ABSTRACTS

FREDRIC JAMESON, *Future City*

The author analyses the particular category of 'junkspace', created by Rem Koolhas, in which he sees a sort of allegory of the space and time's fate in late capitalism. The essay also calls into question the theoretical contribution of city planning for the understanding of a new way to think the space in our time.

THOMAS MACHO, *Politics of Colours*

The essay provides an investigation into the use of colours in the sphere of public life, in political language, in liturgy as well as in the history of culture. In the first section the author analyses the chromophobia as a feature of Western intellectual speculation: he takes the example of the orange colour and its short genealogy in order to indicate the importance of colours in political life as symbols of identification and social belonging. Thus, the author provides two cultural-historical excursus on the use of colours in religious and military practice and focuses in the conclusions on a psychological and cognitive analysis of colours in their relationship with language.

SERGE MEITINGER, *The Royal Intruder and the Democracy, or 'tout se resume dans l'esthetique et l'économie politique'. About an Expression by Mallarmé*

The aim of this article is the understanding of Mallarmé's expression «Tout se résume dans l'éstethique et l'économie politique». This expression seems to operate only if applied to the late XIX century Paris's middle-class society, to which the poet feels to belong, although as an artist he cannot simply surrender to it. Mallarmé identifies language as an instrument of appearance, a domain which establishes a common ground for both aesthetics and democracy. Appearance, which seems to annihilate the Being, reveals itself as an exercise in which man let the Being show all its dynamic power.

PIETRO MONTANI, *Techno-aesthetics and (Interactive) Imagination of Politics*

In my article I seek to show that the area of intersection between aesthetics and politics should involve the question of technique. In the first section, I define aesthetics – according to Kant – as a critical investigation into the quality and performances of our sensitivity; then I exemplify (in the second section) the phenomenon of the technical planning of sensitivity. I finally show some of the consequences of this consideration of aesthetics in order to give a new meaning to the expression 'politicization of the art'.

ARNE DE BOEVER, *Aesthetics and Politics of the Preface in Giorgio Agamben*

Starting from Giorgio Agamben's criticism of biopolitics, this essay looks at how this political position developed out of Agamben's earlier work on linguistics and art (specifically, aesthetics). The essay thus seeks to lay out, not without difficulty given Agamben's own criticism of aesthetics, the philosopher's aesthetico-political position. It is only after doing so that Agamben's more familiar poetic politics can be assessed. In line with Agamben's recent publications, the essay ultimately seeks to uncover a 'positive' politics of life (to work within David Kishik's terms) in an oeuvre that has become widely known for its 'negative' diagnostic of the sovereign power over life. The final question it raises, but won't be able to address, is whether such a politics could still be called sovereign.

ALESSANDRA CAMPO, *The* Polis *to be Imagined. Aesthetic Responsibility as Political Responsibility*

This essay analyses the relationship between aesthetics and politics through 3 steps: 1) showing the relationship between aesthetical concepts and the political field on the basis of Kant's reflection about the *Gemeinsinn*; 2) pointing out the contemporary crisis of this relation due to mechanical and media reproducibility of the images; 3) affirming that, in order to properly understand this crisis and its ethical and political implications, we need to find the anthropological roots of our faculty of 'image-making'.

MANUEL SHVARTZBERG, *The Technocratization of the Space of Appearance. An Arendtian Critique of Contemporary Architecture*

This essay discusses the conceptual figures of technocracy and politics as illuminated by Hannah Arendt's thought, within different discourses of architectural representation. This relation is introduced by tracing the political significance of selected architectural representations from distinct episodes in the history of modern archi-

tecture. The paper then focuses on the latest and most pervasive contemporary architectural representational trend: the discourse of 'Parametricism', from its roots in the early 1990's 'digital turn', to the present confluence of global financial capitalism, digital surveillance technologies, 'big data', and architecture. This critique of contemporary architecture thus acts as a vehicle for a wider critique of political and aesthetic discourses which unapollegetically advocate for a technocratic understanding of sociality.

WOLFGANG BRAUNGART, *Trust and Sacrifice in the Narration of Tragedy. About the Literary Presentation, Foundation and Development of Political Supremacy in the 17th and 18th Century Drama (Gryphius, J. E. Schlegel, Lessing, Schiller)*

Starting from the thesis that arts belong to those cultural and social 'discourses' helping political power complete its tasks, this paper focuses on the literary representation and foundation of political power in the 17th and 18th century drama. However, drama is here considered not from a political point of view but from a specific *aesthetic* one, which include both aspects of 'victim/sacrifice' (*Opfer*) and 'trust' (*Vertrauen*). This approach reveals that political meanings are so implied in drama (especially in Schiller's drama) that one could refer to Th. Hobbes' and J. Locke's politico-philosophical speculations as theoretical examples preceding the asthetic discourse of drama.

MARTÍN PLOT, *The Aesthetic Regime of Politics*

In this paper, I will outline a relatively modified reading of Lefort's typology of theologico-political, modern-democratic, and totalitarian forms of society. This transformation/alteration will allow me to distance myself from the more conventional readings of the Lefortian model. I will do so in order to reclaim the validity of his democratic theory for the critical interpretation of our contemporary political life. The distance will not be too great, however. Following his notion of political regimes as forms of society, I will propose to see regimes as constellations of practices and institutions, social positions and interpretative horizons, successively inaugurated and made available, instituted, and sedimented. This, of course, is close to Lefort's view. In emphasizing the way in which they are capable of remaining in competing coexistence, however, I will try to render his typology more critically useful for our times. Here I thus attempt a reconstruction of Lefort's forms of society in terms of *horizons for the configuration of collective life* and offer a typology that is also tripartite: (1) theologico-political, (2) aesthetico-political, and (3) epistemologico-political.

Franco Lolli, *The Inconvenience of* (In)*civility*

Starting from the Freudian perspective about society and its discontents, and embracing the Lacanian thesis, the author underlines the disappearance of the function of limit in contemporary and postmodern society. He connects the ideological and cultural experience of late capitalism with a new form of sociality, in which human beings are seen as not able to establish social relations – a new form of not-society founded on the unrestricted right to a pleasure without renunciations.

Marco Gatto, *Avantgarde and Restoration. A Critique of Aesthetic Radicalism in the Postmodern Age*

The essay proposes an interpretation of the historical trajectories about musical and literary avantgarde in postmodernity, showing how the early oppositive content of radical art is changed, in consumer society, in a restored and conservative way of proposing aesthetical objects. In particular, the author analyzes the italian culture conditions in which avantguarde seems to build an ideological apparatus linked to a reactionary politics of art and culture.

Rocco Ronchi, *Perspective as Catching Device*

Linear perspective is no innocent technique. Since its beginning it has been looked with suspicion. Perspective is not a window opened on the world. On the contrary, the perspective device, once triggered by the gaze, *catches*, exactly as if it were a trap left in the woods, a ready-made piece of the *'real'*. The *'real'* caught is what begins when the *man's world* sets, when the symbolic-linguistic order ceases to organize the space of the human experience, when God and Man die. Only in this way, it is possible to explain the profound connection between 'perspective' revolution and 'scientific' revolution and the end of the theocentric and anthropocentric paradigm. Its utopia is the camera that sees, or better, the camera that records, writes and traces without a ghost with hidden eyes in charge. Its utopia literally speaking, utopia in fact means a 'non place', is a field of absolute immanence that does not bend on a subject that sees it. It is rather the field that is as such in each of its points an absolute vision and that can only be referred to our human vision by homonymy.