RIVISTE ITALIANE

Aisthema. International Journal, 7, 1 (2020)

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

Richard Shusterman, *Il genio e il paradosso del self-styling*

Traduzione in italiano del capitolo 10 di Performing Live. Aesthetic Alternatives for the Ends of Art, pubblicato nel 2000 per i tipi della Cornell University Press.

Giacomo Fronzi, *Is the Buying Experience an Aesthetic Experience?*

The way of understanding and "doing" aesthetics has recently changed. Once focused exclusively on the arts and, at most, on landscape, aesthetics has begun to dialogue with other disciplines: philosophy of mind, anthropology, psychology, economics. This paper intends to explore a new relationship between aesthetics and marketing, in the light of those elements which motivate its possible organization. On the one hand, marketing proves to be an interesting field through which aesthetic categories can be verified and applied. On the other, aesthetics, which has been for centuries linked to the category of "disinterestedness", finds in marketing a field of analysis which is new and traditionally considered antithetical to it.

Immacolata De Pascale, *La democrazia è una questione di stile (?): J. Rancière e la politica della letteratura di G. Flaubert*

Il saggio propone un'analisi della "politica della letteratura" di J. Rancière attraverso lo stile del romanzo realista di G. Flaubert. La letteratura come "nuovo regime dell'arte dello scrivere" si caratterizza per la presa di distanza dalle regole del regime rappresentativo di matrice aristotelica fondato sulla gerarchia dei temi e dei soggetti d'arte. La letteratura e in particolare lo stile realista sospende ogni forma di gerarchia e innalza alla dignità di soggetti artistici il qualunque e l'anonimo definendo in tal modo la propria politica democratica.

Giampiero Moretti, *Aesthetics and its "End"*

The Author intends to show how the notion of "aura" which may be equated to "wonder-awe", commonly regarded as the "origin of philosophy", is what intimately connects the birth of aesthetics to that of philosophy, in Greece. The Author then examines key points in the development of "aesthetics" as a discipline by considering some of the most influential philosophers, both ancient (Plato, Aristotle, and Plotinus) and modern/contemporary (from Kant to Heidegger). The gradual disappearance of the notion of "aura" in the history of the discipline is fundamental for understanding the "crisis" aesthetics suffered in the 1900s. L'autore intende mostrare come la nozione di "aura" che può essere equiparata al "meraviglioso", comunemente considerata come l'"origine della filosofia", è ciò che lega intimamente la nascita dell'estetica a quella della filosofia, in Grecia. L'autore esamina poi i punti chiave nello sviluppo dell'"estetica" come disciplina considerando alcuni dei più influenti filosofi, antichi (Platone, Aristotele e Plotino) e moderni/contemporanei (da Kant a Heidegger). La graduale scomparsa della nozione di "aura" nella storia della disciplina è fondamentale per comprendere la "crisi" di cui soffre l'estetica nel Novecento.

Annamaria Contini, *Black e Ricœur filosofi della metafora*

Le teorie della metafora elaborate da Max Black e Paul Ricœur sono tra le più rilevanti nella filosofia novecentesca. Poiché entrambi hanno criticato la riduzione della metafora a orpello stilistico, affermandone la funzione cognitiva e l'importanza filosofica, c'è la tendenza a privilegiare gli elementi di continuità tra le loro prospettive. Ma è proprio così? Black e Ricœur non incarnano forse due punti di vista opposti sulla metafora: il punto di vista che ne enfatizza la forza euristica (Black) e quello che ne enfatizza piuttosto il potere creativo (Ricœur)? Approfondendo le riflessioni dei due filosofi al riguardo e il confronto che ciascuno di essi attiva con l'altro, questo contributo mette in luce come le loro posizioni tendano ad ampliarsi e arricchirsi, includendo anche l'aspetto inizialmente meno considerato. L'analisi delle prospettive di Black e Ricœur fornisce così l'occasione per interrogarsi sulla possibilità, nel dibattito

filosofico odierno, di tenere insieme la natura sia linguistica che concettuale della metafora così come il suo valore sia euristico che innovativo.

Riccardo Capoferro, *Allegoria e racconto grafico: il caso di Zerocalcare*

Questo saggio esplora il ruolo dell'allegoria nelle narrazioni a fumetti, concentrandosi sui lavori del fumettista romano Zerocalcare. Preliminarmente, abbozza una definizione operativa dell'allegoria, evidenziandone l'uso all'interno della narrativa verbale, in particolare nella tradizione del romanzo moderno. Quindi ne identifica le caratteristiche all'interno del romanzo grafico, soffermandosi sull'opera di Art Spiegelman e approfondendone le funzioni all'interno dei lavori di Zerocalcare. Frutto di un citazionismo esplicito, le allegorie visuali di Zerocalcare portano alla luce un'esperienza culturale condivisa e concorrono a nutrire un senso di comunità nella generazione cresciuta negli anni '80 e colpita in modo più profondo dalla crisi economica del 2008. Focusing on the oeuvre of Roman artist Zerocalcare, this essay focuses on the role and functions of allegory in graphic narratives. To do so, it proposes a working definition of allegory that also takes into account its place in the tradition of novelistic realism. Having established its theoretical presuppositions, the essay investigates the role of allegory in graphic novels, taking Maus as a seminal watershed and narrowing its focus on the work of Zerocalcare. Visual allegories are a hallmark of Zerocalcare's style. They refer to a broad repertoire of pop figures and are meant to nourish a sense of community in the generation that grew up in the 90s and experienced the effect of the 2008 crisis.

Tiziana Pangrazi, *Musica, suono e allegoria. L'Allegoria della notte (1985) di Salvatore Sciarrino*

Nell'articolo si riflette sul rapporto tra musica, suono e allegoria, riflessione che implica anche quella sulla "natura linguistica" della musica. In particolare, viene presa ad esempio la Allegoria della notte (1985) di Salvatore Sciarrino, dove entrano in gioco le dimensioni del "musicale" e dell'"extramusicale".

Antonio Carrano, *Su creatività e imitazione:uno sguardo a ritroso (a partire da Heidegger)*

Muovendo dal testo di Heidegger su L'origine dell'opera d'arte e dalla tesi lì espressa del travisamento del concetto di creatività per opera del «soggettivismo moderno», il saggio prende in esame le riflessioni di alcuni autori tedeschi che tra la seconda metà del Settecento e la prima dell'Ottocento hanno posto a tema il rapporto tra creatività e imitazione in termini che sfuggono all'idea per cui con la metafisica del soggetto si è imposta una «considerazione estetica dell'arte» chiusa nella rappresentazione dell'opera come «portatrice e suscitatrice del bello in riferimento allo stato sentimentale».

Gaetano Iaia, *Simone Weil e il miracolo della bellezza nel mondo. Un pensiero "sulla soglia", tra etica ed estetica*

In questo articolo, mi propongo anzitutto di analizzare ciò che Weil pensa essere la condizione necessaria e sufficiente dell'esperienza estetica e dell'amore per la bellezza, ossia la rinuncia all'immaginazione, elemento questo rilevante perché fornisce alcune importanti indicazioni sulla natura della bellezza stessa e sul perché l'amore per la bellezza sia paritetico all'amore per il prossimo. In secondo luogo, cercherò di delineare quella che per Simone Weil è l'autentica natura della bellezza, "spigolando" nei suoi scritti. Diventerà evidente che, per Weil, la bellezza è una proprietà di Dio ed è inestricabilmente legata alla creazione divina.

Domenico Spinosa, *La questione della tecnica tra esperienza estetica e Kulturkritik. Jaspers, Benjamin, Cassirer: tre prospettive a confronto*

Il presente contributo intente prendere in esame per metterle a confronto alcune tra le più significative posizioni filosofiche sulla tecnica che nei primi anni '30 del Novecento emergevano esprimendo prospettive diverse. In un orizzonte problematico definito da un lato dalle riflessioni di Walter Benjamin circa la profonda variazione funzionale dell'esperienza estetica per l'uomo moderno dall'altro dalle valutazioni di Karl Jaspers sull'apporto epocale della tecnica in termini di una nuova filosofia della storia, si propone di giungere poi alle considerazioni neokantiane sul tema in oggetto avanzate da Ernst Cassirer in chiave di una critica della cultura.

Francesca Ferrara, *Ri-vivere il passato: memoria e oblio tra Funes el memorioso di Borges e Nietzsche*

Il saggio intende mettere in luce come il tema della memoria e le sue implicazioni, tanto nella dimensione teoretica della conoscenza, quanto nella dimensione pratica dell'azione, emergano nel racconto di J. L. Borges Funes, o della memoria, contenuto nella celebre raccolta Finzioni (1944). L'analisi del personaggio del racconto borgesiano è condotta parallelamente all'analisi del problema dell'oblio nella filosofia di Nietzsche, di cui viene sottolineata l'influenza nella creazione letteraria di Borges e l'importanza per la comprensione della stessa.

Reading Philosophy Through Archives and Manuscripts

Monographica

Benedetta Zaccarello, *What can we learn from philosophical manuscripts and archives?*

Fabrizio Desideri, *The Autographic Stance. Benjamin, Wittgenstein and the Re-Shaping of the Philosophical Opus. About Manuscripts, Fragments, Schemes, Sketches and Annotations*

Starting from the peculiar tension between figure and writing in Walter Benjamin's philosophical thought, my contribution aims to define the relevance of manuscripts, schemes, fragments and annotations for the definition of philosophical textuality. Analyzing Benjamin's writings belonging to this genre (for example, the preparatory works for the essay dedicated to Goethe's Elective Affinities or for the essay on Kafka), as well as the fragmentary observations belonging to Novalis' Allgemeines Brouillon and Nietzsche's Posthumous Fragments, the processual dimension of philosophical thinking will be emphasized. In this theoretical context the processual moment of textuality can be put in tension with the moment defined by the work in its insular completeness. Finally, one wonders if the most appropriate form of philosophical thought in our era of digital production and transmission of knowledge does not really lie in the flow dynamics of textuality. In conclusion, it will remain to be clarified how the autographic moment of philosophy can be thought of in the digital age of knowledge. To this last extent, a good example would be eventually given by Walter Benjamin's archive in Berlin that contains in fully digitalized form both edited texts and manuscripts.

Marina Montanelli, *Baudelaire Laboratory. Brief History of a Project by Walter Benjamin*

The article intends to retrace, from a historical-philological point of view, the main steps of Walter Benjamin's unfinished research and works, conducted during his later years, dedicated to Charles Baudelaire. Setting Benjamin's translation of the Ta-bleaux parisiens as the first result of his interest for the poet, the text delves into the composition process of The Arcades Project, from which the idea of a book on Baudelaire then takes shape. The article examines the crucial stages of this second project's development through the correspondence between Benjamin and Theodor Adorno and Max Horkheimer especially: from the 1935 exposé for The Arcades Project to The Paris of the Second Empire in Baudelaire, to the 1939 essay On some Motifs in Baudelaire. The focus is set, in particular, on the dialectical-constructive method that guides Benjamin in the composition both of the Passagen-Werk as of the Baudelaire-Buch and the essays. Finally, the article looks back over the transmission history of the project on Baudelaire, intimately bound to the one of the Passagenarbeit: the vicissitudes and findings of various manuscripts, of which the complete restitution of the Kritische Gesamtausgabe is soon expected. Therefore, the peculiar relationship between philology and philosophy of Benjamin's experimental method is then examined further in depth; the configuration of the research object's monadic structure according to a historical perspective, albeit in the context of a work that remained unfinished.

Thomas Clément Mercier, *Silence, in the Archives: Derrida's Other Marx(s)*

The idea that Derrida kept silent on Marx before the publication of Spectres de Marx, in 1993, has become a commonplace in Derrida studies and in the history of Marxism and French 20th century political thought. This idea has often been accompanied by a certain representation of the relationship (or absence thereof) between deconstruction and dialectical materialism, and fed the legend of deconstruction's «apoliticism» – at least before what some have called Derrida's «ethicopolitical turn», usually dated in the early 1990s. Against this narrative, this essay analyzes Derrida's notorious «silence on Marx» before Specters of Marx from the perspective of the archives. Archival research transforms the narrative: Derrida's «silence on Marx» was only «relative». Beyond the scene of publications, archives reveal another scene: multiple engagements with Marx and Marxist thought, marked and remarked in many archival documents – more particularly in a series of early seminar notes from the 1960s and 1970s. How does this archival scene transform our interpretation of Derrida's «silence»?.

Francesco Vitale, *Interminable readings. Jacques Derrida between archive and dissemination*

The paper seeks to outline the relationship between Geschlecht III and Derrida's published texts devoted to the mark «Geschlecht» in order to detect the general strategy followed by Jacques Derrida into the construction of his archive during his lifetime. Indeed, we suppose that his archive has to be build in accordance with his deconstructive statements about the classical conception of the archive: a totalizing closure of a textual production able to trace it back to the unity of an ideal identity. In particular, the paper aims to focus on a passage at the end of Jacques Derrida's Geschlecht III, where the question of

the animal in Heidegger comes in the foreground and in a way that is slightly different from what we already know through Derrida's published Works and could impose a re-reading of its «entire» work.

Daniela Helbig, *Gebäude auf Abbruch? The digital archive of Kant's Opus postumum*

Over two hundred years after Immanuel Kant's death, the first full, critical, and digital edition of his last manuscript is currently being completed by the Berlin-Brandenburgische Akademie der Wissenschaften. This edition stands in institutional continuity with Wilhelm Dilthey's monumental Akademieausgabe of Kant's writings that was grounded in Dilthey's lastingly influential concept of the national, literary-philosophical archive. The new edition showcases Kant's dynamic writing process as a matter of investigation in its own right. As I argue here, it brings into view the constitutive role of the archive for both texts and interpretative practices. A historical perspective that links the legacy of the Akademieausgabe with the digital edition of the Opus postumum highlights the changing role of the archive in emphasising or de-emphasising the manuscript's resistance to certain appropriations and stylisations of Kant as a thinker.

Emanuele Caminada, *Developing Digital Technology at the Husserl Archives. A Report*

After a brief introduction to the history of the Husserl Archives I focus on the methodological specificities in studying Husserl's work on the basis of his manuscripts and of his archives. In a second step I expound on the effects that the current shift from an analogous to a hybrid analogous and digital archives is producing in the self-understanding of the practices of our institution. Particularly, developing digital technology means that the Husserl Archives are entering a new phase in respect to how archival and editorial impulses will affect the presentation of Husserl's writings. Finally, I offer some perspectives about how the planned virtual platform («digitalHusserl»), which will give direct access to his manuscripts, is designed to promote a new understanding of Husserl's specific process of philosophical writing, of his unique wording of thoughts.

Jean Khalfa, *Rereading Frantz Fanon in the light of his unpublished texts*

Frantz Fanon (1925-1961) is principally known as a great theoretician of race relations and decolonization, in particular through the two main books he published during his lifetime Black Skin, White Masks (1952) and The Wretched of the Earth (1961). What is less known is that he was in parallel a pioneering psychiatrist and an early and recognized theoretician of ethnopsychiatry. A volume of about a thousand pages of texts either difficult to access or presumed lost was recently published, following more than a decade of research in archives located in different parts of the world. It reveals first the importance and originality of his thought as a scientist, and secondly the importance of this dimension of his work for the understanding of his political texts. This is shown on two points: 1) the role of violence in the decolonization process, when compared with Fanon's texts on psychiatric internment, the phenomenon of agitation and the alternative model of social therapy and 2) the use of «identity» as cultural foundation for newly decolonized states, which he strongly criticised, when compared with Fanon's systematic questioning of any personal «constitution» in his psychiatric and ethnopsychiatric work.

Ondřej Švec, *In the name of the Author: The artificial unity of Jan Patočka's scattered works*

Frantz Fanon (1925-1961) is principally known as a great theoretician of race relations and At the time of his sudden death in 1977, the Czech philosopher Jan Patočka left a large philosophical legacy with no will and testament. For the last 43 years, the editors of his Collected Works have been reconstructing a unified and thematically articulated oeuvre from the more than 10,000 pages found in his drawers and boxes. It should in the end include not only the texts published during Patočka's lifetime but also his many unpublished manuscripts, fragments, variations, drafts of unfinished philosophical projects, notebooks and letters. After demonstrating in which sense the death of the author coincides in Patočka's case with the birth of his oeuvre, the article aims to show that the unity of Patočka's work is not something given, but rather something to be artificially reconstructed, in an always disputable fashion, since the internal coherence of its various thematic divisions is necessarily itself a matter of ongoing interpretation.

Alois Pichler, *A Typology of the Philosopher Ludwig Wittgenstein's Writing of Text Alternatives*

The paper describes the philosopher Ludwig Wittgenstein's writing of text alternatives as it manifests itself in his manuscripts. Decided, undecided and cancelled alternatives are distinguished. Moreover, Wittgensteinian types of marking his text alternatives are described: this includes marking by writing the alternative phrase in parallel above line; marking change of order; separation markers; explicit comment; marking the alternative phrase by putting it between brackets or, most famously, double slashes. Finally, the phenomenon of bound text alternatives in Wittgenstein's writings is discussed.

Arianna Sforzini, *On archives, on an archive. The "Foucault exception"?*

Is there a specificity peculiar to the "Foucault archives" that makes them a sensitive object for philosophical and critical thought today? Can we use the "Foucault case" to reflect more broadly on the

question of the philosophical archive / archives – what does the creation of archives for philosophers imply in terms of the reception and re-actualisation of their thought? In this article, we will start with a description of the multiple Foucault archives existing today and the history of their composition, as well as an initial discussion of their possible uses. We would then like to start from the concrete, material experience of the archives in order to ask a question that is more than methodological, ethico-political: would there be a "good use" (and therefore a "bad use") of the archives of and by philosophers? More specifically, is there a "Foucaultian exception" which would require the Foucaultian, and probably philosophical, archives to be used in a broad sense, in a "different" way? We will plead for the construction of an ethic which is rather an "aesthetic" of the philosophical archives: the ability to bring out through the work on archives not something like "the good and true identity" of their author, but points of diffraction, unexpected faces, new writings.

Richard Hartz, *The Genesis of a Philosophical Poem: Sri Aurobindo, World Literature and the Writing of Savitri*

Philosophical poetry has had a long and distinguished history in different cultural traditions. These traditions have always interacted to some extent, but today the barriers between them have largely broken down. Savitri, an epic in English by the early twentieth-century Indian philosopher and poet Sri Aurobindo, is a notable outcome of the confluence of Eastern and Western civilisations. Based on a creative reworking of a legend from the Sanskrit epic, the Mahābhārata, it incorporates in its neo-Vedantic vision aspects of the worldviews represented by the great philosophical poems of ancient, medieval and modern Europe. As vast in scope as any of these works, Savitri took shape over much of the poet's life in a way comparable to Goethe's Faust. A study of the stages of its composition reveals much about the author's artistic, intellectual and spiritual development and gives insight into the poem's autobiographical dimension.

Varia

Maja Jerrentrup, *Dissonances of a Modern Medium. Alienating and Integrating Aspects of Photography*

Does photography in its various facets lead to alienation or integration? This article is based on a Eurasian survey among photography students from India and Europe. After working definitions of the central terms, it looks at aspects that students have mentioned in connection with alienation – including the view of photography as a barrier or intruder and the adoption of an external perspective on the own culture through photography, up to an individual escape through photography. With regard to integration, photography can open the gates to new experiences and allow growth and identity work, offer a common form of expression and go hand in hand with empathy and knowledge, which matches some aspects of Indian art theory. All in all, the answers of the Indian and European students were quite similar. It turns out that the more reflected people are about photography, the more they can benefit from it.

Nigel Mapp, Maryam Madadizadeh, *Early Modern Aesthetics: Antony and Cleopatra and the Afterlife of Domination*

This essay argues that Antony and Cleopatra's pitting of Egypt against Rome is a cipher of aesthetic resistance to modern rationality. The coordinates are Adornian. Antony's and Cleopatra's complex identities elude the disenchanting, nominalist machinery in which diffuse indeterminacy necessitates conceptual imposition. Here, the individuals are essentially dramatized: sensate, embodied selves composed and expressed in relations of passionate recognition. The lovers' deaths, and especially Cleopatra's self-conscious theatre, rewrite the ascetic, dominative, and pseudo-theatrical rationality of Octavian Rome. The protest, the passion and singularity, lives mainly through its expressive emphases – such as hyperbole – and the re-functioning of the very dominative roles and norms being opposed. This reflects the restricted but critical – aesthetic – status of early modern drama, and specifies its opposition to the deepening attack on sensate knowing in its world.

Tommaso Morawski, *The map: a medium of perception. Remarks on the relationship between space, imagination and map from Google Earth*

Starting from the concept of Digital Earth, the article questions the effects that Google's geo-spatial applications have produced on our daily relationship with information, and the way we experience the spaces around us. Its aim is twofold: on the one hand, I intend to examine the implications that bring Google's digital maps closer to the invention of the print or telescope; on the other hand, I intend to explain, through a medio-anthropological investigation, how the map, as a medium of perception, falls not only de facto, but also de jure, into the field of aesthetics.

Prendersi cura delle parole

Markus Ophälders, *Sternenmomente. Karlheinz Stockhausen und die Morphologie der Zeit*

The article tries to investigate the problem of time by following a dialectical and morphological approach derived from Goethe's studies on nature and translated into a philosophy of time and history by Benjamin, but also from Husserl's internal time consciousness. This research focuses especially on composers like Messiaen, Stockhausen, Xenakis and others. If Beethoven's conception of time was teleological and monistic – just as the Hegelian one – Messiaen elaborated a dualistic and Stockhausen a pluralistic one. More in detail the research involves concepts like translation, aion and chronos, thus eternity and continuity in time or the discretional instant and the continuity of duration. Starting with the musical point of view it becomes also possible to take a look at the way, the several dimensions of time and their combinations work in other human spheres like history and policy or life and death.

Manuel Mazzucchini, *La Configurazione del tempo nell'opera di Pierre Boulez*

All'inizio della seconda metà del '900, il compositore, direttore d'orchestra e saggista Pierre Boulez diede avvio a una ricerca sul concetto di tempo in musica, i cui risultati devono tuttora essere adeguatamente assimilati. Tra questi, i più importanti gravitano attorno alla scoperta del tempo mobile e del tempo liscio: per loro tramite, l'artista può estendere la manipolazione del materiale tempo svolto in partitura (ad esempio sulle indicazioni dinamiche o sulle misure del battito) oltre il piano della notazione scritta. La ricerca di Boulez ha inoltre inaugurato una diversa e più precisa configurazione del tessuto temporale in musica, nella misura in cui è stata capace di includere nella struttura di un'opera sia le contingenze dell'esecuzione, che l'esperienza vissuta dell'ascoltatore.

Marco Mazzolini, *Fine della fine. Puccini e Turandot*

Il presente contributo formula un'ipotesi sulle ragioni che impedirono a Puccini di portare a conclusione la sua opera Turandot. Di tali ragioni indaga le origini e il progressivo costituirsi lungo l'intero arco dell'attività creativa di Puccini. Il saggio esamina le interrelazioni fra la componente drammaturgica e la componente musicale nel finale di ciascuna opera, considerando i modi in cui gli equilibri fra le due dimensioni si evolvono da un'opera all'altra. Vengono individuate le traiettorie lungo le quali, nei lavori

puccuniani, il finale d'opera, da problema formale legato a un genere specifico, si trasforma in questione linguistica. Viene mostrato come tale modulazione profonda governi la scelta dei soggetti, il taglio delle scene, la plasmazione dei personaggi, e tutti gli elementi costitutivi dello stile pucciniano. Tale dinamica viene letta come progressivo accostamento ai confini del linguaggio tonale, parte dei mutamenti linguistici che segnano l'epoca di Puccini. In questo senso, Turandot viene interpretata quale soglia linguistica.

David Fontanesi, *Il concetto del tempo nella musica di Anton Webern*

L'articolo prende in esame il concetto del "tempo" nella musica di Anton Webern, autore che ha svolto il ruolo di punto di riferimento fondamentale per le avanguardie della seconda metà del Novecento. Dalla disamina effettuata, corredata da esempi musicali, emergono due aspetti caratteristici della musica di Webern: una concezione del tempo come "durata interiore" fortemente influenzata dalla filosofia di Bergson; un'estetica musicale che si colloca, sempre per quanto concerne l'aspetto temporale, in una posizione equidistante sia dai rigidi schematismi del tempo cristallizzato e meccanizzato della tradizione tonale, sia dalla modalità immediata, "surrealista", del puro divenire in cui lo hanno inteso le successive avanguardie.

Engramma. La tradizione classica nella memoria occidentale, 179 (febbraio 2021)

Borders Cuts Images

Maria Luisa Catoni, *Cut as a device. An example from Classical Antiquity*

In this paper the notion of cut is analyzed in terms of its concrete functioning as a device, in the context of four wine cups from the late archaic and early classical times. Starting from the very famous case of the Portrait of a Carthusian by Petrus Christus, the function of the illusionistic painted frame is outlined and compared to the function of the borders delimiting the pictorial field in the tondos of the four wine cups analyzed.

Camilla Pietrabissa, *Cutting down the interpretation of drawings. The case of Watteau*

Between the 16th and the 18th century, as the study of drawing emerged as a scientific procedure to write the history of European art, material cuts have transformed the way in which drawings were collected and studied. This essay examines various types of cuts, such as those operated on the drawings in the collections of Giorgio Vasari (1511-1574) and Pierre-Jean Mariette (1694-1774), and offers an explanation on how such treatment shaped the interpretation of scholars and connoisseurs through time. The case of the loose sheets by Jean-Antoine Watteau (1684-1721) shows the impact of the cuts made since the 18th century on the study of an artist's drawn oeuvre, and particularly on the ranking of pictorial genres. Landscape drawings are cut to favour figure studies on the opposite face of the sheet. Starting in the 19th century, the systematic introduction of the labels 'recto' and 'verso' in art historical literature and museum practices has resulted in the hierarchical arrangement of the two faces, according to the evolution of taste. The philological study of the loss caused by the cut, it is argued, may promote fruitful intersections between the history of drawings' connoisseurship, collecting and restoration.

Maja-Lisa Müller, *Framing representation. The hybrid zones of intarsia*

This article deals with the topic of the picture frame in the intarsia medium and its operations of inlaying, presenting, and transgressing. The discursive history of the picture frame, first theorized within the field of aesthetics, establishes the frame either as an inferior divisor to the picture it encompasses or a mediator between the artwork and its surroundings. Both ideas differentiate between the sphere of art and the sphere of reality or 'nature'. By employing concepts taken from actor-network-theory and media theory, the idea of a given or im-mediate reality will be rejected in favor of the notion of hybrid zones, that is, complicated interweavings of virtuality and actuality. The frame and with it the motif of the trompe-l'œil, another figure of transgression, will be analyzed as examples of the notion of hybrid objects, objects that have the agency to link the spheres of the symbolic and the real.

Costanza Caraffa, *The photographic cut and cutting practices in photographic archives*

The theme of the cut, of the portion of reality that the photographic technique cuts out and freezes outside the time-space continuum, is intrinsic to photography. It has been analyzed by important curators and critics such as John Szarkowski and Philippe Dubois, whose work is historically related to the construction of a theory of photography as art. This paper, focuses on another type of photographic production: photographs in archives, which were traditionally cut out from official narratives based on

museum values. Using examples from the Photothek of the Kunsthistorisches Institut in Florenz, Max Planck Institute, this paper analyzes how cutting practices that shape photographic objects and documents over time. It shows that cutting practices in photo archives should not be considered a form of destruction, but rather a transformation of the photographic objects. Moreover, cut will prove itself as a very useful metaphor and heuristic category for exploring the epistemological potential and the value systems of (art-historical) photo archives.

Sara Romani, *From cuts to clues, hidden narratives within the details of Carl Durheim's photographic portraits*

The present essay focuses on the photographic production of Carl Durheim, lithographer and photographer from Bern (1810-1890). I propose a reading of some of Durheim's pictures and their reproductions in the existing scholarship. As I will show, unnoticed cuts carried out on the original images led to misleading interpretations because the framing erased key information about the photographer's working practice. I will reflect on the relationship between the selection of images accompanying a scholarly text and their framing, both intellectual and physical. My attempt is to situate these reflections in the broader context of the early history of photography, which looks at the mutual intersections between graphic- and photographic- processes in the timeframe 1840-1860 in Switzerland. My hope is to integrate all the elements that have been cut and omitted in the standard narratives about a cross section of the early history of Swiss photography.

Laura Di Fede, *A look from outside. Foreign photographers in Palermo between the 19th and the 20th century*

When photography entered the scene in the mid-19th century, the representation of Sicily consisted largely of drawings, paintings, and written accounts that foreign travelers made during the previous century and, even after the diffusion of the new medium, the photographic description of the island was mostly left to them. The continuity of this 'external gaze' motivated the choice of an analysis aiming to explain its influence over the photographic image of Sicilian cities. Using Palermo as a case-study, this article investigates the relationship between the previous visual tradition and the repertories of foreign photographers. Its purpose is to understand how their description of the city evolved between the 19th and the early 20th century, and in what way their choices in subjects, cutting and framing influenced the construction of visual tropes.

Agnese Ghezzi, *Framing the 'delegated gaze'. Handbooks for travelers and the making of anthropological photography in Italy at the end of the 19th century*

This article analyzes the role that observations had in anthropological practice at the end of the 19th century and considers how Italian anthropology at its origin framed it through textual discourses, handbooks and instructions produced at the end of the 19th century. In these sources we can detect the attempt to guide the gaze of travelers and observers on the spot, in order to ensure the reliability of the information received and, consequently, of the making of science. The investigation connects the practice of observation with photography, to see which form of representation were promoted and how the medium was associated with the anthropological discipline. In particular, the demand for "scientific" and "artistic" photographs is analysed as a distinction strongly connected to the way anthropology conceived itself.

Linda Bertelli, *Chronophotography as an archive. The dialogue between the physiologist and the artist in Le Mouvement by Étienne-Jules Marey (1894)*

The paper focuses on the in-depth analysis and historical contextualization of a chapter from Etienne-Jules Marey's Le Mouvement (1894). The part of the book under scrutiny is devoted to the potential function of chronophotography – a photographic method born and developed for scientifically representing motion – as an aid for figurative artists.

Sonia Colavita, *The aesthetics of cut in found footage film. The case of Decasia by Bill Morrison*

In the field of experimental cinematography, recycling images offered the chance to give life to innovative audio-visual products, creating a new type of cinema starting from the remains of its past. In the perspective of all recently produced found footage film, we are witnesses of a re-enactment and remediation able to revive and reinstate old objects in the contemporary age considering all the opportunities of this era. Specifically, these works are configured almost as archival curatorial practices, placing the artist as a filmmaker, archivist, and film preservationist. They are made by evaluating the possibilities and limits of their physical materials and are conceived by analyzing their relationship with the historical, artistic, and social context and with the most suitable forms of presentation for today's audience, moving from analog production 'framed' in electronic and digital distribution. This essay focuses on this topic analyzing Bill Morrison's Decasia, a case study which well represents the nature of this kind of films, inscribed in a precise modernist tradition that relates to some specific audiovisual experiments and artistic research to the materiality of the media. In this instance, according to the Kuleshov effect, cut, montage and selection have an important role which constitutes an efficient

example of film syntax because the vision of a scene is a stimulus-response phenomenon since the spectator actively participates in the process of creating meanings. The manipulation of the context can certainly modify the perception of the audience which projects its emotions into the face of an actor or in a scene and relates it to the rest. Therefore, the perceptive effect produced by the succession of images is rapid and unconscious. The aesthetics of cut in these works cannot be separated from linguistic specificity typical of found footage films that goes beyond the traditional film structure. For example, there is a free and open story, a rejection of the causal rigidity, the presence of metalinguistic elements, and a possible soundtrack free from synchronism. Moreover, these works often make use of the performative dimension, especially with live screening, which determines a deep change with the perception of the classic frame of the cinematographic screen, making possible the reconstitution of ancient cultural objects in structures with a new interpretation.

Maria Giusti, *Rediscovering censorship to understand the struggle for the contemporaneous age-oriented movie rating system*

In Italy, since 1913, producers were required to obtain approval from a ministerial committee before screening their films in theaters. The committee could either censor the whole film or impose cuts. This paper explores the relationship between cuts and images through the analysis of some movies that were (or were not) cut for reasons not immediately clear: Godard's Une femme mariée, Fellini's La dolce vita, Anonioni's Il grido and and Rosi's Salvatore Giuliano. Are cuts decisions (or lack of them) always related to the film's topic, or may they depend on the images narrating the topic themselves? Did it ever occur that images were used as a pretext for cutting something different from what was stated? After having reasoned upon these and other questions, the paper analyses advantages and disadvantages – for the freedom of artistic expression – of the possible juridical approaches to films rating. Indeed, the Italian State can no longer censor films, but it is still in charge of establishing whether they are suitable for everyone or adults only.

Laura Forti, Francesca Leonardi, *At the border of artistic legitimation. Geography, practices and models of project spaces in Milan*

The article focuses on the role and typology of project spaces within the contemporary art system and in particular in the city of Milan. By problematizing the notion of 'independence' and the terminology of 'independent space' in opposition to 'project space', the article investigates how an art space interacts with the system. The objective is twofold: firstly, the research displays the interrelation between project spaces through a network analysis; secondly, it outlines a morphology of project spaces based on similar organizational and managerial models. In the conclusive part the authors identify three main typologies of project spaces of the Milanese scene: the research space, the hybrid space and the proto-gallery.

Hegel e la cultura greca

Giuseppe Cambiano, *Hegel e la bellezza della polis*

Beauty is a qualification of the polis always underlined by Hegel in his works. The paper illustrates how Hegel shared this view with the spirit of his time. Since Winckelmann and Herder's time till Hegel's friend Hölderlin, ancient Greece was identified as both the world of beauty and the age of youth of the humanity. Whereas the young Hegel assigned a normative role to Greece, considering the polis a political model also for present times, subsequently he abandoned this perspective, though maintaining at the same time the qualification of beautiful for the polis. The paper analyses how the key-concept of immediate ethicity (Sittlichkeit) made it possible this change of view. The polis, above all Athens in the classical age, appeared to Hegel a world where it was realized a spontaneous identity of particular and universal will and therefore beautiful. But this immediate ethicity was necessarily destined to be divided by the emergence of consciousness of individual freedom, so that superior forms of expressing the truth could be realized. Consequently the polis, with its peculiar form of art, particularly the sculpture, in modern times can be but an object of Er-Innnerung, that is of the remembering of the spirit absorbing the richness of his past.

Paolo D'Angelo, *Hegel di fronte all'arte greca*

The celebration of Greek Art is expanded in Germany throughout the Goethezeit, as the writings of Winckelmann, Schiller, Hölderlin, Meyer and many others prove. Hegel shares this enthusiasm for ancient Greece, but in his Lectures on Aesthetics there are some features that prevent us from interpreting his

artistic theory as a traditional classicistic point of view. The present paper first examines the exaltation of Greek Art at the dawn of German Idealism; then it focusses on the development of Hegel's ideas on ancient art; finally, it analyses the section on classical art in the Lectures on Aesthetics, with special attention devoted to the interpretation of Greek sculpture. Two aspects in particular mark Hegel's distance from traditional classicism: firstly, Hegel relativizes Classic Art by inserting it in a line of evolution passing through Symbolic, Classic and Romantic Art; secondly, he confines classic ideal in the past.

Francesca Iannelli, *L'estraneo più proprio. Hegel, i Greci e noi*

The main aim of this essay is to investigate the notion of extraneousness in the different meanings it takes on within Hegelian philosophy, i.e. considered both as tragic otherness and as cultural otherness. From Jena to Nuremberg and Berlin, Hegel develops an always relative conception of extraneousness that will be put in synergy in the present contribution with other more radical and contemporary interpretations of extraneousness – such as that of Dag Solstad – in order to evaluate the potential and limits of a notion that is as precious as it is dangerous, if conceived in its absoluteness. On the basis of a plastic and porous conception of extraneousness and of a philosophy of art based on the infinite exploration of the human being, it will therefore be possible to rethink the controversial thesis of the end – or death – of art, considered in its particular declination as the end of literature..

Massimiliano Biscuso, *Lo scetticismo prima dello scetticismo. Hegel su Aristofane e la commedia antica*

Hegel defines the features of authentic Skepticism as the awareness of the contradictory nature of every content of consciousness, be it perceived or thought, and the consequent abstract claim of the subject freedom. With the exception of Plato's Parmenides the only correspondence to this definition is the neo-Pyrrhonism that spread in the Roman Imperial Age. Hegel needs, however, to rebuild the long prehistory of Skepticism, which has its premises in the religious, literary and philosophical forms that culminate in «Greek Enlightenment». While opposing the Sophists, Socrates in particular, and defending the traditional ethos, Aristophanes participates in the movement that stands behind skeptical philosophy. Therefore Hegel shows how the old comedy makes fun of the Athenians and of the gods, enacting the deformation of the ethical and the divine. Therefore Aristophanes' comedy, like the Socratic investigation, also contributes to the dissolution of the «beautiful» Greek ethics. The comic conscience, self-assured, thus shows its nature of «real Skepticism».

Enrico Berti, *Hegel e il libro Lambda della Metafisica di Aristotele*

In the section concerning Aristotle's metaphysics of the Lectures on the History of Philosophy Hegel considers the book Lambda of the Metaphysics as the synthesis and the top of Aristotle's thought. He interprets the Aristotelian unmoved mover as God and he commends the Scholasticism for having conceived God as Actus purus. The error which K. Michelet attributed to Hegel, concerning his identification of the unmoved mover with the heaven, depends on the Erasmus' edition, that Hegel used. In the Hegelian interpretation, the unmoved mover, though being a «thinking of thinking», thinks in himself all the things. For Hegel the Aristotelian metaphysics is fundamentally a philosophical theology, which he accepts in the terms of his system, but in his interpretation he is strongly influenced by Neoplatonism.

Hegel & Hölderlin 250: die Freundschaft

Mauro Bozzetti, *Il libro mai scritto. Le grandi aspettative di Hölderlin e Hegel nella stagione francofortese*

The article deals with the disagreements between Hegel and Hölderlin regarding the sense of how to understand Christianity and its relationship with the poetics of classical antiquity. Hölderlin's revival of the theme of tragic language is characterized as a challenge to a philosophical approach that seeks to ensure the primacy of reason over cognitive interests. If poetry constitutes the truthful moment of religious narrative, it is evident that Greece, home of poetry and philosophy, of the tragic sense, can't fail to be seen by Hölderlin as a primary reference of his own reflection.

Allen Speight, *Beauty, Tragedy and the Reich Gottes. Re-Examining the Symphilosophieren between Hegel and Hölderlin at Frankfurt*

This essay focuses on the shared philosophical life between Hegel and Hölderlin in the formative years following Hegel's arrival in Frankfurt in early 1797 to the friends' departure from each other in 1800. In particular, it focuses on two key areas of concern: (1) the new importance of the aesthetic for religion, philosophy and politics, including the influence that Hölderlin's notions of beauty and the unity of opposites had on Hegel; and (2) ways in which these aspirations to unity encountered demands within historical circumstances – of human need and suffering; of the weight of positivity and conventionality;

and of what both authors call «fate» – that affect the revisions to their later work within this period, especially the final draft of Hegel's Frankfurt fragments about Jesus and the third draft of Hölderlin's Empedocles. A comparison of these texts helps illuminate the culminating moments of the Frankfurt symphilosophieren of the two friends during this period and also can be seen to anticipate key divergences in the later thought of the two friends.

Marta Vero, *«Denn das ist das Tragische bei uns...». Hölderlin, Hegel e la sopravvivenza del tragico nella modernità*

In this paper I aim to examine Hegel's and Hölderlin's conception of tragedy, in order to answer the vexata quaestio of the death of tragedy in modernity. I will recognize that the most important affinity between the two theories lies in their common emphasis on the notion of self-reflection, that both Hegel and Hölderlin have placed at the core of Greek tragedy. Moreover, I will focus on the elements of dissimilarity between their conceptions of the destiny of tragedy, with regard to the role they address to philosophy and theatre in modernity. I will argue that both Hegel and Hölderlin recognize in tragedy a trans-historical drive, namely what Szondi called «the tragic». Nevertheless, they disagree on the function that should be ascribed to theatre and philosophy in a post-classical society.

Kurt Appel, Jakob Deibl, *Hegel, Hölderlin e l'apertura della Gottesfrage*

Interpreting selected key passages of Hegel's «Phenomenology of Spirit» and Hölderlin's poems «Patmos» and «Bread and Wine», this essay points out a specific conformance in thinking of both coevals. Both connect the question of God with the search for the «Open» – not expressible in conventional propositional language. On this threshold of what is conceivable and speakable, Hegel develops the dialectical method of his speculative philosophy, whereas Hölderlin develops his philosophical poetry of the hymns and elegies after 1800. Both Hegel and Hölderlin become aware of a rupture within the Absolute that refers to an absolute openness which is the other of any concluding representation. The «Open» which is connected with the index «God» requires an exercitium of theoretical (noesis noeseos, thinking of thinking), practical (self-emptying, being for, forgiving...) and aesthetic (opening up of new horizons of perception and language) nature.

Futures of Hegel

Slavoj Zizek, *Hegel in Future, Hegel on Future*

The title of Gerard Lebrun's book on Hegel – La patience du concept – can be read in two opposed ways: as a trust in the teleology of history (when you think you are caught in a chaotic meaningless mess of events, be patient, wait and analyze and you will see that there is a deeper meaning behind this mess), or as the assertion of radical contingency (the stories that we tell ourselves about the chaotic mess we're always come too late, after the fact, they are themselves contingent attempts to organize our experience into a meaningful Whole). Although the first reading is the usual one, the second one is the only option if one wants to assert Hegel as our contemporary.

Michael Marder, *Hard Actuality. On Hegel's Futures*

This essay begins by approaching Hegel's thought within the intellectual tradition where this thought is situated as a significant cultural work, inviting commentaries, comparisons, applied analyses, as well as a growing exegetical and scholarly apparatus. Assuming that the status of cultural actuality is central to the futures of Hegel, I propose revisiting the sections of Phenomenology dealing with the issue at hand. Two interpretations correspond to the futures of Hegel: external and internal, his thought as an object of cultural production, on the one hand, and a way of thinking that exceeds the stage of culture's «hard actuality», describing such an object, on the other. It follows that the future of Hegel is possible only to the extent that it is braided out of futures, two-in-one, each of them betraying (expressing and letting down) the other. It is, then, a future that categorically refuses to keep its possibilities in reserve, untainted by actuality.

Daniela Calabrò, *«The Thought Awaits Us All»... After and Beyond Hegel A Dialogue with Jean-Luc Nancy*

Francesca Iannelli, *A Quarter of a Millennium with Hegel. An Attempt at Taking Stock. A Dialogue with Dieter Henrich*

Stefania Achella, *Hegel. So Far so Close*

Alessandro De Cesaris, *An Interview with Paul Redding*

Robert Pippin, *Did Hegel Comprehend His Own Time in Thought? The Market in The Philosophy of Right*

The topic is how Hegel understands the ways in which the requirements of an emerging industrial capitalism raise several ethical questions in social and political philosophy, and how he tries to address those questions. The Fundamental Elements of the Philosophy of Right, is a defense of the rationality of an interconnected web of modern institutions, including a modern market economy, but Hegel defends a substantive, and not a formal theory of rationality. Human beings are essentially rationally reflective, free beings, and if they come to live in a way that, as he would put it, does not agree with this concept, then that way is objectively irrational and so cannot be defended. But in his account of civil society, Hegel himself identifies essential elements of a profit-driven, competitive, wage-labor system that are clearly threats to such freedom. These include the increasing simplification and mechanization of labor, overproduction and so inevitable poverty, an intrinsic inequality that threatens the recognitive standing of individuals, and the failure of the market to «educate» participants about their fundamental dependence on each other. So the question is how Hegel can demonstrate these threats, and nevertheless defend the structure of modern civil society.

Aldo Masullo, *Due lezioni sulla* Fenomenologia dello spirito *di Hegel*

Tra musica e filosofia. In dialogo con Azio Corghi

Graziella Seminara, *"Tra strutturalismo e postmodernismo". La drammaturgia musicale di Corghi alla luce del confronto con Saramago*

In this essay the author reconstructs Azio Corghi's path to conquest of musical theater and the importance of the confrontation with José Saramago for the development of a personal musical dramaturgy. In addition, the author investigates the main dramaturgical processes adopted by Corghi in the works Blimunda and Divara and finally, he clarifies Corghi's position towards the aesthetics of postmodernism.

Livio Aragona, *Rossini andata e ritorno. Un petit train de plaisir di Azio Corghi*

The ballet Un petit train de plaisir for two pianos and percussion by Azio Corghi is based on pieces for piano contained in Gioachino Rossini's Pechés de vieillesse, and was performed for the first time at the Rossini Opera Festival in 1992. The comparison with the Rossini texts, that Corghi puts into effect in his compositional work, seems to configure an eccentric position both with respect to the keywords of musical aesthetics that were for a long hegemonic in the second half of the twentieth century, and with respect to the 'post-modern' opening that also affected music from the early seventies. Processes of sound amplification and timbre differentiation articulate a sympathetic relationship with the author of the paratexts. A relationship that takes the form of an irony understood as doubling, in which what is said tends to mean something other than what appears.

Marco Uvietta, *Da Händel a Corghi: la drammaturgia timbrica in Rinaldo & Co**

This essay starts from a fundamental question: can orchestration take on specific dramaturgical functions in musical theatre? The answer is affirmative, provided that it falls within a rational project like the other musical components. In order to define the function of orchestration in Azio Corghi's Rinaldo & C. (1997), a rewriting of Handel's Rinaldo, the analysis first addresses the relationship between the "script" created by the composer himself and the dramaturgy of astonishment, inherited from the late Baroque model. The instrumental characterization of the characters derives directly from it. A fundamental function is performed by the vocal octet, often used in an instrumental way. In Rinaldo & C. the orchestration and development of textures act as an analytical filter of the original model.

Tiziana Pangrazi, *L'eco di un fantasma (2017) di Azio Corghi. Un saggio preliminare*

L'eco di un fantasma (2017) by Azio Corghi went on stage at Teatro Lirico in Cagliari on November 3, 2018. It is a "lyric tragedy" on text by Maddalena Mazzocut-Mis and the subject is inspired by Euripides' Trojans. I will examine the main characteristics of the composition among the concepts of opera and tragedy.

Davide Ciprandi, *Tra drammaturgia e linguistica: analisi di "…tra la Carne e il Cielo" e intervista alla librettista Maddalena Mazzocut-Mis*

...tra la Carne e il Cielo is an opera by Azio Corghi set to a libretto by Maddalena Mazzocut-Mis. The inspiration of the opera is the essay Studi sullo stile di Bach by Pier Paolo Pasolini, a critical analysis to

Bach's violin sonatas. Mazzocut-Mis re-uses Pasolini's words in the libretto, while the music is a variation on Bach's sonatas by Corghi. The aim of this paper is the analysis of the language of Pasolini and the dramaturgical use of his words in the opera focusing on the passage from essay to libretto.

Maddalena Mazzocut-Mis, *Azio Corghi "…tra la Carne e il Cielo" da Pier Paolo Pasolini. Drammaturgia poetica di Maddalena Mazzocut-Mis per Violoncello concertante, Recitante maschile, Soprano, Pianoforte e Orchestra*

Here we publish the libretto of Azio Corghi's Opera Tra la Carne e il Cielo, written by Maddalena Mazzocut-Mis. The libretto assembles and transforms different passages from Pier Paolo Pasolini's texts in order to investigate the relationship within poetry between word and music.

Varia

Christopher Norris, *The Ontology of Art: Six submissions*

This is a verse-essay in the form of six extended villanelles that discuss various aspects of the relationship between poetry, music, and the visual arts. More specifically they concern issues of ontology, autonomy, endurance, expressive power, and formal resistance to the vicissitudes of cultural change. The rhyme-scheme (tight but highly musical) is used to point up and differentiate the range of aesthetic attributes involved in this running debate.

Daniela Liguori, *Durs Grünbein's Lob des Taifuns: Images and city figures of Japan*

This paper aims to analyse the "Lob des Taifuns. Reisetagebücher in Haikus" by Durs Grünbein, with the intention of showing how Japanese theories of thought, poetic and artistic practises – in particular, haikus – have played a decisive role for Grünbein, not only for understanding "another culture", but also for reflecting on the aesthetic experience and the forms of telling proper to the metropolitan setting. In this perspective, Grünbein's book becomes an "ideal place" to see the dialogue between "East" and "West" as an establishment of a tension-filled space between different styles which, without denying their own specificity, offer themselves to contamination and give life to the most recent form of the "metropolitan aesthetic".

Daniela Sacco, *Cultural appropriation and theatre. Rethinking aesthetics, starting with the case of Robert Lepage's* Kanata

Observing the phenomenon of cultural appropriation in a case of theatre: *Kanata*, the controversial spectacle by the Québecois Robert Lepage raises issues of aesthetics. The specific cultural, political and social context, together with the singularity of theatre as an art form, makes this a unique case study shedding light on that phenomenon and causing us to rethink some long-standing principles of aesthetics.

Cecilia Uberti Foppa, *L'unica risposta è la prossima domanda. L'esperienza teatrale e il suo mistero: conversazione fra Denis Diderot e Carmelo Rifici*

This interview with Carmelo Rifici, Drama School Director of the Piccolo Teatro di Milano and award-winning theatrical director, discuss on the relationship between some thesis of theatrical aesthetics of the 18th century philosophe Denis Diderot, enclosed in their most complete way in the work Paradox of the actor, and the contemporary reflection on theatre, but also the practice of acting itself. How much does Diderot's thought still question and stimulate the debate on the experience of theatre in its various themes? Without neglecting the contents of this thought, on which 20th century theatre has been questioned a lot and which also emerge in all their facets and possible developments in the interview, during the interesting conversation with Rifici it appears that the true modernity of diderotian reflection and its still generating force today, lies in its asystematic character, in the search for paradox, for perennial question, as a fundamental element for preserving the theatre and its "mystery". It is necessary asking others and themselves questions rather than defining solutions, to restore the theatrical experience, which is the experience of an event, in all its complexity, in diderotian theatrical theory as well as in modern acting practice.

Varia

Robert Clewis, *Kant sull'umorismo*

While it may at first sight seem strange that Kant decides to spend seven pages of the third Critique discussing jokes and laughter, it would be a mistake to conclude that these considerations are irrelevant to his aesthetic theory and general philosophical goals. Laughter at humour is an important and meaningful human experience, worthy of attention and philosophical analysis. In particular, then, I maintain that laughter in response to humour does not, on Kant's view, count as a pure aesthetic judgment. But, I argue, if one grants that laughter at humour can lead to a pure aesthetic judgment, the judging in response to a humorous joke would be analogous, but not identical, to the experiences of the sublime and the beautiful. Finally, I argue that humour-elicited laughter, as a play with aesthetic ideas and thoughts, is of interest to reason since offers a hint of reason's activity in the sensible world.

Giulia Milli, *Una lettura antropologica del sublime kantiano*

Research relating to the definition of man is an activity that has engaged Kant since the beginning of his philosophy and, in this regard, an important contribution can be drawn from the theory of the sublime. The sublime is one of the undisputed protagonists of the Critique of the power of judgement, but its role is not limited to the completion of aesthetic theory, as it also stands out for its ability to render an exhaustive portrait of man in Kant's philosophy.

Maddalena Mazzocut-Mis, *Hors-champ de l'estétique : dans la photographie*

The application of financial market criteria to the art world has profoundly changed the reception of works of art. It is channelled through a private circuit of auction houses, galleries and collections, which monopolise the modalities of exhibition to the public and arbitrarily select works and artists, often conforming the taste of the spectators essentially to market criteria. This phenomenon is particularly important in the case of photography, which still remains, especially in some countries, on the fringes of the cultural system of museums and large exhibition spaces.

Erik Rynell, *Understanding the acts of another: Edith Stein and Konstantin Stanislavski*

In her early work On the problem of empathy, (Zum Problem der Einfühlung), Edith Stein attempts to ´specify the particular intentional character of empathy´ (Zahavi 2001, 158). An overall aim for Stein is to find out the elements of what constitutes an individual as an ´other´ for us. A similar aim is present in writings that were conceived partly at the same time within another field of knowledge, that of acting, by the prominent actor and prolific writer on the actor's art Konstantin Stanislavski. In my article, I compare basic ideas in the two writers' works, with further references to writings by Aron Gurwitsch and Alfred Schütz. The conception of the other as an ´other I´, a central element in Stein's theory about empathy, is also intrinsic in Stanislavski's conception of the actor's relation to the role. In the article, I contend that by combining this approach with contextual and situational aspects, Stanislavski can account for the fact that we can reach a refined understanding of an other also without a face-to-face contact.

Claudio Rozzoni, *Perspectival truth: Michael Haneke's «The castle» and the fragmentation of the real*

With his 1997 TV adaptation of Franz Kafka's *Das Schloß* (*The Castle*), the Austrian director Michael Haneke explores what he calls «Kafka's fragmentary, ambiguous perception of reality». Defying TV audience expectations, *The Castle* develops a specific strategy contrasting with the rapid and overwhelming deluge of information transmission that Haneke points out to be the standard for «electronic media». But more specifically, *The Castle*'s fragmented style appears to put into question a metaphysical construal of 'Truth' and 'Values' as self-sufficient dimensions existing, unaffected, behind the sensible world of appearances. This must not lead to a relativistic stance. Rather, such a style brings to light the essential perspectival structure of our experience, calling for an approach to reality that forestalls the dichotomies of true vs. false, essence vs. appearance, or fact vs. interpretation.

Gioia Sili, *Rileggere Antigone. Per un'etica della tragedia*

This paper deals with the interpretation of Sophocles' Antigone as developed by Jacques Lacan in the Book VII of the Seminar. In contrast with traditional ethical analyses from Aristotle to Kant, the author emphasizes the absolute and radical desire of Antigone, whose fulfillment leads to the ultimate limit of life. In spite of her extreme rigidity, Antigone represents the possibility of assuming ethically one's own desire, accepting its paradoxical dimension. Therefore, the psychoanalytic interpretation of the tragedy Antigone leads to accept desire's destabilizing force. From this point of view, the practice of analysis finds

an effective contribution in the experience of tragedy: in this sense, it is possible to highlight the relationship between an action and the desire that inhabits it. Through the contrasting readings given by Slavoj Žižek and Massimo Recalcati, this paper is aimed to show how the ethical dimension of Sophocles' Antigone does not match with the ideals of traditional ethics, but allows us to explore the limit of human desire.

Dino Formaggio

Massimo Cacciari, *Un ricordo di Dino Formaggio*

This short essay is essentially a remembrance of Formaggio's teaching at the beginning of his stay in Padua. The importance of his studies about a new philosophical Aesthetics, connecting Hegel's ideas with the phenomenological research rising from Husserl's "heroic idealism", and, later on, with Hartmann and Simmel, constitutes a basic contribution to the European contemporary Philosophy.

Elio Franzini, *Dino Formaggio e l'Idea di Artisticità*

Sergio Giorato, *Un filosofo e il suo museo*

Giangiorgio Pasqualotto, *Dino Formaggio e la Fenomenologia della Tecnica Artistica*

Andrea Pinotti, *Dino Formaggio e la mano nell'arte*

My contribution addresses the issue "hands" in Dino Formaggio on the background of legend of the genial artist without hands, as illustrated by Marcantonio Raimondi's portrait of Raphael and exposed in Lessing's Emilia Galotti. Such myth is systematically deconstructed by art theorists like Nietzsche, Dessoir, Utitz and eventually Dino Formaggio himself, who rejected it both in his theoretical approach and in his artistic practice.

Gabriele Scaramuzza, *Fare l'Arte. Percorsi nella Filosofia dell'Arte di Dino Formaggio*

The aim of the present essay is to offer a presentation of the personality and thought of Dino Formaggio in order to highlight "Doing" as the pivotal moment of his aesthetics. Doing is rooted in the sensitive world, in the body, which is a source of energy and requires an ex-pression of the Self from within. The different spheres in which Formaggio's "Doing" is articulated are first of all creativity in painting, sculpture, poetry but we have also to consider his non-passive view of nature alongside with teaching as a product of effective human relationships. The present contibution investigates hence Formaggio's artistic fruition which entails a non-contemplative, active vision: seeing, listening, understanding cannot be considered passively. Far from being unreceptive, the act of seeing implies an active involvement of the senses which leads to action, practising and commitment: reality, the environment, the others are invested by this form of Doing. And this happens at various levels ranging from remake of other people's works for oneself (a Kandinsky, the Scribe of the Louvre) to historical understanding of art up to personal reflection. We can therefore maintain that for Dino Formaggio thinking about art from a philosophical perspective stems from doing, in this "Doing" it must occur and in a "Doing" it must flow and pour the essence of individual and social possibilities.

Giorgio Tinazzi, *L'onda lunga dell'Idea di Artisticità*

In the aesthetic production of Dino Formaggio there are no pages explicitly dedicated to cinema. However, his "idea of artisticity" allows very useful indications to understand its characteristics and possibilities. It reinforces the opposition to any hypothesis of realism as passive reproduction; the underlying ambiguity of the image, of each image, leads in another direction. Even more so, the many pages dedicated to the circulation of languages can closely concern some obligatory passages concerning the filmic form: the body as expressiveness, the technique as constitutive moment. The idea of modernity as a self-reflection of art is finally manifested in many cinematographic works, especially in recent decades.

Stefano Zecchi, *Il Filosofo Dino Formaggio: Pensiero e Azione*

I have known Dino Formaggio in the year 1972. He wishes to have an assistant trained in phenomenology. I had graduated with a thesis on Edmund Husserl with Enzo Paci. I was what he was looking for. In those years he had recently published L'idea di artisticità which developed the theme of the death of art, not in a nihilistic sense but in that o the new beginning. But the theme that began to

interest him was that of the expressive capacity of the body, of its originality in the construction of meaning. The second edition of the book Arte adds a beautiful analysis of Picasso's Guernica. Dino Formaggio was also an excellent painter and sculptor: in those artistic works he offers a concrete testimony of his aesthetic thought.

Su Papi

Stefania Barile, *εποπτεία: lo sguardo della filosofia. Il viaggio di Fulvio Papi e la scrittura di Gabriele Scaramuzza*

Elena Madrussan, *L'interrogativo di Fulvio Papi tra Giobbe e Kafka*

Emilio Renzi, *L'intreccio di testi di filosofi e letterati del Novecento*

Gabriele Scaramuzza, *Dialogo con Fulvio Papi: da Kafka alla sapienza moderna*

New Ontologies of Art

Alessandro Bertinetto, *Improvisation and ontology of art*

I aim at explaining the sense in which the notion of improvisation is important for the ontology of art. In the first part, I criticize the widespread assumption of the repeatability of a musical work without transformation of its identity and defend Conversational Improvisational Emergentism (CIE) as the specific contribution of improvisation to musical ontology: in an improvisation, values and meanings of what has been played constrain what follows and are themselves retroactively (trans)formed by what follows; likewise, the performing interpretations of musical works and traditions reinvent their meanings and evaluation criteria, responding to past interpretations and opening up (as well as binding) possibilities for future interpretations. In the second part, I extend the scope of my investigation to art more generally. By critiquing the principle of «no evaluation without identification» and referring to Peter Lamarque's and Joseph Margolis' views about art ontology, I propose a transformative theory of artworks, which is based on the thesis of the improvisational "nature" of artistic practices (a thesis that I conceive of as a particular form of CIE). Its core point is that evaluative and performative interpretations of artworks (re)shape creatively, and retroactively, the meanings and the flexible identities of artworks. Accordingly, the artworks' meanings and identities emerge (and are (trans)formed) through the cultural improvisational interactions in which artworks participate.

Iris Vidmar Jovanović, *Tv series and their boundaries*

In this paper I follow Ted Nannicelli in the project of establishing boundaries of television works. I focus on serialized television works pertaining to a particular genre and I set out to provide an account of their identity. My claim is that external identity of such works is determined by their specific genre-affiliation, given the way in which generic norms determine the content of the series, namely, its characteristic storylines and regular set of characters. From the internal perspective, a series' identity is determined by the particular way in which it implements abstract generic norms. I describe the process of such implementation as creation of series-specific formulaic patterns, and I analyze different layers of works where such patterns are evident. My central claim is that series-specific formulaic patterns create a coherent set of norms which, through repeated instantiation in the series' episodes, become associated with that particular series. The function of this set is to establish the series' boundaries, and to maintain its identity when different modifications to the patterns are made.

Andrea Giomi, *Towards an ontology of digital arts. Media environments, interactive processes and effects of presence*

During the Nineties, the diffusion of information and communication technologies allowed a dramatic transformation in art practices. Radically new aesthetic experiences, such as tele-presence, immersivity, responsivity, hyper-mediacy and multimediality, emerge in the framework of the digital arts and call into question not only the traditional status of the work of art but also the fundamental relation with the

beholder. The aim of this paper is to define a conceptual framework for the ontology of digital arts by identifying some ontological features that are distinctive to digital idioms. Such an analysis tries to outline how aesthetic and technical innovations affect our cognitive and sensorial relationship with technological artifacts. In the first part, the relation between technogenesis and ontology, as well as the key topics of the ontology of digital arts are discussed. The second part deals with the notion of presence. Despite traditional understandings of digital arts, mainly focused on immateriality, simulation and mediation, my analysis demonstrate how the notion of presence can provide an original perspective in order to understand the ontological status of the mediatized artistic practices. In the last three decades the generalisation of information and telecommunication technologies has played a major role in the transformation of the arts, opening the field to important experiments in the domain of computer graphics, digital audio, robotics and motion capture systems… (Dixon 2007). Peculiar forms of aesthetic experience such as tele-presence, immersivity, responsivity, hyper-mediation and multimediality, progressively arise from digital arts and question not only the status of artwork but also, more generally, the foundational relationship between this latter and the recipient.

Sanja Ivic, *Paul Ricœur's hermeneutics as a bridge between aesthetics and ontology*

Paul Ricœur's ontology of art is derived from his hermeneutics, and Ricœur's hermeneutics bridges his idea of aesthetics and ontology. Paul Ricœur's ontology of art (in which the concept of refiguration plays a central role) sheds a new light in understanding and experiencing works of art. Ricœur discusses the metaphorical reference of poetic texts that opens up the realm of possible worlds. This idea of metaphoric reference can be extended to works of art as well. Both fictional narratives and artworks may be defined by the formula seeing as, and this formula represents their ontological status that may be defined as being as. Paul Ricœur argues that non-linguistic symbolic systems such as gestures, sounds and pictures also have the power to make and remake the world. Ricœur's narrative theory can be applied to both to literature and visual arts as it identifies narrative capacity of artworks. Ricœur introduces the concept of refiguration that includes the transformation of reality, which is first prefigured in the consciousness of the author (mimesis 1). It is then configured in the artwork (mimesis 2), and finally into the experience of the viewer or listener of the artwork (mimesis 3), which leads to comprehension.

Carlos Vara Sánchez, *Rhythm 'n' Dewey: an adverbialist ontology of art*

The aim of this paper is to present a process-based ontology of art following John Dewey's concepts of experience and rhythm. I will adopt a pragmatist and embodied point of view within an adverbialist framework. I will defend the idea of an artistic way of experiencing – a subtype of aesthetic experience – as something which allows us to assign the ontological category of art to an object or event. The adverbial features of this artistic way of experiencing will be characterized as being rhythmic in nature. This goal will be achieved in three steps. First, I will explain and elaborate on the concept of adverbialism. Second, the importance of rhythm in experience will be taken into account through a close reading of Dewey's philosophy and by incorporating the nuances of the Pre-Socratic idea of rhuthmos, as well as some recent findings about brain and bodily oscillations from cognitive science. Third, to conclude I will propose four necessary but not sufficient features of the rhythmic engagement enacted while an artistic way of experiencing takes place: a necessary degree of object or event awareness, a positive feedback dynamic, a loosening of the sense of agency, and being attentionally demanding.

Varia

Elena Filippi, *Narciso nel Quattrocento: percezione, conoscenza, arte*

The Western cultural archetype of Narcissus experiences a significant turning point in the 1400s, thanks to Leon Battista Alberti's work. Indeed, the myth evolves from being a subject embodying a taboo in the Antiquity to become the glance that generates the image; in so doing this myth assumes the rank of science and philosophy. Alberti does not follow Pliny's reading of Ovid's Metamorphosis, but handles Philostratus's version; with his visual description he represents in the "Eikones" the darting glance towards the water. The rendering of this image anticipates the notion of centric ray, on which Alberti establishes his perspective's theory based on the diaphanous nature of "velum". The art of painting is compared to an "open vitreous and translucent window". Narcissus does not see the water, so to say, but the image, as well as the painting's observer instantly grasps the iconic value of it, rather than the material support. Because of this immediacy, the art of painting becomes the terrain of revelation: it makes clear the emerging progressive visibility of "something", thus concurring with philosophy; better, the art of painting overtakes philosophy with the simple representation of polysemous complexities. This is the new art of painting, in which "there is nothing that is not philosophy". Furthermore, in this synthetic role of representation in which the icon becomes all one with the spectator – in addition to the centric ray and to the orthogonality of the vision, topics already analyzed by the author in previous studies – consists an outstanding resemblance between Alberti and Cusanus. The two philosophers show their synergy in exploring a new anthropology. From this point of view can be read Alberti's explanation, often misinterpreted, of Narcissus' transformation into a flower: a synthesis between "imaginatio" and

"executio", or inactiveness versus activeness. Among all Narcissus' portrayals of that time, it would be useful to consider the Pseudo Boltraffio's version of London; this rendering applies thematically Alberti's theory in its essential aspects, introducing it within Leonardo Da Vinci's circle of artists.

Elena Mancioppi, Nicola Perullo, *Estetica aromatica. Odore, politiche dell'atmosfera e impegno percettivo*

In this paper, we aim to show how flavors – specifically food flavors – and the atmospheres they help create have a strong sociopolitical value. Smells are here dealt with as vector elements inscribed in the collective space; they, on the one hand, affect the way in which refusal or acceptance occur and, on the other, mold perceptual and fruition model. By «aromatic aesthetics», we refer to the dimension in which smells are related to peculiar atmospheric policies. Stemming from this framework, we present the notions of sterilization, deodorization, and flavoring anew in the light of bodily, sensory and cognitive effects on the individual and on the relations with the surrounding world, particularly with food. The concoction of synthetic flavor mixtures and its subsequent perception cause atmospheric manipulations able to affect both collectively and individually the sense of smell. In contrast to this aggressive and standardizing practice, we try to outline an alternative approach based on the idea of engagement aiming to contribute to a complete ecological aesthetics.

Antonio Valentini, *Tragedia attica e filosofia. Osservazioni sulla funzione cognitiva dell'arte tragica*

The paper proposes a new understanding of the relationship that links philosophy and literature, assuming the Greek tragedy of the 5th century BC as the exemplary occasion for the development of this enquiry. In this perspective, moving from the original interpretation of the tragedy recently offered by Pierre Judet de La Combe, the paper shows how the specific cognitive function of the tragedy, understood as "artistic form", consists in its ability to bring to manifestation, in exemplary way, the "conditions of sense" that make possible any knowledge of experience, with the consciousness of the aesthetical-imaginative and not logical-conceptual character of these same conditions. From this point of view, the critical and reflexive function of the tragedy is due – according to the Adornian interpretation – to the autonomy of the "form", i.e. to the sensible configuration of the tragedy. What emerges, here, is the "non-reproductive" but "productive" nature of the tragic form: what it offers to the spectator is not the representation of a sense already given in the world, but rather an "indefinite opening to meaning", i.e. a form able to construct an indeterminate multiplicity of "possibilities of sense".

Nicola Di Stefano, *Vincoli biologici e regole fenomenologiche. Osservazioni sulla percezione del suono*

Over the last few decades, research on auditory perception has increased a great deal, treating a wide range of topics from different perspectives. Empirical research has provided a detailed account of sound perception in neurobiological terms. From a different perspective, the phenomenology of music has focused on the experience of auditory perception, highlighting the conditions that allow for the perception of sounds. Starting from the work by Giovanni Piana, I argue that sound perception is rooted in the experiential, from which arise the biological and cultural structures that allow for it, with no priority of one structure over another, but rather interconnections and reciprocal conditioning. I then introduce 'biological constraints' and 'phenomenological rules', as the key notions that any conceptual investigation on sound perception should focus on in order to achieve a more comprehensive understanding of musical listening. Biological constraints are 'a priori' conditions and are mainly due to the biology of the human perceiving system. Phenomenological rules emerge from the constitution of the auditory object according to subjective experience. Combining knowledge from neurosciences and phenomenology, my work aims also at fostering an innovative approach to the aesthetics of music that takes advantage of empirical progress in current research on auditory perception.

Estetica, arte e vita

Daniela Angelucci, Stefano Oliva, *Arte, vita e immanenza*

The concept of "life" is often thought of within binary oppositions in which it is juxtaposed to other terms. The thought of Gilles Deleuze constitutes an important contribution to the shaping of a concept of life not subordinated to an identified form nor identified with an undifferentiated chaos. In Deleuze's philosophy of life, associated with a reflection on the concept of absolute immanence, there is an important

theorization of art as an apparition of expressive qualities that do not belong to a subject but produce a singularity. The impersonal singularity produced by art is particularly evident in literature, which constitutes a non-communicative and post-linguistic use of language.

David Lapoujade, *Forces de l'art, forces dans l'art*

Starting from a reflection on Benjamin, Bergson and Greenberg, the article ques-tions the kind of contemplation we reserve for the art and, conversely, the power that is proper to the work of art. Through some key concepts of Nietzsche and Deleuze, art is presented as a promise connected to the belief in this world. In other words, the power of art is its power of justification: art is able to justify itself (and to justify us) as no other form of reality can.

Timothy Campbell, Grant Farred, *Leaving tragedy. The comic self and possession*

In this essay we sketch the conceptual personae of the comic self. Building on the research of Gilles Deleuze on comic and tragic repetition as well as others, includ-ing Martin Heidegger, Maurice Merleau-Ponty, and Étienne Balibar, we locate the coordinates of the comic self in a series of practices whose telos is dispossession of the self by the self. Our archaeology ranges across literary and philosophical texts to delineate the form's most salient features: a topology of anadiplosis; an affinity for rupturousness and rapturousness closely linked to attempts to dispos-sess; and finally, strategies of defamiliarization of the self. We argue that the comic self is not to be thought as an extension of comedy but rather as a counter to late capitalism's explosion of tragic selves, variously called entrepreneurs, influencers, and start-up managers. In our reading, the comic self counters possession and care in favour of something less solidly tragic and hence more ungovernable.

Annamaria Contini, *Arte ed esperienza estetica nella filosofia della vita di Jean-Marie Guyau*

There are two interpretations according to which we can consider Jean-Marie Guyau's philosophy as a philosophy of life: 1) the concept of life is a fulcrum of Guyau's philosophy, the principle that lends a framework to all of the areas of his reflection: ethics, aesthetics, sociological studies on religion and education, psychological research on the idea of time; 2) the concept of life becomes a fulcrum for a new way of philosophizing, compared to which art and aesthetic experience take on the role of exemplars. In this work, primarily this latter interpretation will be relevant. We will first reconstruct the aesthetics of existence thematized by Guyau in his historical-critical analysis of epicureanism and then go on to investigate the characters and objectives of a generalized concept of aesthetics that places a high value on the sensory, bodily, and emotional aspects of taking pleasure in beauty; finally, we will focus on the relational nature of the esthetic-artistic experience, which densely and creatively links the organism to the environment, the subject to the object, and the individual to society.

Giuseppe Patella, *Arte, vita, valore. L'estetica vitalistica di George Santayana*

Perhaps no twentieth-century thinker has thought about the connection of art and life in such a close and intense way as the American philosopher George Santayana. His thought provides an important contribution to aesthetics making possible the discovery of a broader experience of feeling and a wider vision of art and life. His philosophy is based on a sense of naturalism soaked in irony and detachment. And philosophy is intended to be neither a strict system nor a profession, but rather a way of being and a style of life. His thought always starts from experience and natural life, and constantly refers back to them, cultivating doubt, and choosing common sense and the middle way. For this reason, his aesthetics as art of life and theory of value contains nothing but the questions that have always animated philosophical investigation: what is life? What is art? What is the mystery of beauty? Where do they come from and what is their purpose?

Francesca Monateri, *Estetica e istituzioni. Forma e Vita nell'Institutional turn di Carl Schmitt*

The aim of this paper is to investigate the link between aesthetics and life nested in Carl Schmitt's morphology. From one hand, Schmitt appear to be inept to solve the problem of the relationship between form and life. Indeed, in Decisionism, Form prevails over life and, in Institutionalism, life prevails over Form. The former is inflexible and conservative, the latter weak and changeable. On the other side, Walter Benjamin sets up a deeper perspective to overcame Schmittian limits along the line of his early studies on German Romanticism. My aim is to prove – through the aesthetical background of these two political philosophers – that nowadays it is possible to understand the multifarious nexus between form and life only from both a political and an aesthetical perspective.

Giovanni Gurisatti, *Il cinismo dell'arte. Antropologia, etica ed estetica della body art*

In the field of aesthetics and philosophy of arts, body art is considered a moment of high explication between art and life, which finds its roots in the experimentations of the twentieth century vanguards, but that is indeed exploding during the Second Post-War period, at the core of the so-called Consumer Society. However, in order to understand the phenomenon in its complexity, it is necessary to explore both its anthropologic "transcendental" background and its ethical consistency, the prototype of which is the ancient form of the "cynic" way of being. On this basis, it is possible to aesthetically compare body

art and pop art, which are opposite, but at the same time complementary, poles of the relationship between art and life in the postmodern world.

Cesare Pietroiusti, *Come si vive – letteralmente – in un museo? Un esperimento di clausura*

The text tells the experience of the artist locked up, in total isolation and without interruption, for a week, inside the Louisiana Museum in Copenhagen in 1996, before the opening of an exhibition. On each of the seven days, the artist used objects chosen as essential baggage for a 24-hour survival by seven different people. The particular condition of alienation of "living in someone else's skin" is highlighted, as well as the vicissitudes of a performance that can find new meanings in its narration.

Various

Alessandro Cazzola, *The aesthetic purport of Edmund Husserl's phenomenology. Theodor W. Adorno's rethinking of the subject-object relationship*

This paper draws a comparison between Theodor W. Adorno and Edmund Husserl according to a mended dialogue in the aesthetic field. In this regard, the essay does not ponder over the customary critique on the so-called idealistic phase of phenomenology, embodied by *Ideas pertaining to a pure phenomenology and to a Phenomenological philosophy*, and copes with the genetic stage of Husserl's thought, signified by *Formal and transcendental logic* and *Cartesian meditations*. The relevant influence of Husserl's philosophy on Adorno's aesthetics springs out of the last and mature phase of transcendental phenomenology. It results, notably, from a renewed notion of intentionality whereby a critical concern with subjectivity contributes reshaping the core on which artworks detect and conceal the rational purport of intentio so that their thingly feature reconfigures the status of the aesthetic subject. As a result, Adorno's aesthetics may earn a new perspective on the questioned relationship between subject and object through the compari-son with Husserl's phenomenology.

Francesco Cattaneo, *Diving in the Sanctuary. Scientific knowledge and the representation of scientists in Werner Herzog's films*

The overwhelming presence of scientists is one of the most striking feature of Herzog's recent "documentaries". This would be all but normal, were we talking about plain documentaries. However, as Herzog has repeatedly pointed out, there is no difference, in the filmmaker's body of work, between fiction films and documentaries. What is at stake is, according to Herzog, "ecstatic truth". From this point of view, the way in which scientists are portrayed is particularly relevant. Herzog is deeply interested in their emotions, in their life-experience, in their aims and dreams; in other words, in what lays at the foundation and drives their scientific work. In Herzog's films science is no abstract knowledge, it is always embodied, it is depicted as something genuinely human, connected to the ability of seeing and feeling imaginatively.

Antonio Valentini, *The modern aspect of mètis: Flânerie and strategies of sense in the labyrinth of the metropolis*

The essay aims to show how the notion of mètis could work as an interpretative tool philosophically fruitful in view for a new understanding of some fundamental theoretical-problematic knots revolving around the Baudelairean theme of the flâneur: the question of the relationship between mind and world; the need of rethinking the critical function of art within a reality more and more commercialized and homologated; the motif of sense and its link to the dimension of contingency.

RIVISTE STRANIERE

British Journal of Aesthetics, 61, 1 (January 2021)

https://academic.oup.com/bjaesthetics

Mojca Kuplen, *Reflective and Non-reflective Aesthetic Ideas in Kant's Theory of Art*

The aim of this paper is to resolve some of the inconsistencies within Kant's theory of aesthetic ideas that have been left unaddressed by previous interpretations. Specifically, Kant's text appears to be imbued with the following two tensions. First, there appears to be a conflict between his commitment to the view

that mere sensations cannot function as vehicles for the communication of aesthetic ideas and his claim that musical tones, on account of being mere sensations, can express aesthetic ideas. Second, his description of musical form as consisting of a play of aesthetic ideas that leave behind no thoughts appears to be incongruous with his formulation of aesthetic ideas as free imaginative representations that contain a wealth of thoughts and meanings. If what it means to express aesthetic ideas is precisely to stimulate much thinking, then how can an object exist that expresses aesthetic ideas, but without leaving any thoughts behind? I attempt to resolve these two perceived tensions by proposing a distinction between reflective and non-reflective aesthetic ideas communicated by form and mere sensations respectively.

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

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

Paal Fjeldvig Antonsen, *Self-Location in Interactive Fiction*

The aim of this paper is to make sense of a characteristic feature of interactive fictions, such as video game fictions, adventure books and role playing games. In particular, I describe one important way consumers of interactive fiction 'take on the role' of a fictional character and are 'involved' in the story. I argue that appreciative engagement with such works requires imagining being someone else and imagining parts of the story in a self-locating manner. In short, consuming works of interactive fiction involves imagining the story from the protagonist's perspective.

Maarten Steenhagen, *Sense and Reference of Pictures*

John Hyman insists that Frege-style cases for depiction show that any sound theory of depiction must distinguish between the 'sense' and the 'reference' of a picture. I argue that this rests on a mistake. Making sense of the cases does not require the distinction.

Daniela Glavaničová, *Rethinking Role Realism*

Role realism is a promising realist theory of fictional names. Different versions of this theory have been suggested by Gregory Currie, Peter Lamarque, Stein Haugom Olsen, and Nicholas Wolterstorff. The general idea behind the approach is that fictional characters are to be analysed in terms of roles, which in turn can be understood as sets of properties (or alternatively as kinds or functions from possible worlds to individuals). I will discuss several advantages and disadvantages of this approach. I will then propose a novel hyperintensional version of role realism (which I will call impossibilism), according to which fictional names are analysed in terms of individual concepts that cannot be matched by a reference (a full-blooded individual). I will argue that this account avoids the main disadvantages of standard role realism.

Symposium

Daan Evers, *Relativism and the Metaphysics of Value*

I argue that relativists about aesthetic and other evaluative language face some of the same objections as non-naturalists in ethics. These objections concern the metaphysics required to make it work. Unlike (some) contextualists, relativists believe that evaluative propositions are not about the relation in which things stand to certain standards. Nevertheless, the truth of such propositions would depend on variable standards. I argue that relativism requires the existence of states of affairs very different from other things known to exist. Furthermore, there seems to be no convincing reason to postulate such entities. However, if they do not exist, then relativism leads to an error theory. That is unattractive, as relativism was meant to preserve the truth of many evaluative claims.

Crispin Wright, *Relativism and the Metaphysics of Value: A Comment on Daan Evers*

Daan Evers argues that relativists about aesthetic and other types of evaluative language face some distinctive and largely overlooked metaphysical difficulties concerning the nature of the states of affairs that such statements are intended to be about. These difficulties, as Evers notes, all rest on the

assumption that evaluative language is representational. Evers takes it that it is only on this assumption that evaluative relativism is distinguished from expressivism. I argue that this is incorrect and that, without falling into some form of expressivism, relativists can and must drop the representational assumption, but that the resulting position is one in which relativism no longer offers any distinctive dialectical or theoretical advantage.

Orit Bashkin, *The Colonized Semites and the Infectious Disease: Theorizing and Narrativizing Anti-Semitism in the Levant, 1870–1914*

This article studies the ways in which Arab intellectuals in Egypt and the Levant wrote about modern anti-Semitism during the four decades preceding the demise of the Ottoman Empire. This period is often described as the era of the Arab Nahda (revival); it refers to an era when Arab thinkers and writers showed great interest in the Arabic language, Islamic history, and Arab culture and consumed European literary and philosophical works. Arab intellectuals in this period wrote about Jewish affairs. They protested the persecution of Jews in Eastern and Western Europe and compared anti-Jewish racism to an infectious disease that spread in Europe's cities and destroyed the fabric of its democracy, especially during the Dreyfus affair. I argue that these very pro-Jewish positions were connected to several conversations about the Arab self. Since the Arabs were categorized as Semites in European racial discourses, the meanings ascribed to the term were of utmost important to them. Arab writers also connected their discussions of anti-Semitism to their broader interest in science; as anti-Semitism seemed to have reflected a remnant from the medieval past, Arab writers wondered why this phenomenon prevailed in modern and scientific Europe. As Ottoman subjects witnessing the colonization of Egypt and North Africa, Arab intellectuals underscored the fact that Europe, whose intellectuals and politicians critiqued the persecution of Christians in the Ottoman Empire and argued that their colonization brought justice to persecuted minorities, was treating its minorities in a horrific fashion. Lastly, as Arab thinkers demanded linguistic and cultural rights within the Ottoman Empire and demanded to curb the powers of autocratic rulers, they were interested in Europe's most glaring failed emancipation. Their reflections, moreover, could help us theorize the present moment, when Jews and Muslims struggle together against purist and racist movements in the US and in Europe.

Jonathan Kramnick, *Criticism and Truth*

This essay makes a case for the truth claims of literary criticism by examining the epistemology of close reading. It looks closely at skilled practices of quotation and asks what distinctive kind of knowledge they exhibit and create.

Peter Goodrich, *Retinal Justice: Rats, Maps, and Masks*

A judge springs out of his car on the way to court in downtown Chicago and takes photographs of an inflatable rat. A while later he inserts these photographs into a decision involving another inflatable rodent. Judges now regularly insert pictures in judgments, but there is no study either of the genres or the precedential status of these modern visual emblemata, these pictorial interventions in the record. Using a comparative visual corpus of over three hundred images extracted from diverse common law jurisdictions, the practice of retinal justice, the novelty of vision in decision, is here anatomized, choreographed, and critically classified.

Sabine Arnaud, *"Garments of Thought": Writing Signs and the Critique of Logocentrism*

Long before Jacques Derrida undertook a critique of phonocentrism as a form of ethnocentrism, a few teachers of deaf pupils rose to the challenge of working on a sign language independent of the structures of speech. For Derrida, this critique encompassed a reappraisal of Western limitations, while reflecting upon the boundaries and linearity of alphabetical versus ideographic writing. What I explore in this article is how the development of a pedagogy for deaf pupils went hand in hand with an examination of language itself, including the dominance of alphabetical language, and led thinkers to question its role in the development of thought. The context of the development of a writing proper to sign language was one of the ferments in which this critique took shape, making writing practice the threshold of a critical investigation into the expressive qualities specific to sign language. My aim here is to sketch out the epistemological challenges and stakes of some of these conflicting approaches between the 1760s and the 1850s. This article analyzes some of the most radical linguistic conceptualizations about the potential of sign language to recreate the relationship between users and their language. I consider how teachers' positionings led them to conceptualize sign language in distinct ways, ranging from a temporary,

intermediary tool to an autonomous language with a writing of its own. After considering de Michel de l'Épée's methodical signs and how far removed they are from the conception of a language of its own, as well as a discussion of them by deaf writer Pierre Desloges, I will investigate how Roch-Ambroise Bébian's and Joseph Piroux's conceptions of a writing specific to sign language led each of them to position it as a complete and independent language.

Leah Aronowsky, *Gas Guzzling Gaia, or: A Prehistory of Climate Change Denialism*

This article tells the story of the oil and gas origins of the Gaia hypothesis, the theory that the Earth is a homeostatic system. It shows how Gaia's key assumption—that the climate is a fundamentally stable system, able to withstand perturbations—emerged as a result of a collaboration between the theory's progenitor, James Lovelock, and Royal Dutch Shell in response to Shell's concerns about the effects of its products on the climate. The article explains how Lovelock elaborated the Gaia hypothesis and gave it evidential depth through a series of Royal Dutch Shell-funded research projects meant to identify organisms whose biological activities might double as climate-regulating mechanisms. The article goes on to show how this research subsequently laid the foundation for a distinct genre of climate change denialism, in which corporations sowed doubt not by denying the phenomenon of global warming but by naturalizing it.

Julia Nordblad, *On the Difference between Anthropocene and Climate Change Temporalities*

This article compares two dominating conceptual frameworks of the current global environmental crisis, the Anthropocene and climate change, with respect to how they can be deployed to think about the dynamics of political action. Whereas the Anthropocene has attracted the attention of audiences beyond specialists and has radically expanded the temporal horizon for politics, its temporal characteristics risk rendering it unhelpful for thinking critically about how the current environmental crisis can be addressed. Most importantly, by establishing a reference point in a distant future from which the present is evaluated, the Anthropocene framework gives the impression that the future is already determined and that the course of future environmental degradation is set. The Anthropocene thus fails to specify what is at stake for politics in the current crisis. As a contrast, the climate-change framework is structured as a range of scenarios. It establishes a temporal structure that opens the present to different potential futures and manifests the fact that the level of emissions in the coming decades is decisive for future climate change but not yet determined. Further, the presence of tipping points in the climate system can be understood in temporal terms as a risk in some scenarios of falling into a temporality of unfolding, a mode in which game-changing events that lead to even more emissions proceed beyond human influence. The risk of entering such a temporality that closes down the possibility to meaningfully deliberate on fundamental aspects of the future increases with the rate of emissions. The climate-change framework in this way helps us understand the environmental crisis in a new way, namely by conceptualizing the open future as a finite resource that has to be distributed globally and across generations. In sum, as a framework for engaging with environmental derangement, the climate-change framework offers a more specific and politically useful temporality than the Anthropocene.

Bina Gogineni, Kyle Nichols, *Anthropocene/Anthroposcene: Integrating Temporal and Spatial Aspects of Human-Planetary Interaction toward Ethical Adaptation*

The Anthropocene debates are rooted in epistemological differences. Geologists seek temporal markers of spatially even anthropogenic impact. Thus, they favor geologic data that fit this category. Humanists and social scientists, on the other hand, tend to focus on the negative effects of spatial unevenness. Without linking the Anthropocene's temporal and spatial components, the official designation, ultimately determined by geologists, will be a futile exercise that will not make good on the Anthropocene Working Group's intention for it to be useful for wider segments of society. However, if the Anthropocene is divided into an Early, Middle, and Late Anthropocene, each defined by geologic evidence, the uneven spatial distributions of anthropogenic damage can be traced to specific events in human history, thus actualizing the predictive value of geology. Further, this diachronic scheme, unlike the synchronic ones thus far proposed, makes more legible two fundamental dynamics between human and natural trajectories: the intensification of global inequity coterminous with the intensification of natural damage; and humanity's ever more audacious attempts to control the environment. This ethos, wielded as the prime justification for taking over that which belonged to cultures not espousing it, has resulted in anthropogenic damage disproportionately affecting the most economically and historically vulnerable peoples. However, their alternative modes of coping with the damages—an ineluctable responsiveness to, rather than control over, environment—enables them to survive. As such, they could lead the way through the Anthropocene, modeling adaptation and mitigation strategies, and obviating the global North's unsound hope for a technological solution. Three metropolitan architects, Rem Koolhaas, David Adjaye, and V. Mitch McEwen, look to global Southern urbanisms––improvisational, creative, minimalist praxes grounded in indigenous lifeways––for alternate modes of inhabiting anthropocenic modernity. Likewise, New Zealand's government has materially and ethically mitigated its legacy of settler colonialism by combining Western scientific data with indigenous knowledge to formulate more adaptive, responsive, integrative approaches to environment. By expanding the data beyond the stratigraphic,

coordinated interdisciplinary research can measure variegated effects of––and responses to––the Anthropocene, thus better equipping humanity to adapt to and/or mitigate climate change and to eschew unsustainable practices.

W. J. T. Mitchell, *Present Tense 2020: An Iconology of the Epoch*

When is it a good time to think about time? The answer provided by this essay is that there is no time like the present, especially the crazy, tense present of the year 2020. In this year four distinct scales of temporality have collided in a prolonged period of crisis and uncertainty: (1) the onset of a global pandemic that devastated the world economy and killed over a million people, the worst public health disaster since the Spanish flu of 1918; (2) a political crisis featuring the rise of authoritarian governments around the world that threatened to overturn two centuries of efforts to secure stable representative democracies, centered in the rise of a would-be tyrant and demagogue in the US; (3) an explosive social movement centered in the endemic condition of systemic racism in the US; (4) a global environmental crisis that threatens the stability of the planetary ecological system as a sustainable habitat for thousands of species, including the human. Quarantined in monkish isolation by the pandemic, the author has engaged in a set of reflections on these convergent time scales. Instead of the classic (and unanswerable) philosophical question "What is time?" this essay reflects on the ways we picture time in metaphors, figures, personifications, and diagrams. In an anachronistic gathering of images of time from ancient and modern sources, the essay attempts to replace the ontology of time with an iconology that may provide some useful tools for finding our way through this epochal crisis.

Critique, 883 (2020)

https://www.cairn.info/revue-critique-2020-12.html

Rohmer, Rivette, Truffaut : l'âge critique

Marc Cerisuelo, *Rohmer, le patron*

Dork Zabunyan, *« Où est le film dans ce que vous écrivez ? ». Jacques Rivette, critique et théoricien*

Antoine de Baecque, *François Truffaut, écrivain de cinéma*

Entretien

Antoine de Baecque, *« Le cinéma pense sa mort avec la fièvre d'un agonisant ». Entretien réalisé le 4 octobre 2020 pour* Critique *par Marc Cerisuelo*

Marielle Macé, *Les oiseaux et les signes en temps de pandémie*

Françoise Balibar, *Classer n'est pas penser, ou l'étrange cas de Georges-Louis Lesage*

Olivier Roy, *Le nouvel ordre post-amoureux*

Note

Zaki Beydoun*, Regard rétrospectif sur un Mahomet panarabe*

Image & Narrative, 22,1 (2021)

http://www.imageandnarrative.be/

Emilie Sitzia, *Picasso's Poems: Cubist Word Experiments*

While Picasso wrote more than 350 poems and three plays in his lifetime, there is still relatively little academic research on his literary work. In 1935, Picasso stopped producing artworks and chose to focus

on writing, which he did daily between 1935 and 1936. He kept producing texts until 1959. Picasso wrote mostly in French and in Spanish --- sometimes mixing both languages in the same poem. Picasso's French poems are particularly interesting as he was freer to experiment in this language than in his mother tongue. While these texts have sometimes been dismissed as the hobby of a middle-aged man, I will argue that they constitute a true extension of Picasso's work. For Picasso, the border between word and image was fluid, as his own practice of integrating words in his paintings shows. I will demonstrate that in his poems Picasso was applying identical techniques to those used in his visual arts in the pre-1935 period. I will use intersemiotic translation theories to explore different equivalent techniques in his literary and visual production and their impact on the viewer/reader. I will argue that his literary works were not a break from his artistic creation but an expansion of his artistic methods to the written word. Therefore, this literary period should not be seen as "non-productive," but rather as a generative experimental time in the artist's career.

Michele Bevilacqua, *La maison d'écrivain entre images et narration multimodale : le cas du site web d'Hector Malot*

In recent years, narratology has undergone considerable interdisciplinary development, broadening its field of investigation beyond the study of verbal language and literary texts alone. Recognising that the linguistic modality is not always and necessarily the only language at work in the narrative is not tantamount to neglecting its specific weight, but it is recognised that narration can take place in different ways. This is the purpose of multimodal analysis. In this respect, our contribution wants to propose applying this perspective to the website the *Association des Amis d'Hector Malot*, a famous French novelist, where they talk about the author's houses, and whose texts and images, expressing the limits and boundaries, are blurred by the flow of narratives they bring. Indeed, a writer's house is a testimony to the past, an illustrious home, but also the home and discourse of the intimate, where time and space, the imaginations and personal memories of a writer merge.

Perry McPartland, *The Witness in Art: Tim O'Brien and Eddie Adams; Jacques Derrida and Susan Sontag*

This essay looks at the relationship between art and witnessing, focusing on two works which take the Vietnam War as their subject: the novel, *The Things They Carried*, by Tim O'Brien (1990), and the photograph, *Saigon Execution*, by Eddie Adams (1968). It is proposed that the works' nature as aesthetic objects compromises their status as historical representation. In each instance, the stylistic devices that the medium make available are invariably serviced for purposes of effect rather than those of document. In this pursuit of effect, impact is realized according to an invocation of the binary oppositions that determine logocentric hierarchies. Contrived in such a manner, the works fail to testify to the historically unique event, instead they merely render confirmation of a conventional and privileged centrality. Their operations appear incapable of extending beyond the closed aesthetic circuit of their genre and medium. As such, it is suggested that the genre of testimony-as-art bears no uniquely proximal relationship to historical reality.

László Munteán, *Fluvial Migrations: The Ethics of Comparison in Péter Forgács's The Danube Exodus*

The Danube Exodus is a 1998 film created by Hungarian film and video artist Péter Forgács. The film consists almost entirely of amateur footage made by Hungarian Captain Nándor Andrásovits on two of his consecutive voyages on the Danube. On the first voyage, in the summer of 1939, his ship carried a group of Slovakian Jewish refugees from Bratislava to the Black Sea, from where they would continue their journey to Palestine. The next year, sailing upstream, he was tasked with taking a group of Bessarabian Germans uprooted from their homeland in the Danube Delta and relocated to Nazi-occupied Poland. Forgács's film sets the Jewish and the German exoduses in a comparative relation to each other, challenging lingering taboos on discussing German suffering in relation to the Holocaust. This article examines the editing techniques that Forgács employs to renegotiate the distinction between victims and perpetrators through the lens of memory's relation to identity. The article demonstrates that the ethical stance Forgács embodies in *The Danube Exodus* resonates with the ethics of multidirectional memory in Michael Rothberg's sense (2009).

Anne-Cécile Guilbard, *Le regardeur et la matérialité des photographies : une posture engagée devant des images*

On propose ici d'examiner, dans des textes critiques et littéraires sur la photographie, l'activité du regardeur, celui qui rencontre et regarde des images fixes. Ce dernier se distingue à la fois du lecteur et du spectateur d'images animées. Il se caractérise par l'expérience critique de sa rencontre physique avec les objets photographiques et par la responsabilité dont il est entièrement investi par l'image de «faire le tableau».

Peter Verstraten, *"Words Don't Come Easy": The Transcendental Style of Paul Schrader's First Reformed*

Whereas the films by the screenwriter and film director Paul Schrader lack the rigorous formal choices of the transcendental style he ascribed to Yasujirô Ozu and Robert Bresson, no film of his as a director has been closer conceptually to this sort of style than his twentieth feature, *First Reformed* (2017). He made this picture during the same period as his essay "Rethinking Transcendental Style", written as an introduction to a new edition of his 1972 study *Transcendental Style in Film: Ozu, Bresson, Dreyer*. Here *First Reformed*, which has received more positive accolades than any of Schrader's other films, is read as a reimagining of Ingmar Bergman's *Nattvardsgätterna* (*Winter Light*, 1963) and as a work manifesting key influences from two films by Robert Bresson: *Journal d'un curé de campagne* (*Diary of a Country Priest*, 1951) and *Pickpocket* (1959). This article aims to articulate the stylistic influences informing *First Reformed*, paying particular attention to the dissonance between word/text/voice and image. It reflects upon the sparsity of words in Ozu, the monotonous voices in Bresson, the speech acts in Carl Theodor Dreyer's cinematic oeuvre, and the fruitless verbosity in Bergman's so-called trilogy of faith.

Barnabás Szöllősi, *The Visible Screenplay in* BoJack Horseman

In this paper I present and analyze the many examples of how *BoJack Horseman* makes its screenplay visible. By drawing the viewers attention to the details of how an animated series is crafted, the creators deconstruct classical Hollywood screenwriting techniques in order to show how stories manipulate our minds. With subversive and ironic reflections on the mechanisms of fiction, *BoJack Horseman* brings socially important contemporary issues to the table of animation.

Jan Baetens, *HOLZ ou la spécificité hybride en action*

Cet article propose une lecture de *HOLZ*, revue gravée sur bois par Olivier Deprez et Roby Comblain, également responsable de l'exposition de cet objet à voir autant qu'à lire. Il situe ce projet à la fois spécifique et hybride dans la trajectoire de l'artiste afin de souligner les correspondances avec l'ensemble de l'œuvre gravé d'Olivier Deprez, dont on rappelle ici les grandes orientations et les principales techniques narratives. L'article s'interroge aussi sur les particularités du travail sur l'objet-livre au moment historique de la crise du livre, tant en littérature qu'en bande dessinée.

Regard(s) homoérotique(s)

Giorgio Fichera, Chloé Clovis Maillet, *Regarder, désirer, critiquer*

Sophie Pérard, *Regards homoérotiques étrusques : une archéologie impossible ?*

Le propos de cette contribution est de mettre en perspective les sources concernant les relations homoérotiques dans la culture étrusque, en tentant de restituer le regard porté par les Étrusques eux-mêmes sur ce type d'interaction. Il convient de souligner la relative modestie des données, ce qui, en soi, fait question : elles sont principalement constituées d'images, compte tenu de la spécificité du cas étrusque, pour lequel nous ne disposons pas de sources littéraires directes, et dont les sources épigraphiques sont difficiles à interpréter. Or, si les relations homoérotiques sont bien connues dans la culture hellénique, notamment dans un contexte masculin, que pouvons-nous en dire dans la culture étrusque ? Bien plus, dans ce domaine très institutionnalisé car relevant de la *paideia*, il ne semble pas que les Étrusques aient adopté purement et simplement des modèles grecs. Mais qu'ils ont bien plutôt forgé discours et images en accord avec leur cosmologie.

Chloé Clovis Maillet, *Apercevoir l'amour entre personnes de même genre au Moyen Âge*

La question de l'homoérotisme des images médiévales pose question dans la mesure où les images sont majoritairement produites dans le cadre de l'institution ecclésiale, qui condamne idéologiquement la sexualité entre personnes de même genre. Les pistes iconographiques, et les méthodes d'analyses d'images contextuelles permettent de mettre en perspective des séries de la question du nu à celle de l'analité. Cette note de lecture de l'ouvrage de Robert Mills propose une synthèse critique et prospective des publications récentes dans ce domaine.

Frédérique Villemur, *Érotique du couple lesbien à l'époque moderne : Diane et ses nymphes*

En amont de l'invention de l'homosexualité féminine, la recherche porte sur la visibilité d'un éros lesbien dans l'art de l'époque moderne, autour de la figure du couple, dans les représentations des *Métamorphoses* d'Ovide liées aux récits de Diane et Actéon et de Diane et Callisto. Le regard critique

se porte moins sur la métamorphose elle-même comme mutation des genres, que sur des figures de bord, qui mettent en jeu dans le dispositif visuel des couples de nymphes autour de Diane au bain. L'érotique lesbienne associée à une gestuelle de l'intimité interroge les affects à l'origine des œuvres, un certain désir de voir véhiculé par l'imaginaire patriarcal, comme elle questionne la place du regardeur contemporain : qu'est-ce que regarder selon son genre et sa sexualité ?

Javier Cuevas del Barrio, *Pélage : archéologie et utilisations de l'image d'un point de vue queer*

Cet article présente l'utilisation de l'image de Pélage au cours de trois périodes historiques précises : le Moyen-Âge, lorsque le martyre du saint a été écrit ; le xvie siècle, lors de la réalisation des images du retable de Saint Pélage de Becerril de Campos, coïncidant avec la proclamation de la Pragmatique contre la sodomie par les Rois Catholiques ; puis la guerre civile espagnole et le premier franquisme, quand le retable arrive à Malaga et la figure de Pélage se voit attribuer de nouvelles significations au sein de médias comme la bande dessinée et le cinéma. Au niveau méthodologique, cet article propose des lectures homosexuelles/queer de l'image de Pélage. Il établit le lien avec la tradition anglo-saxonne de Queer Iberia, une tradition qui revisite la littérature ibérique produite au Moyen-Âge d'un point de vue queer en se basant sur Américo Castro.

Damien Delille, *L'œil inverti.* Homoérotisme et culture visuelle dans les revues *Der Eigene* et *Akademos*

C'est au cœur des premières publications ouvertement homosexuelles du début du XXe siècle qu'un sentiment homoérotique masculin émerge entre les lignes et les images. L'étude des revues allemande *Der Eigene* et française *Akademos* offre une vision balbutiante des canons de beauté gays qui alimente en retour les débats esthétiques sur l'origine et le développement du sentiment homoérotique des artistes. Sur fond de discours psychopathologiques condamnant l'homosexualité, l'homoérotisme devient un moyen de contourner l'interdit sexuel et de le sublimer par l'art. Il s'agira de contextualiser ces oppositions à travers deux conceptions de l'homosexualité moderne : d'une part la théorie du troisième sexe androgyne et efféminé et de l'autre, les thèses masculinistes de l'amitié virile et misogyne. Ces deux voies en apparence contradictoires guident la réception critique des productions artistiques, photographiques et illustrées contenues dans ces revues. Elles annoncent une réflexion historique étendue à la Renaissance italienne et consolident le partage des sensibilités homosexuelles naissantes, dont la visualité devient un moteur essentiel.

Julien Faure-Conorton, *Admirer en fermant les yeux : la réception critique de l'œuvre de F. Holland Day à Paris en 1901*

Figure incontournable des études consacrées à la photographie homoérotique, le pictorialiste américain F. Holland Day (1864-1933) est l'auteur d'un œuvre peuplé de nus masculins à la sensualité manifeste. Pourtant, l'analyse de la réception de ses photographies par ses contemporains révèle que cette sensualité n'est jamais prise en compte pas plus que son goût pour le nu n'est véritablement analysé. L'exposition des « Œuvres de F. Holland Day et de la nouvelle école américaine », présentée à Paris en 1901, illustre cette paralysie des critiques face à l'érotisme inhabituel des créations hors normes de l'Américain. Bien qu'évidente, la récurrence du motif du corps masculin n'y est jamais prise en compte. À travers le prisme de la réception critique de cette exposition, cet article présente l'histoire d'un aveuglement volontaire et examine la manière dont les contemporains de Day occultèrent délibérément la dimension sensuelle et homoérotique de ses photographies pour recentrer le débat sur des spécificités plus « acceptables » de son œuvre, niant au passage l'une de ses principales qualités.

Isabelle Milan Cail, *Réappropriation de la peinture et de la photographie. La pratique contemporaine de Sadie Lee et Del LaGrace Volcano, un dialogue entre identités butch et identités transmasculines*

Cet article explore les stratégies de réappropriation de la représentation des sujets *butch* et transmasculins mobilisées par les portraits peints de Sadie Lee et les portraits photographiques de Del LaGrace Volcano. En examinant les moyens par lesquels Sadie Lee s'empare de l'histoire du regard du peintre cis-masculin sur les corps lesbiens*, je suggère que les portraits de lesbiennes* *butch* qu'elle produit sont des moyens pour l'artiste de faire le spectacle d'une masculinité propre à ses sujets mais aussi à son identité de peintre queer. Avec Del LaGrace Volcano, il est question de s'intéresser aux violences auxquelles a participé l'appareil photographique lorsque son objectif s'est dirigé sur le sujet « déviant », notamment dans le cadre d'études sexologiques au XIXe siècle. Dans sa représentation du corps transmasculin, l'artiste suit les lignes de ce récit photographique intrusif et humiliant pour mieux sublimer les différences qui ont justifié ce projet taxonomique et célébrer les existences qui échappent à la binarité rigide du genre. Cet article est également un dialogue entre masculinités et une tentative de célébrer l'identité et sa fluidité. En effet, il est essentiel d'insister sur la porosité des catégories *butch* et transmasculine et de toujours les considérer comme dynamiques.

Moonyoung Song, *The Selectivity of Aesthetic Explanation*

It is widely agreed that an artwork having certain non-aesthetic properties explains its having a certain aesthetic property. One interesting feature of such an explanation is its selectivity—it cites only some of the non-aesthetic properties on which the presence of the aesthetic property depends. Hence a question arises as to what distinguishes the selected non-aesthetic properties from the unselected ones. I answer this question by proposing a selection principle modeled on Laura Franklin-Hall's selection principle for causal explanation, according to which an explanation selects a package of factors that maximizes the ratio of delivery (the degree to which the factors cited in an explanation make what is explained modally robust) to cost (the amount of information an explanation contains).

Enrico Terrone, *Science Fiction as a Genre*

Regardless of whether one agrees or disagrees with Stacie Friend's claim that fiction is a genre, her notion of genre can be fruitfully applied to a paradigmatic genre such as science fiction. This article deploys Friend's notion of genre in order to improve the influential characterization of science fiction proposed by Darko Suvin and to defend it from a criticism recently raised by Simon Evnine. According to Suvin, a work of science fiction must concern "a fictional 'novum' (novelty, innovation) validated by cognitive logic." While Suvin conceives of his characterization as a necessary and sufficient condition for membership in the genre, I propose to cast the notions of "fictional novum" and "cognitive validation" as standard features of the genre, which works of science fiction should have but might lack. I argue that this amended version of Suvin's characterization can better account for two basic properties of science fiction as a genre, namely its historicity and its relevance to appreciation. Lastly, I show that the amended version can shed some light on the affinity between works of science fiction and philosophical thought experiments.

Sara Kolmes, Matthew A Hoffman, *Harlequin Resistance? Romance Novels as a Model for Resisting Objectification*

Romance novels are primarily aimed at, written about, and written for women. They have been accused of being fantasies which feature sexually objectified heroines who are passive recipients of overwhelming masculine sexual energy. After shoring up these critiques of romance novels with A.W. Eaton's account of how art can objectify its subjects, we examine a challenge to romance novels: does the sexual content in romance novels objectify its heroines? There is strong reason to think so. However, we argue that careful attention to the ways art can objectify its subject reveals that romance novels are structured to make it impossible for their heroines to be objectified. In many cases, individual signs of objectification are raised as possible outcomes and dismissed as part of the plot of a romance novel. Satisfying sex in a romance novel does not appear until it is impossible for the romantic heroine to be objectified. Understood in this way, romance novels serve as a model for one way that objectification could be avoided. The fantasy of a romance novel is not objectifying sex. It is sex free of objectification.

Lester H Hunt, *Time to Revisit Classical Film Theory*

Film audiences are no longer in a position to know for certain which images, or features of images they see on the screen were created by photography and which were created in a computer. Yet they are reacting to the advent of computer graphics as if it is merely a technical improvement, not a change in the nature of film itself. This would mean that one of the most influential early theories of film—realism—is wrong. It held that film is by nature photographic and that its unique value is to afford the audience the physical connection with reality that photography, uniquely among pictorial media, brings. I argue that the audience is right about this. Even as applied to purely photographic films, realism was simply a mistake.

Vivian Mizrahi, *Seeing Through Photographs: Photography as a Transparent Visual Medium*

The idea that looking at a photograph is akin to face-to-face perception and that photographs provide genuine perceptual access to the objects they depict was notoriously defended by Kendall Walton in "Transparent Pictures." Walton's main thesis is that photographs are *transparent* in the sense that we can see objects *through* them. The main goal of this article is to support Walton's view by providing a full account of photographic transparency. I will argue that the transparency that characterizes photography is not metaphorical but in fact exhibits all the essential properties of transparent materials. To understand how a photograph can be transparent, one must understand the special type of causal connection between a photograph and what it shows. Building on Fritz Heider's work, I will argue that photography is a visual medium, like air, water, glass, or mirrors, capable of transmitting the visual properties of distant objects to the perceiver.

Aderemi Artis, *The Argument from Extreme Difficulty in Video Games*

Many video games require complex, rapid sequences of skilled bodily movements in order to complete game-world tasks. It is not unreasonable to think that this might interfere with our ability to aesthetically appreciate such video games. I present two versions of this argument from extreme difficulty: a strong version and a weak version. While extant treatments of the aesthetics of video games can be used to rebut the strong version, the weak version remains recalcitrant. I develop a reply to the weak version, use it to clarify key features of reasons used by video-game critics to argue in favor of their critical judgments, and to illuminate the development of video games over time.

Iris Vidmar Jovanović, *Fiction, Philosophy, and Television: The Case of Law and Order: Special Victims Unit*

This article lies at the intersection of two problems: the one concerning the potential of fictional works to inform us about our social reality and foster our understanding of its various aspects, and the one concerning their potential to engage with philosophical issues. I bring these two together by analyzing the hit television series *Law and Order: Special Victims Unit*. According to my interpretation, the series is informative about our social world, and it raises philosophical concerns about it. This makes it well-equipped to fulfill the educative function attributed to mass art by Noël Carroll, and to stand out as an example of what he calls popular philosophy. To support this interpretation, I rely on contemporary views regarding the nature of our engagements with fictional narratives. I then explore how philosophical concerns are generated and I elaborate on the role they have in deepening one's understanding of one's social circumstances. I further show how the series provides innovative and independent philosophical knowledge by means specific to the medium of generic serialized fiction. The central part of my argument is an analysis of the narrative strategies which enable the informative and philosophical aspects of the series to generate the series' educative function.

John Regan, *'Beauty' and the 'Beautiful': a Computational Analysis of the Company They Kept Across the Eighteenth-century Corpus*

This article is a computational enquiry into the different ways in which two words, assumed to be central to the eighteenth-century concept of aesthetics, were used across that century. Using word co-association measures designed specifically for this study, I show the markedly different lexis that surrounded the words 'beauty' and 'beautiful' in three decades of historical textual data from Eighteenth-Century Collections Online. Having demonstrated that these words were used in very different semantic contexts in the beginning, middle, and end of the century, the article presents semantic network diagrams which further demonstrate the distinctness of noun from adjective. I argue that while 'beautiful' is suspended in a semantic space that is recognizably aesthetic, 'beauty' is not. Furthermore, that which is deemed 'beautiful,' according to the evidence presented here, presents something of a challenge to received narratives of how the concept of aesthetics developed throughout the eighteenth century.

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

Genette

Marc Cerisuelo, *Un génie à facettes*

Bernard Vouilloux, *De la critique à l'esthétique en passant par la poétique, un « cheminement oblique »*

À suivre Gérard Genette, son passage de la critique littéraire à la poétique, puis de celle-ci à l'esthétique résulterait d'un « processus génétique en quelque sorte oblique », d'une « filiation collatérale » qui voit le détail d'un livre devenir le sujet du suivant. Un retour sur son parcours fait apparaître que l'enchaînement métonymique est lissé par le tuilage des moments : ceux-ci, pour être focalisés, n'en sont pas moins cumulatifs. Mieux, même, au fil du temps, dans la dynamique cumulative d'un œuvre complet *in progress*, le principe de cohérence se sera appliqué non seulement à l'idéalité des textes, mais à la physicalité qui détermine le régime d'immanence de la littérature. On peut voir dans « Du texte à l'œuvre », « exercice d'autodiction préposthume » qui ouvre *Figures IV*, en 1997, plus que le simple bilan d'un chercheur, fût-il de grande envergure, dressant le bilan de son parcours au soir de sa carrière : sous couleur de rendre compte des liens qui unissent ses livres, il s'agit ni plus ni moins de montrer en quoi les textes qu'il a publiés constituent une œuvre.

Dominique Combe, *Situation de Gérard Genette*

Gérard Genette occupe une « situation » intermédiaire entre les avant-gardes théoriques des années 1960 et l'histoire littéraire de la tradition lansonienne à la Sorbonne, où il avait commencé sa carrière académique, avant d'amorcer un « tournant rhétorique » dans la filiation de Valéry et de Paulhan. Enseignant la poétique à l'EPHE et à l'EHESS, il a contribué à renouveler profondément la théorie littéraire en France dans les années 1960, aux côtés de Barthes, Todorov, Jakobson et Michel Charles.

Raphaël Baroni, *Comment réconcilier la focalisation genettienne avec l'étude de la subjectivité dans le récit ?*

La *focalisation*, introduite par Gérard Genette dans *Discours du récit*, fait partie des concepts narratologiques les plus discutés par les narratologues. En s'appuyant sur des exemples tirés de la bande dessinée, cet article vise à clarifier les rapports, et l'éventuelle complémentarité, entre la conception genettienne de la perspective narrative et des approches alternatives, qui se sont penchées sur la construction des effets de subjectivité dans le récit. Il s'agit aussi de mettre en lumière l'applicabilité transmédiale et la dimension rhétorique de la focalisation telle que la concevait Genette, de manière à souligner son actualité, laquelle passe par une mise à jour critique continue de la réflexion ouverte il y a bientôt cinquante ans.

Françoise Lavocat, *Et Genette inventa la métalepse*

Cet article propose de revenir à la très influente théorie de la métalepse élaborée par Gérard Genette entre 1972 et 2004. Est mis en valeur et discuté l'élargissement progressif de la notion auquel Genette procède, à la faveur du passage de la narratologie aux théories de la fiction et de l'adoption d'une perspective intermédiale. Il est montré que les ambiguïtés présentes dès *Discours du récit*, en 1972 (qui résident principalement dans l'équivoque entre les niveaux du récit et la frontière entre réalité et fiction) ne font que s'amplifier au point de faire disparaître, en fin de compte, et les frontières de la fiction et les contours du concept de métalepse. Genette accentue ainsi une tendance majeure de notre époque.

Marc Escola, *La preuve par Proust*

Que doit la narratologie au corpus à partir duquel elle a été constituée, les « trois volumes Pléiade » d'*À la recherche du temps perdu* ? Dans « Discours du récit » comme dans *Nouveau Discours du récit*, mais aussi dans tous les moments de la « suite bardadraque » où il est revenu sur le projet narratologique, G. Genette donne à la *Recherche* un statut volontairement paradoxal : celui d'une œuvre inachevée après coup. L'alternative entre achèvement et inachèvement peut-elle être toutefois indifférente à une « théorie générale des structures narratives » ? On se propose ici de relire toutes les déclarations relatives au statut du roman proustien pour réfléchir aux présupposés de la méthode et tenter de mettre au jour ce qui constitue peut-être l'un des postulats souterrains de la théorie du récit.

Thierry Marchaisse, *La formule du « je » proustienne. Éléments pour une cryptanalyse de la* Recherche

Lorsqu'on bute sur un problème touchant à la littérature, il est recommandé d'ouvrir la grande boîte à outils que nous a laissée Genette. Car son œuvre constitue en la matière un *organon* si complet qu'il est bien rare qu'on n'y trouve pas de quoi, sinon résoudre le problème que l'on se pose, en tout cas contribuer à sa solution de manière décisive. Je voudrais montrer cette fécondité heuristique en faisant état de recherches cryptologiques en cours sur Proust, recherches qui n'auraient pas été bien loin sans les outils narratologiques forgés par Genette.

Ioana Vultur, *Gérard Genette et le roman proustien*

Le roman proustien est une référence constante chez Genette. Cet article prend comme point de départ sa théorie du récit élaborée à partir de *À la recherche du temps perdu* dans *Discours du récit*, puis dans *Nouveau Discours du récit* et *Fiction et Diction*. Si Genette part du particulier (l'œuvre de Proust) pour aller vers le général (sa théorie narratologique), je me demanderai, en allant du général vers le particulier, en quoi son analyse narrative nous permet une meilleure compréhension de l'œuvre de Proust. Pour montrer comment la poétique peut devenir complémentaire de la critique, j'étudie le cas de Paul Ricœur, qui s'est lui aussi penché sur la question du temps et du récit, pour montrer comment il a intégré la théorie de Genette dans une herméneutique littéraire, en déplaçant l'accent du texte vu comme une structure vers « le monde du texte ».

Olivier Caïra, *Genette et la fiction interactive : un nouveau champ d'application*

Parmi les nombreux outils légués par Gérard Genette, on étudie ici la possibilité d'un « Discours du récit interactif » en s'appuyant sur la pratique des jeux de rôle sur table. Les questions de focalisation et de voix y acquièrent une complexité nouvelle du fait que chacun des participants reçoit les informations diégétiques et s'exprime soit en qualité de joueur, soit en tant que personnage fictionnel. L'improvisation narrative en groupe restreint favorise par ailleurs la manifestation de métalepses et la circulation de

messages intertextuels. L'analyse permet de proposer en retour des critères pour évaluer la « métaleptogénicité » et la « palimpsestuosité » d'autres formes narratives.

Gerald Prince, *Gérard Genette, l'espace et le récit*

Gérard Genette parle fort peu de questions spatiales dans ses discours sur le récit. Il s'en est justifié en arguant que l'espace narratif constitue une catégorie de contenu plutôt que de forme. Cependant, cet espace s'avère souvent narrativement pertinent pour des raisons qui ne sont pas thématiques et, tout en restant fidèle à Genette, on peut caractériser narratologiquement les potentialités spatiales du récit. Cela suggère que le désintérêt de Genette narratologue pour ce domaine est lié non seulement à un choix d'objet et à des questions de méthode mais aussi à des raisons plus individuelles : si Genette est bien « l'homme de l'espace », il l'est toujours du dehors, loin de tout colmatage et de toute rigidité.

Joachim Küpper, *Le structuralisme français et la réception allemande*

L'article discute la réception du structuralisme français dans les milieux académiques de langue allemande des années soixante-dix du xxᵉ siècle. Après avoir décrit la situation en Allemagne de l'Ouest, mais aussi en Allemagne de l'Est, l'article tente de développer quelques hypothèses qui pourraient expliquer le succès éclatant du structuralisme français en Allemagne. Dans ce contexte, on présente aussi une analyse brève de la relation entre le structuralisme et la méthode « autochtone » de l'interprétation de textes littéraires, c'est-à-dire l'herméneutique.

Michael Scheffel, *Gérard Genette et la narratologie allemande : l'exemple du « Discours du récit »*

Gérard Genette a joué un rôle important lors de l'établissement de la méthode structurale en France et ailleurs. Néanmoins ses œuvres – à la différence de celles de Roland Barthes ou Tzvetan Todorov par exemple – ont été reçues en Allemagne avec un grand retard. Pour expliquer ce phénomène, l'article présente la situation d'outre-Rhin en esquissant dans ses grandes lignes l'évolution de la narratologie allemande jusqu'à ses racines dans la « morphologie » goethéenne. Une esquisse qui aboutit à une étude contrastive et qui, finalement, permet de mieux comprendre les raisons principales pour le retardement d'une réception mais aussi pour l'attractivité persistante du système conceptuel de Genette pour la discussion allemande.

Karen Haddad, *Corriger sa vie*

Au fil des volumes inaugurés par *Bardadrac*, Gérard Genette, livrant des versions différentes de certains biographèmes, « corrige » sa vie d'une façon qu'on propose d'appeler annotation de soi. L'étude de la figure de « Jacqueline » révèle ainsi un usage très personnel de la note auctoriale, telle que Genette l'avait définie dans *Seuils*, et qui fait tendre l'ensemble des volumes non seulement vers l'autofiction, mais vers une sorte d'« anti-roman » valéryen.

Documents

Annick Louis, *Poétique et enseignement. Au séminaire de Gérard Genette*

Dans cet article nous proposons une analyse d'un aspect peu évoqué du parcours de Genette, son séminaire de l'EHESS-Paris. Genette n'a pas explicité sa méthode, mais il avait constaté dans les années 1960 que l'enseignement universitaire était considéré comme une pratique neutre, et même un tabou, qui demandait à être historicisée et comprise dans sa portée idéologique. À partir d'une description des rituels et des modalités de son enseignement, nous analyserons le caractère spécifique de sa méthode de formation à la recherche, en soulignant sa relation avec la tradition de l'EHESS.

Goulven Le Brech, Anne Simon, *Constitution et enjeux des fonds Raymonde Debray-Genette et Gérard Genette à l'EHESS*

La collecte des fonds Raymonde Debray-Genette et Gérard Genette témoigne de l'importance de mobiliser des compétences à la fois scientifiques et archivistiques dans ce type d'entreprise mémorielle. Les archives Genette, ensemble de documents produits sur support papier et sur support numérique, ont en effet été sauvées au lendemain de la disparition de Gérard Genette par le service des archives de l'EHESS avec le support du Centre de recherches sur les arts et le langage. L'article présente les phases du travail, de la découverte des archives à leur mise en carton pour classement en vue de leur mise à disposition au Grand équipement documentaire du Campus Condorcet. Il propose en outre des pistes de réflexion sur les procédures de l'archivage des documents produits par les chercheurs en sciences humaines et sociales.

Marielle Macé, *Si vous aimez une rive, habitez l'autre (autour des catégories de la « préférence » esthétique)*

Cet article se penche sur la question des *préférences* de Gérard Genette, et chez Gérard Genette : sur ses objets de prédilection, c'est-à-dire sur ses « choses » préférées (œuvres, musiques, formes d'art, figures, paysages, personnes) ; mais surtout sur la préférence comme catégorie de la perception, du goût et du jugement, forme sensible de la relationnalité ou de la transcendance esthétique, et sur ce que cette affaire de préférences dit d'un certain rapport sensible aux généralités et aux catégories de l'esprit, qui anime son œuvre et la porte vers nous.

Gérard Genette, *« La mort de Marcel », un inédit de Bergotte*

Varia

Pascale Riou, *L'artiste en amateur : un positionnement critique au tournant du XXIe siècle*

L'amateur – qui aime une chose, développe une activité pour son plaisir – est une figure qui dessine le paysage artistique contemporain. Le champ artistique étant soumis aux injonctions à la professionnalisation, réfléchir l'art en tant que manière d'être et d'agir en amateur, permet de repenser la pratique artistique. Engager celle-ci dans la sphère de l'amateurisme signifie alors remettre en question les attentes de production, d'efficacité et de visibilité, critiquer la notion de travail, pour prendre le temps de faire, expérimenter et développer une pratique peut-être plus sincère, certainement plus amoureuse. Cette double figure de l'artiste amateur *de* et amateur *en*, offre ainsi un positionnement critique des plus pertinents au tournant du xxiᵉ siècle.

Lorena Garcia Cely, Artforum *et les écrits d'artiste. Une partie de l'histoire de l'art des années soixante*

Nombreux sont les artistes qui, au cours des années soixante, ont écrit pour la revue *Artforum*, qui demeure, encore aujourd'hui, l'une des plus importantes publications artistiques. Certains de ces écrits s'inscrivent dans des formats journalistiques, quelques-uns sont des compositions faisant appel à des catégories littéraires, d'autres suivent les formes académiques de l'essai et de la dissertation et, enfin, s'ajoutent à ceux-ci des travaux conceptuels ayant le statut d'œuvres d'art. Cet article étudie la manière dont cette revue a contribué à rendre visible la parole des artistes entre 1962 et 1967, du moment de son émergence jusqu'au numéro d'été où figurent des textes incontournables pour le monde de l'art, tels que « Notes on Sculpture » de Robert Morris, « Towards the Development of an Air Terminal Site » de Robert Smithson, ou encore « Paragraphs on Conceptual Art » de Sol LeWitt. D'après une analyse effectuée sur les cinq volumes parus au cours de cette période, un total de 36 % des articles a été rédigé par des artistes.

Recherches en esthétique, 26 (2021)

https://www.scopalto.com/revue/recherches-en-esthetique

Le (dé)plaisir

Marc Jimenez, Dominique Berthet, *Entretien - Malin dé-plaisir !*

André-Louis Paré, *Plaisir esthétique et création artistique*

Christian Ruby, *Du plaisir de la surprise à la haine de déplaisir. Du rapport aux œuvres à la manipulation du public*

Bruno Péquignot, *Le plaisir différé...*

Dominique Berthet, *L'expérience esthétique, plaisir et déplaisir. Du plaisir au déplaisir ?*

Christophe Genin, *L'esthétique des polarités réversibles. (Dé)plaisir : considérations générales*

Richard Conte, *Se rincer l'œil. Une divagation poïétique*

Elisabeth Amblard, *Le plaisir et la tourmente. L'argile aux mains des artistes*

Hélène Sirven, *Recherche du plaisir, le travail de l'artiste et ses environs. La leçon de Cézanne*

Gisèle Grammare, *Au plaisir Monsieur Dufy !*

Eric Valentin, *Anselm Kiefer. Une évaluation critique*

Scarlett Jésus, *Trouble(s) face au corps de "l'homme noir "*

Sophie Ravion D'Ingianni, *Claude Cauquil. Mon métier… donner à voir*

Françoise Py, *Frank Popper et Aline Dallier : Deux pionniers de la critique d'art*

Dominique Berthet, *Disparition de Marvin Fabien, un artiste contemporain caribéen*

Chris Hopkins, '*The Pictures … Are Even More Stark Than the Prose' (Sheffield Telegraph, 2 December 1937): word and image in Walter Greenwood and Arthur Wragg's The Cleft Stick (1937)*

Walter Greenwood is well known for his novel *Love on the Dole* (1933), which is remembered as the iconic British novel of the Depression, selling over forty-six thousand copies and being seen as a play by some three million people in Britain. *Love on the Dole* was regarded as authentic testimony from a working-class author who had experienced unemployment—an experience which in fact gave him the time to write. He did not begin by writing a novel, but by writing short stories about working-class life intended for fiction magazines. However, only one of these stories was accepted. It was not until 1937 that Greenwood published all the original short stories in a format very different from that first envisaged. They appeared in *The Cleft Stick* (1937), a co-produced book with the artist Arthur Wragg, who drew a monochrome illustration for each story, as well as the illustrated dust-wrapper. Both Greenwood and Wragg had a certain celebrity status as working-class artists, and the book sold well. Neither word nor image in *The Cleft Stick* has received any critical attention since its contemporary reviews, yet was widely written about then as a controversial prequel or sequel to *Love on the Dole*, and regarded as an important contribution to socially aware art in Britain and the United States. *The Cleft Stick* has not been reprinted since 1937, but it was an important working-class literary/artistic collaboration that should be rediscovered and reintroduced into critical conversations about the 1930s, artistic, literary and political.

John Wells, *Commodified aura from Freddie Montgomery's perspective in John Banville's* The Book of Evidence

This essay explores how John Banville's *The Book of Evidence* presents its narrator, Freddie Montgomery, as a monstrous abstraction of projective drives that mechanized visual experience and altered conditions for aesthetic authenticity, what Walter Benjamin dubbed aura, while accommodating capitalist development. Erwin Panofsky's argument that linear perspective developed as a symbolic form through which Europeans learned to understand visual experience provides the framework for examining how Freddie attempts to impose his own will onto a world by assimilating it into his own gaze, even as he denies possessing the agency necessary for such willful acts. After explicating how the symbolic form through which Freddie perceives precludes his ability to recognize life outside himself and undermines his pursuit of mastery, I show how Immanuel Kant provides the aesthetic framework through which to understand why Freddie blames his faulty imagination for allowing him to murder a maid while stealing a painting. The absence of authenticity in Freddie's world proves symptomatic of the postmodern age, yet, as I argue, aura's transformation from a cultic to a commodified quality leaves open the possibility for ekphrastic art such as Banville's novel to accommodate a form of reflective judgment that can recognize other perspectives.

Daniel J. Schultz, *Flesh made word: sacramental visibility in the Bardi Panel of Santa Croce, Florence*

Discussions of early Franciscan visual archives frequently center on questions of dates and source texts, historical considerations of conflicts within the Order, and an authorial eagerness to narrate stylistic development in the direction of representational realism. This article offers an analysis of an exemplary thirteenth-century *vita* panel—the Bardi Panel of Santa Croce, Florence—that resists the pull of textual hermeneutics and social context as explanatory foundations. It argues, instead, that the visual rhetoric of the painting works to install a specific style of theological seeing. The Bardi Panel does this by constructing the body—the glorified body of the saint and the social body of the Order—as sacramental objects. The Franciscan body, figured through the lens of sacramental visibility, is doubled, at once an image of itself and a medium for the presence of another; it is a cipher, a visible surface that renders legible sanctified interiority and divine confirmation. This textualized body, it is suggested here, comes complete with protocols for reading that aim to capture the desire of an imagined audience and train

their seeing to a form of seeing beyond. This approach frames sacramental visibility in the Bardi Panel as both a way of seeing and a way of representing what is seen.

Deborah Steiner, *Figuring choral lyric: Sappho, Stesichorus and the spectacular chorus in archaic Greek texts and images*

This article explores relations between a series of archaic Greek vase images and select poems by Sappho and Stesichorus. It argues that reading the lyric works alongside both earlier and contemporary visual accounts can elucidate outstanding questions concerning the poems' structure, contents, sensibility, and coherence, and help resolve the puzzles surrounding the performance context and audiences for whom the composers designed their songs. After supplying close readings of Sappho's fr. 16 and Stesichorus's *Geryoneis* in conjunction with seventh- and sixth-century vases and demonstrating the overlaps between the pots' and poems' designs, concerns, and milieux, the article turns, in its third and final section, to a choral song in Sophocles's *Trachiniae*, where the chorus-members identify themselves as spectators to an *agôn* between Heracles and Achelous. By treating the passage together with vase images that similarly position choruses as viewers of an ongoing struggle between a hero and monster, I argue for a further alignment between the painted and textual repertoires: in a practice that I style 'choral spectatorship', a heightened, quasi-visionary form of seeing that permits the viewing of what lies beyond the immediately perceptible, I propose that in both the visual and textual accounts, choral song-and-dance presents itself as the medium through which audiences might gain access to individuals and events remote in space, time, and/or ontological order, with the chorus serving as a conduit between those present at the performance and the realms to which the episodes evoked in their songs belong.

Frances Rothwell Hughes, *Micrography, Medleys, and marks: the visual discernment of text in the calligraphy collection of Samuel Pepys*

Samuel Pepys's calligraphy collection comprises numerous textual fragments pasted and bound into three volumes, which together document a history of handwriting and textual forms. The calligraphy volumes evidence a deep and multifaceted interest in visual criticism trained on the written word within Pepys's social and intellectual milieu. In particular, micrographic texts and *trompe l'œil* 'Medley' images offered educated gentleman a body of delightfully curious material on which they could practise and hone communal, comparative, and repeatable modes of critical observation. The article also provides new evidence to show that early Medley images emerged in tandem with the rise of calligraphic collections and were developed by penmasters in collaboration with the interests of seventeenth-century collectors who were fascinated by the impact that optical devices, drawing instruments, and developments in printing techniques could have on the aesthetic rendering of text. From the mid-1690s to the early eighteenth century, the appearance of the written word played a vital role in discussions about visual discernment within English intellectual circles.

Ästhetik des Designs

Judith Siegmund, *Design als Prozess*

Die Abgrenzung des Designs von der Kunst, welche die ästhetische Theorie im 20. Jahrhundert vornahm, hat uns implizit eine Definition von Design und designerischem Handeln vorgegeben, die diesem nicht in Gänze gerecht wird. Mit der Auszeichnung der Kunst fand eine Abwertung gestalterischen Handelns statt. Die angebliche Distanz des Künstlerischen zum Funktionalen und Ökonomischen steht heute mehr denn je in Frage, wie sich auch bemerken lässt, dass Design seit seiner Entstehung vielfach durch künstlerische Einflüsse geprägt worden ist. Um heute Design adäquat theoretisch zu fassen, muss seine kategoriale Abgrenzung von den Künsten überwunden werden, so dass wir begreifen können, dass es im Designhandeln gleichermaßen um ästhetische, ethische und ökonomische Entscheidungen geht. Dem Design käme so gesehen keine eigene Ästhetik zu, sondern das Ästhetische an seiner Herstellung und Benutzung verbindet es mit anderen gesellschaftlichen Bereichen sowie mit den Künsten.

Judith-Frederike Popp, *Vom Schauen und Erschaffen, vom Nutzen und Entwerfen. Das Zusammenspiel von Produktion und Rezeption in Kunst und Design*

Der Beitrag nimmt aktuelle Annäherungen und Überschneidungen zum Anlass, um das Verhältnis von Kunst und Design neu zu betrachten: In der Gegenüberstellung beider Formen ästhetischer Gemachtheit lässt sich ein besonderes Zusammenspiel von Produktion, Werk und Rezeption herausarbeiten. Dieses öffnet auch den Blick darauf, welche Form ästhetische Selbstvergegenwärtigung als emanzipatorische

Praxis annehmen kann. Die Argumentation folgt zwei Überlegungen: Zum einen wird gezeigt, dass das Design seit längerem eine Entwicklung durchläuft, die seine Prägung von Prozessen menschlicher Lebensführung und Subjektivierung deutlich verstärkt. Dies hängt auch damit zusammen, dass das Design gegenüber der Kunst über eigenständige Möglichkeiten verfügt, Produktion und Rezeption miteinander zu verbinden. Zum anderen wird gezeigt, dass gerade die gleichberechtigte Zusammenarbeit von Kunst und Design neue Wege eröffnet, ästhetische Perspektiven auf individuelle und kollektive Problemstellungen zu werfen und neue Praktiken zu entwickeln. Ausgehend von diesen Beobachtungen votiert der Beitrag dafür, ästhetische Theoriebildung im Spannungsfeld von Produktion und Rezeption wie Kunst und Design zu betreiben.

Heinz Drügh, *Design und Ästhetik*

Der Beitrag argumentiert, Designgegenstände im Licht der ästhetischen Tradition als der präzisesten Erkundung unseres sinnlich-rationalen und sozialen Wahrnehmungsapparats wahrzunehmen und zu problematisieren. Dadurch lassen sich ebenso Unterkomplexitäten in der Selbstbeschreibung des Designs begegnen, wie liebgewordene Routinen des ästhetischen Diskurses herausfordern. Was einst den systematischen Kern der ästhetischen Autonomieforderung bildete – Intensität der Wahrnehmung, Komplexität ihrer gedanklichen Prozessierung –, könnte heute gerade anhand des nicht als autonom und auch in manch anderer Hinsicht als unzuverlässig geltenden Designobjekts gefordert sein bzw. von diesem getriggert werden. Entscheidender Bezugspunkt dabei ist eine Ästhetik gemischter Empfindungen jenseits der Standardwährungen ›schön‹ oder ›erhaben‹.

Till Julian Huss, *Die Metapher im Design. Philosophische Revision eines Grundbegriffs der Gestaltung*

Die Metapher ist ein Grundbegriff der Designtheorie, der oftmals ohne hinreichende Bestimmung zu einem Gestaltungsprinzip ausformuliert wird. In der Designrhetorik ist die Metapher eine Figur der persuasiven Kommunikation; in Theorien des Designprozesses und gestalterischen Denkens wird sie hingegen als zentraler Aspekt der Kreativität und Erkenntnis angeführt; im Interfacedesign ist sie das konstitutive Element zur benutzerfreundlichen grafischen Aufbereitung der Computerprogramme. Der Beitrag stellt die verschiedenen theoretischen Grundlagen der Metapher in den jeweiligen Designdiskursen vor, um ihre Disparitäten und Gemeinplätze auszuweisen. Ziel ist es dabei, die weitreichenden und bislang kaum ausgearbeiteten philosophischen Implikationen der designtheoretischen Begründung der Metapher aufzudecken. In der Analyse praxisorientierter Designtheorien werden die rhetorische, innovative, erkenntnistheoretische und ontologische Funktion der Metapher begründet. Die Ausarbeitung dieser verschiedenen Funktionen, so die zentrale These, eröffnet eine neue Perspektive auf grundlegende Fragen einer Philosophie des Designs. In dieser Hinsicht wird abschließend für die allgemein pragmatische Funktion der Metapher im Design argumentiert, um zwischen praxisorientierter Forschung, Ästhetik und auch Metapherntheorie zu vermitteln.

Gerhard Schweppenhäuser, *Vom ›sprachlichen Wesen der Dinge‹. Prolegomenon zu einer Design-Ästhetik des Ausdrucks*

Lassen sich Aspekte der metaphysisch-theologischen Sprachspekulation des frühen Benjamin in eine kritische Ästhetik der ›Sprache der Dinge‹ einfügen? Ist sie, im designtheoretischen Kontext, mit dem Offenbacher Ansatz der ›Produktsprache‹ kompatibel? Dort geht es nicht darum, zu verstehen, was Produkte erzählen, sondern was Menschen einander mitteilen, wenn sie Produkte als dinghafte Zeichen verwenden, welche die Wortzeichen substituieren oder ergänzen. Daher bleibt die objektive Dimension des Ausdrucks unterbelichtet. Benjamins Spekulation über die nicht benennende, nicht bezeichnende Ding-Sprache verweist hingegen auf ein Konzept des Ding-Ausdrucks. Dafür muss allerdings der Begriff des ›unmittelbaren Ausdrucks‹ aus seinem frühen Sprachkonzept aufgegeben werden. Wir können nicht für einen Ausdruck der Dinge als solcher empfänglich werden, aber für den Ausdruck eines gesellschaftlichen Verhältnisses, das sich in Dingen vergegenständlicht. Also: für einen Ausdruck des Verhältnisses von Menschen, die Dinge produzieren, tauschen und gebrauchen.

Jakob Steinbrenner, *›Kunst‹, Design und die Sehnsucht nach einem globalen Kunstbegriff*

Zwei Vorwürfe in der gegenwärtigen kunsttheoretischen Debatte zeigen gegenüber traditionellen Kunstbegriffen starke strukturelle Parallelen. Erstens: Traditionelle abendländische Kunstbegriffe sind elitär, weil sie wichtige ästhetische, kulturelle Bereiche unserer Kultur ausgrenzen oder zu einem Randphänomen erklären; dazu gehört insbesondere der Bereich des Designs. Zweitens: Traditionelle abendländische Kunstbegriffe sind elitär, weil sie außereuropäischer Kunst nicht gerecht werden. Nimmt man beide Vorwürfe ernst, führt dies nicht nur zu einem erweiterten Kunstbegriff, sondern zudem zu einer neuen Verortung des Designs gegenüber – und nicht etwa innerhalb – der abendländischen Kunst.

Markus Baum, *Avantgarde, Architektur und Lebenswelt. Zur Aktualität einer kunstgeschichtlichen Intention*

Der Text greift Peter Bürgers Diskussion der künstlerischen Avantgarde auf und stellt dessen Diktum infrage, dass die avantgardistische Intention, Kunst und Leben zu vereinen, dauerhaft gescheitert sei. Im

hermeneutischen Verfahren wird Architektur als Medium erschlossen, indem pragmatische Weltbeziehung und ästhetisierte Wahrnehmung zusammenfallen (können). Zwei Formen der Integration von lebensweltlicher Praxis und Kunst werden dabei rekonstruiert: ein Zusammenspiel von Funktionalität und »interesselosem Wohlgefallen« (Kant) sowie eine funktionalisierte Stilisierung architektonischer Formen. Vom Standpunkt einer dialektischen Geschichtsinterpretation wird auf diesem Wege die historische Intention der Avantgarde als kritischer Maßstab zur Beurteilung zeitgenössischer Architektur aktualisiert. Ausgehend von den Ausführungen wird abschließend ein Ausblick auf Grundzüge ästhetischer Bildung eröffnet.