of Item Response Theory (IRT) is appropriate for CAT data and would provide several practical and conceptual benefits to both the psychometric investigation of the CAT and the scoring of creativity. However, the packages recommended for IRT modeling of ordinal data are hardly accessible for researchers unfamiliar with IRT and offer minimal possibility for adaptation of outputs to judgment data. Thus, the package "jrt" was developed for the open source programming language R and is available on the Comprehensive R-Archive Network (CRAN). Its main aim is to make IRT analyses easily applicable to CAT data by automating model selections, diagnosing and dealing with issues related to model-data incompatibilities; providing quick, customizable, and publication-ready outputs for communication; and guiding researchers new to IRT through the different available methods. We provide brief tutorials and examples for the main functions, which are further detailed in the online vignette and documentation on CRAN. We finally discuss the current limitations and anticipated extensions of the jrt package and invite researchers to take advantage of its practicality.

**Claudia Muth, GescheWestphal-Fitch, Claus-Christian Carbon, *Seeking (dis)order: Ordering appeals but slight disorder and complex order trigger interest***

It is often reported that people like objects that are in order, predictable, or can be processed fluently. We suggested that we do not enjoy simple order as much as the process of ordering and therefore we like images that allow for insight—even in perceptually challenging contexts. Furthermore, perceptual challenge together with a promise of perceptual ordering could trigger interest. We report two studies which utilized patterns produced with different intentions (to be liked or interesting, etc.) by rotating visual elements via the software Flextiles. Participants evaluated the patterns on various dimensions regarding the potential for order-detection and perceptual challenge. Liking was predictable by potential for order-detection but not by complexity. Meanwhile, interest was predictable by a moderate potential for order-detection together with high complexity. Furthermore, patterns intended to be interesting were associated with perceptual challenge: less obvious order, more flaws of order, and more time to decide whether the image contains an order. Study 2 additionally included patterns intended to be beautiful or ugly, as well as random patterns. Liking was again predictable by potential for order-detection. Interest, in contrast, was predictable by a combination of potential for order-detection and high complexity. Complexity alone was not a significant predictor of interest this time, whereas patterns intended to be interesting were more perceptually challenging than those intended to be liked or beautiful. Our findings indicate that liking might be related to the potential for ordering, but interest requires association with order but also perceptual challenge.

**Astrid Schepman, Paul Rodway, *Shared meaning in representational and abstract visual art: An empirical study***

A long-standing and important question is how meaning is generated by visual art. One view is that abstract art uses a universal language, whereas representational art is tied to specific knowledge. This view predicts that meaning for abstract is shared across viewers to a greater extent than for representational art. This contrasts with a view of greater shared meaning for representational than abstract art, because of shared associations for the entities depicted in representational art, as supported by recent empirical findings. This study examined the contrasting predictions derived from these 2 views. Forty-nine nonexpert adult participants wrote brief descriptions of meanings that they attributed to 20 abstract and 20 representational artworks, generating a corpus of 1,918 texts. Computational analyses (semantic textual similarity, latent semantic analysis) and linguistic analysis (type-token ratio) provided triangulated quantitative data. Frequentist and Bayesian statistical analyses showed that meanings were shared to a somewhat greater extent for representational art but that meanings for abstract artworks were also shared above baseline. Triangulated human and machine analyses of the texts showed core shared meanings for both art types, derived from literal and metaphoric interpretations of visual elements. The findings support the view that representational art elicits higher levels of shared meaning than abstract art. The empirical findings can be used to enhance theoretical and computational models of aesthetic evaluation, and the rigorous new methodologies developed can be deployed in many other contexts.

**Martin Skov, Marcos Nadal, *The nature of perception and emotion in aesthetic appreciation: A response to Makin's challenge to empirical aesthetics***

Alexis Makin argued in a recent paper that Empirical Aesthetics is unable to properly advance our understanding of the mechanisms involved in aesthetic experience. The reason for this predicament, he claims, is an inability of current research methods to capture the psychological properties that truly characterize aesthetic experience, especially the unique perceptual and emotional processes involved in the aesthetic experience. We show that Makin's argument rests on assumptions that are at odds with scientific knowledge of the neurobiological mechanisms involved in the appreciation of sensory objects. We thereafter show that such mechanisms are rooted in shared neurobiological systems and operate according to computational principles that are common to many domains of experience. This casts doubt on the notion that aesthetic experiences constitute a distinct kind of experiences that can be defined according to

a set of special and unique qualities. Finally, we discuss how attributing this specialness to “aesthetic” experiences leads Empirical Aesthetics astray from mainstream psychology and neuroscience.

**Eline Van Geert, Johan Wagemans, *Order, complexity, and aesthetic preferences for neatly organized compositions***

Why do people like images of neatly organized compositions, collected on blogs like Things Organized Neatly? (<http://thingsorganizedneatly.tumblr.com/>) We explored which factors might contribute to aesthetic preferences for these images of a set of objects, or parts of objects, organized in a neatly or tidy way, focusing on both stimulus and person properties related to order, complexity, and the balance between order and complexity. In a large-scale online study, 421 participants chose which of two simultaneously presented images they preferred (100 pairs) and completed some personality questionnaires. The images within each pair were selected to be very similar except for how ordered and/or complex they were on certain perceptual dimensions. In a second part of the study, 84 of these participants also rated how ordered, complex, soothing, and fascinating they found the 184 images. Images high in order and high in complexity were perceived as more fascinating, whereas images high in order but low in complexity were perceived as more soothing. Aesthetic preferences increased with increasing differences in soothingness and fascination between the two images. Subjective order and subjective complexity were both related to aesthetic appreciation, and independently so, suggesting that the balance between order and complexity involves no interaction. Participants differed in how often they preferred the more ordered, complex, soothing, and fascinating image in a pair, which could partly be attributed to age and personality. In general, stimulus and person interact in determining aesthetic appreciation, but deeper theoretical understanding of these interactions requires further investigation with more parametrically varied stimuli.

**Luisa Krauss, Celine Ott, Klaus Opwis, Andrea Meyer, Jens Gaab, *Impact of contextualizing information on aesthetic experience and psychophysiological responses to art in a museum: A naturalistic randomized controlled trial***

Contextual information influences aesthetic experience and psychophysiological responses to art, yet these influences have seldom been analyzed with real artworks in a real museum. Consequently, this study set out to assess the aesthetic experience and psychophysiological responses of participants in an art museum viewing 6 artworks of Flemish expressionism. Participants were randomly assigned to one of the experimental conditions, either receiving elaborative information or descriptive information on the artworks. Aesthetic experiences were assessed via a questionnaire and through psychophysiological markers. A systematic influence of contextual information on aesthetic experience could not be shown. However, artworks had effects on aesthetic experience and heart rate, heart rate variability, skin conductance, and skin conductance variability. The results indicate that the characteristics of the artwork itself have a stronger impact than provided contextual information, at least when they are perceived as originals in a museum.

**Robbie Ho, Wing Tao Au-Young, Wing Tung Au, *Effects of environmental experience on audience experience of street performance (busking)***

Street performance (busking) is a historically and culturally important topic. This article focuses on street audience experience (SAE) and highlights the environmental factor of street environment, which has not been fully acknowledged in SAE research. The current study examines how street audience’s experience and satisfaction of busking performances can be influenced by street-environment suitability, which refers to the street audience’s evaluation of the street environment as a preferable “venue” for street performances. Furthermore, the current study examines the antecedent of street-environment suitability, street-environment experience, which is captured by the street audience’s evaluation of the street environment in terms of visual aesthetics, acoustic comfort, and perceived crowding. We staged a musical busking performance as a field experiment across four locations in Hong Kong and surveyed a total of 201 respondents. Structural equation modeling analyses established two lines of findings. First, a street environment that is considered as more suitable for street performance is associated with higher SAE and overall satisfaction with the performance. Second, a street environment that is perceived as more positive in terms of visual aesthetics, acoustic comfort, and perceived crowding is considered as more suitable for street performance. Our results validate the importance of street environment in understanding the experience of street performances.

**Kerstin Fröber, Roland Thomaschke, *In the dark cube: Movie theater context enhances the valuation and aesthetic experience of watching films***

There is a worldwide increase in feature film releases each year. While a theatrical release is still the primary release form, more and more films are watched via online streaming in home cinemas. Watching films at home is unquestionably high in convenience, but an understudied question is, how this shift in context—from the movie theater to the home cinema—affects the cinematic experience while watching a feature film. To test this, aesthetic emotions and the overall judgment of the cinematic experience were compared

between watching a film in a movie theater or home cinema. In line with cognitive models of art appreciation, it was found that a movie theater context leads to a stronger emotional experience and a more favorable judgment. Only boredom was felt stronger in the home cinema. This movie theater effect persisted during a second viewing, regardless of context. These results have theoretical and practical implications for empirical aesthetics, movie fans, and the movie industry.

**Dave Miranda, Muna Osman, Camille Blais-Rochette, Patrick Gaudreau, Rob Whitley, *Musical ethnocultural identity, happiness, and internalizing symptoms in youth***

Music is known to evoke a sense of social identity in youth; however, few studies have examined the cultural role of music in the formation of ethnic identity in young people. The objective of this research was to examine—across 2 studies—the potential impact of musical ethnocultural identity on increasing happiness and reducing internalizing symptoms through self-esteem (individual and collective) in late adolescence. To achieve this, we developed the Musical Ethnocultural Identity Scale (MEIS), which is intended for research conducted among young people with diverse ethnocultural backgrounds. Study 1 consisted of a sample of 476 culturally diverse Canadian late adolescents. Psychometric results revealed that the MEIS adequately meets validity criteria (i.e., content, factorial, convergent, concurrent, discriminant, and incremental) and displays excellent reliability (internal consistency). Moreover, results from mediation analyses with covariates (Extraversion and Emotional Stability) indicated that musical ethnocultural identity was not associated with either happiness or internalizing symptoms, whether directly or indirectly (through individual self-esteem). Study 2 consisted of another sample of 279 culturally diverse Canadian late adolescents. Overall, validation and mediation findings from Study 1 were replicated. Furthermore, mediation analyses with covariates (Extraversion and Emotional Stability) indicated that musical ethnocultural identity was indirectly associated with more happiness (but not with internalizing symptoms) through an enhanced collective self-esteem. In sum, musical ethnocultural identity may foster stronger collective self-esteem, which in turn could promote more happiness in youth.

**Christine A. Knoop, Stefan Blohm, Maria Kraxenberger, Winfried Menninghaus, *How perfect are imperfect rhymes? Effects of phonological similarity and verse context on rhyme perception***

Rhyme occurs when two or more words are phonologically identical from the final stressed vowel onward. However, there are several types of so-called imperfect rhymes in which vocalic and/or consonantal segments are allowed to differ. Some of these types frequently replace perfect rhymes in verse-final positions in the German poetic tradition, which suggests that they are licensed by genre conventions. Thus far, however, there is little empirical investigation into whether or not specific subtypes of imperfect rhymes are actually perceived as rhyming. Using a speeded rhyme judgment task, this study examines (a) how imperfect rhymes are perceived by comparing them to perfect rhymes and nonrhymes and (b) systematic differences between subtypes of imperfect rhyme. Specifically, we studied three subtypes in which the relevant segments differed in terms of vowel roundedness, voicing, and vowel quantity. If participants did not answer the speeded rhyme judgment task within 750 ms, the trial timed out and the next one appeared. We analyzed both rhyme judgments (yes/no) and time-outs (valid/timed-out), the former indexing rhyme acceptability, the latter indexing uncertainty. Our results indicate that imperfect rhymes are less acceptable than perfect rhymes and elicit greater uncertainty in the rhyme judgment task than both perfect rhymes and nonrhymes. Metered verse context increases the acceptability of imperfect rhymes, whereas perfect and nonrhymes were equally acceptable in word pairs and couplets. Furthermore, our results corroborate the notion that the degree of phonological similarity plays a crucial role in the perception of words as rhyming. However, our study does not lend support to the idea that frequent occurrence of specific imperfect rhymes in the poetic canon makes them more acceptable as rhymes.

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<http://www.informaworld.com/smpp/title~db=all~content=g923328141>

Jordana Dym, Carla Lois, *Bound images: maps, books, and reading in material and digital contexts*

The dominant practice in Western map studies has been to consider maps as “sovereign,” that is, as individual images separated from the material context of their production, circulation, and consumption. Book studies, also, have generally overlooked maps when considering graphic elements such as engravings and photographs. Yet many maps are located within, and contribute to, the larger arguments of books of all kinds, including histories, geographies, travel accounts, and novels. This article asks what changes theoretically and in practice when we dethrone the “sovereign map” and engage with maps as “bound images,” a hybrid graphic and textual part of the stories told by authors and publishers which is experienced by readers in book form through materiality, context, and significance. By way of conclusion, we offer an approach to analyzing maps in context, and an appendix with initial guiding questions.

Olivia Milroy Evans, *Ekphrasis as evidence: forensic rhetoric in contemporary documentary poetry*

Contemporary lyric series deploy many strategies from forensic (courtroom) rhetoric to persuade their readers that an injustice has taken place. Ekphrasis is one of the primary overlapping strategies in both forensic rhetoric and the lyric, documenting what cannot be seen, what has been lost, or framing an object to serve persuasive ends. Returning to ancient definitions of ekphrasis as any kind of vivid description expands ekphrasis’s scope from a “verbal representation of visual representation” to include descriptions of people and events. This article reads ekphrastic descriptions of violence against female bodies in recent poems by Natasha Trethewey, Tyehimba Jess, and Maggie Nelson to demonstrate how poets use the evidentiary function of ekphrasis. Documentary poets treat ekphrasis as a form of testimony, simultaneously subjective and factual. This article shows how ekphrasis straddles the boundary between the world as a material reality and our conceptions of it, inhabiting the liminal space where interpretation and ethical formation transpire. By composing imaginative ekphrases of unavailable evidence, documentary poets challenge the hegemonic powers of the archive and empower us to imagine “what the body can say.” By positioning ekphrasis within the frame of forensic rhetoric, documentary poetry transforms the reader into a witness.

Elisa Ronzheimer, *The poem as meme? Pop video poetry in the digital age (Warsan Shire/Beyoncé)*

The adaptation of texts by contemporary British-Somali poet Warsan Shire for Beyoncé’s visual album *Lemonade*, released in 2016, raises several questions about poetic representation in the twenty-first-century mediascape. Shire’s poems, which have been composed for a variety of media, ranging from print distribution to audio recordings to online circulation, serve as transitions between the musical tracks in *Lemonade*, thus accompanying the overarching narrative of black female empowerment. Frictions between image and text present the starting point for an enquiry into the changes that contemporary lyric poetry undergoes when it “becomes pop.” Shaped by processes of circulation and reappropriation, Shire’s poems emerge as “memetic media.” Does this “meme-ification” of poetry, the digital mobilization and de-contextualization of poetic form, in turn affect the dynamics of poetic representation? A close reading of the texts as they are integrated into the visual album shows how Shire’s poems enter into a dialogue with

Lemonade's imagery, while remaining impervious to the narrative of positive transformation. In becoming "meme," these poems retain their refractory qualities, thus presenting a design of lyric poetry for the contemporary mediascape.

**Roland Betancourt, *Bellikose things: the inner lives of Byzantine warfare implements***

The *Poliorcetica* (Vat. gr. 1605) is a Byzantine treatise on siege warfare, composed by the so-called Heron of Byzantium, which was illuminated with drawings and schematics for the construction and use of military tools and structures in the eleventh century. Using an object-oriented lens, this article looks closely at the word-image relations used by the *Poliorcetica*'s author to engage the manuscript's illuminations. The article considers how the manuscript diagrams the relationships between objects and their military operations by relying on the viewer's faculty of imagination (*phantasia*) to fill in the gaps offered between the text and its images.

**Ara H. Merjian, *A surrealist 'little sister'?: Dorothea Tanning's (femme) Fatala (1947), metaphysical painting, and the roman policier***

Dorothea Tanning's painting *Fatala* (1947) reveals a solitary female figure reaching her hand through a door. This borrows plainly from an artist renowned for rendering women as statues or storefront mannequins: the Greek-born Italian artist Giorgio de Chirico, whose early corpus formed one of Surrealism's most prominent—and fraught—precedents. Yet Tanning's canvas also conjures up another of the Surrealists' elected forebears: Marcel Allain's series of detective fiction books, titled *Fatala: Grand roman policier* (1930–31). Co-authored with Pierre Souvestre, Allain's first series of pulp novels, *Fantômas* (1911–13), had proven enormously popular in Parisian avant-garde circles, first in the circle of the poet-critic Guillaume Apollinaire, and later among the Surrealists. Michel Nathan has described Allain's *Fatala* as "Fantômas in a walking skirt" ("*Fantômas en jupe trotteuse*"). This cast-off epithet offers a fitting aegis under which to consider both Tanning's use of various Surrealist modes in *Fatala* and their resonance in the context of the movement's late iterations and sexual politics. For with *Fatala*, Tanning takes on a higher mathematics of masculine precedent—both Metaphysical painting and the detective novel—as well as their adoption by a host of male Surrealist artists. It is on the male-centered ground of the Metaphysical cityscape and the *roman policier* that Tanning sets her femme fatale in *Fatala*, finding in it a readymade stage for the apparition of other identities.

**Tamar Cholcman, *On bats and bees: Rubens in the Republic of Letters***

The closely interrelated enterprises in the humanistic world of the Republic of Letters, especially in the production of emblem books, created collaborations between artists and scholars. The production of emblem books, with their characteristic interplay between word and image, creates a place where humanists and artists could meet. Consequently, not only did men of letters use pictorial expressions to articulate their ideas, but artists also used emblematic forms as rhetorical tools, and in this manner took an active part in the Republic's enterprises. This essay examines Peter Paul Rubens's use of emblematics, showing that he was not merely a user but a producer of emblems. The image of a bat and a bee in his Freising altarpiece not only constitutes a new emblem that attests to Rubens's innovative contribution to both the artistic and literary enterprises of the Republic of Letters, but also serves as a case study of the artists' instrumentalization of emblematic forms in their own discipline, making their voice heard in the discourse of the Republic of letters.

**Erin Duncan-O'Neill, *Painting Molière as an act of rebellion: Honoré Daumier, censored speech, and revivals of theatrical satire***

Best known as a caricaturist who skewered the politicians and social mores of nineteenth-century France, Honoré Daumier also had a deep and abiding engagement with the seventeenth-century playwright Molière. This article examines Daumier's paintings of Molière's plays *Le Malade imaginaire* (1673) and *Les Fourberies de Scapin* (1671), initiated shortly after Daumier was fired from a thirty-year position working for the illustrated press. Rather than understanding these paintings in relationship to his broader political project, scholars tend to interpret them in isolation from his lithographs, with the inadequate justification that the formality of the stage diverges from the humor of his cartoons. Daumier—who, like Molière, had negotiated shifting censorship restrictions throughout his career—painted Molière's plays when they were being revived by nineteenth-century theaters because new material was heavily censored. In moments of intense repression, audiences and playhouses used these plays to stage oblique attacks on the government. This article examines the legal frameworks linking a caricatural style of painting to theatrical performance and argues that, by turning to Molière as a subject in paint when explicitly political material was being censored in print, Daumier's works intervene in the contested space of speech in Second Empire France.

**Carsten Dutt, *Das leere Grab – mit fremdem Leben erfüllt: Allusion und Reflexion in Jeff Walls Fotoarbeit The Flooded Grave***

Jeff Wall's monumental photograph ›The Flooded Grave‹ (1998–2000) is a paradigmatic example of a work of art which takes the medium of photography as its own theme—in a way that, paradoxically and thought-provokingly, foregrounds both gestures of documentary contingency and markers of fictional arrangement. Analyses that focus mainly or exclusively on these features cannot, however, adequately capture the complexity and uniqueness of Wall's pictorial invention. Instead, understanding and appreciating ›The Flooded Grave‹ requires insight into reflexive structures grounded in iconographic and typological allusions to historical forms of Christian art. The present contribution attempts to identify them, describe their synergy, and explain, by way of what Hegel called ›thoughtful contemplation‹ (›denkende Betrachtung‹), their aesthetic, artistic, and spiritual significance.

**Claudia Benthien, Julia C. Berger, *Vanitas-Stilleben in der Videokunst: Aktuelle Perspektiven eines barocken Motivs und ihre Gestaltung von Zeitlichkeit***

In contemporary literature, theatre, and visual arts, one can observe an adaptation of traditional motifs, in particular the early modern trope of ›vanitas‹. Video art, specifically, has an affinity for the painting genre of still life which, within the context of the vanitas trope, is associated with moral, religious, and philosophical questions, and allows for the integration of divergent temporal modes. In this article, we look at both early modern concepts of time and recent theoretical approaches to examine how film and video techniques fashion time artistically, extending the temporality of static still lifes beyond their visual frame and resemanticizing, defamiliarizing, and even negating symbols of vanitas. We demonstrate how these symbols are employed in the contemporary visual arts to reflect upon transience and death, but also investigate the potential of new technologies to give aesthetic shape to the passing of time. This article presents a first systematization of vanitas still lifes in video art and provides insight into these multifaceted negotiations of a classic genre.

**Carolin Rocks, *Ästhetisches ethos: Praxeologie, Foucaults ethische Praktiken und die Literaturwissenschaften***

The essay explores the significance of ›practice theory‹ for the humanities, especially for literary studies. In recent German studies, the focus on practices has initiated a new sociology of literature, lacking an elaborated praxeological justification. The ›origins‹ of practice theory lie in sociology, whose current approaches seek to link the analysis of practices with poststructuralist theorems. In doing so, cultural sociology integrates Michel Foucault's discourse analysis and his studies on ancient practices of the self into its agenda (Reckwitz). The article argues that this runs contrary to Foucault's own understanding of practices. Unlike sociological theories, Foucault does not conceptualize practices as a field of action mediating between ›agency‹ and ›structure‹. His twofold concept of practices points out that practices arise from an ineluctable interplay of disciplinary power and aesthetic formation, of norm and freedom, thus arguing for a genuinely ethical substance of practices. However, Foucault's remarks on the aesthetic form of practices remain unspecific. At this point, literary studies can step in by revising the dynamics of ethics and aesthetics from the ›late‹ Foucault's perspective. In so doing, the arts are not understood as discourses negotiating or distributing moral knowledge but as practical fields where moral takes form by both acting according to ›the‹ norm and acting ›freely‹. Thus, the article aims to conceptualize the nexus of ethics and aesthetics in a new manner. Rethinking ethics as practical morality shaped by aesthetic processes allows for examining the ›ethos‹ or: the concrete exercises of virtue in literature.

**Sarah Hegenbart, *Can the Institutional Theory of Art survive Zombie Formalism?***

Zombie formalism describes a type of art designed specifically to cater to the demands of the market. I argue that recent developments on the art market challenge the institutional theory of art since it appears increasingly questionable whether the artworld—the centerpiece of the institutional theory—is guided by a deep understanding of art rather than economic considerations. Given that the institutional theory remains rather vague about the very definition of ›the artworld‹, the artworld may also comprise investment-minded mega-collectors and art dealers. If, however, money becomes the driving force for the creation and exhibition of art, how does this impact on the artworld as institution that decides about whether or not something may count as an artwork? Can the institutional theory of art survive zombie formalism? In order to answer these questions, I will map out recent developments in the artworld that might force us to amend the institutional theory to be applicable also to contemporary phenomena. My summary of the main approaches to institutional theory will reveal that none of them has yet succeeded in providing persuasive account of the nature of the artworld. I will suggest as an outlook that we need to critically interrogate David Hume's standard of taste in order to work towards a curatorial standard of taste.

**Burkhard Liebsch, *Gewalt, Ordnung und außerordentliche Erfahrung: Zur Beschreibung der Diskussionslage – in pathisch-ästhetischer Perspektive***

Recent research on manifold phenomena of violence takes them as political challenges which have been thematized as such, especially since Hobbes' philosophical writings. Since then, one expects that a legal political order has to keep in check or sublimate these phenomena. In contrast to this, current discussion on the relation of violence and order has brought to light extraordinary sources of resistance against violence. With reference to Levinas and Waldenfels, this essay draws attention to the ensuing consequences for a philosophy of violence.

**Kim Sher, »The End of Art« Revised: The video-footage from the Museum of Mosul as an »end« of the theory**

In his »Lectures on Fine Art« from the 1820s, Hegel famously claimed that as a form of the »Absolute«, art has reached its final, most advanced, stage with the dissolution of romanticism. Following Hegel, art-critic and philosopher Arthur C. Danto suggests in a series of essays from the late twentieth century that our conceptual art accords with the thesis of »the end of art«. That is, art has become, according to Danto, dependent on theory and does not carry any historical importance anymore. The notorious video recorded by ISIS in 2015, in which the militant group violently destroys age-old sculptures at the museum of Mosul, serves as a point of departure for meditating on the meaning of Hegel's thesis »for us« in this essay. Although both the artifacts appearing in the video and the video itself are not considered by us as works of art, these artifacts were conceived as art in the past and, paradoxically, only as video-footage they survived their material destruction and appeared to us. On the one hand, the content of the video attests to Hegel's claim that art »is for us a thing of the past«; on the other, the video itself points toward a new form of expression, beyond (the thesis of) the end of art.

**Michael Wedel, *Zeitgenosse Murnau: Eine verpasste Begegnung mit der »Gesellschaft für Ästhetik und Allgemeine Kunstwissenschaft«***

Taking film director Friedrich Wilhelm Murnau's intended participation in the second congress of the Gesellschaft für Ästhetik und Allgemeine Kunstwissenschaft as its point of departure, this essay pursues a twofold goal: On the one hand, it outlines the beginnings of the society's and its affiliated journal's critical interrogation of the cinema's aesthetic value. On the other hand, it puts Murnau's own views in this question in an imaginary dialogue with positions taken by members of the society during the congress of 1924 and in the pages of the society's journal. The many analogies to be found point to the sincerity of the society's short-lived attempt to modernize the premises of its reflections on art and to open up towards contemporary modes of artistic practice and new technology-based forms of art. With regard to Murnau they may be taken as documenting a degree of alert contemporaneity that is all too often downplayed in traditional accounts of this director as cinema's great »romantic« and »melancholic«.

**Angela Rapp, *Was ein Ding zum Museumsding macht – und was es über unser Sehen verrät***

Contemporary museology considers even »basic« objects in a museum (which are the focus of this article) like arrows or bones to be »as if works of art«, i.e. objects which can be perceived aesthetically like being beautiful or ugly but without a clear meaning. This article shows that museum objects have a clear meaning. They provide evidence for factual statements (mostly about the past) and make them observable. But in a museum objects in the same right shall be regarded aesthetically. This makes them special. They puzzle us. Whilst looking at them we can clearly differentiate between realising them in a cognitive or aesthetic way. Both ways of perception follow different and clearly distinguishable criteria. They are in no way related. Nonetheless it is only our attentiveness which focusses on certain aspects of an object without the others are caused to disappear. Thus to see an object in one way still remains in the background if we see it the other way und might influence our perception.