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ANALYTICAL SUMMARY

Félix DUQUE

Art as a self-denial of technique

Azafea. Rev. filos. 19, 2017, 29-61

Nowadays, the question about the possibility of speaking about “art” in the context of a massive evolution of audiovisual technologies, and their comprehensive influence in a globalized world, is at stake. In this sense, contemporary art, despite its similarities with technique’s *modus operandi*, does not work with the goal to facilitate humankind access to natural and artificial resources. On the contrary, art fosters the viewing of the indisposition, opacity and retractability of those very same materials of which the works are made. In summary, while technique opens new spaces, designates places and creates networks of meaning, contemporary art however, shows how those opening processes are tangled with the creation of marginality, within and against the ideological investments on certain political axis of power.

María Antonia GONZÁLEZ VALERIO

Material and formal agencies. Variations on morphology

Azafea. Rev. filos. 19, 2017, 63-89

The question about form is related to the question about matter in its possibilities of agency. Through the history of philosophy, form has been understood as preexistent, and matter as undetermined. From an alternative

reading of Aristotle's *Metaphysics* this paper argues that it is possible to understand matter as necessary for the sensible entity, in a way that this entity is the outcome of processes and circumstances. Through the analysis of philosophies of biology, from Kant to Uexküll, the aim has been to point out that the generation of life forms is brought about from an intertwining of organisms, bodies, environments and forces, in an immanent way that simultaneously stands as transcendental, and that therefore can abide in the limit of the sensible and the supersensible.

Alessandro MINELLI

Lichens and galls. Two families of chimeras in the space of form
Azafea. Rev. filos. 19, 2017, 91-105

Galls are produced by the interaction between a plant and a different kind of organism, commonly an insect. Many galls, especially those involving an insect, have a very specific and often complex shape, comparable to the specific and often complex shape of organisms capable of reproduction. Galls, however, do not reproduce –each individual gall takes origin from a new interaction between the plant and the external agent. To some extent, the same applies to lichens: the specific and sometimes complex structure of their thallus may have transgenerational continuity through fragmentation or another kind of vegetative reproduction, but gets completely disrupted by sexual reproduction, following which a new lichen is reconstructed by a newly established symbiosis between a fungus and an algal partner. How far is their form constrained by the structure of the two partners? How can natural selection act on their form?

Paolo VINEIS

Images, morphology and metaphors in biomedical research
Azafea. Rev. filos. 19, 2017, 107-115

Some of the key discoveries of the last two centuries of biomedical research can be represented through a sequence of influential images that were originally powerful metaphors. Metaphor, as a model of proposition

that includes the two extreme types of diaphor and epiphor, can serve the purpose of representing knowledge in a dynamic way. Metaphors are images, and therefore they have an intrinsic morphological component but of a special kind: ambiguous. The idea, originally suggested by Wittgenstein and then elaborated by MacCormac and Rosch, that all objects corresponding to the word chair are not a fixed prototype is crucial to understand how the model of abstraction of an essence from observable entities can be abandoned.

Sara FRANCESCHELLI

Arguments of stability in the study of morphogenesis
Azafea. Rev. filos. 19, 2017, 117-135

Arguments of stability, intended in a wide sense, including the discussion of the conditions of the onset of instability and of stability changes, play a central role in the main theorizations of morphogenesis in 20th century theoretical biology. The aim of this essay is to shed light on concepts and images mobilized in the construction of arguments of stability in theorizing morphogenesis, since they are pivotal in establishing meaningful relationships between mathematical models and empirical morphologies.

Maria Filomena MOLDER

Method is a detour. A benjaminian reading of Goethe
Azafea. Rev. filos. 19, 2017, 137-168

Benjamin himself tells us that reading Simmel's work on the concept of truth in Goethe helped him realise that the concept of origin proposed in his book on *Trauerspiel* was a transposition of the Goethean concept of original phenomenon. To argue how economical facts can become original phenomena, Benjamin brings in an analogy with Goethe's concept of the metamorphosis of plants. Thus, here, we try to demonstrate that understanding what philosophy is in Benjamin implies a threshold experience –in the form of leap, discontinuity, interruption, renunciation, dissipation, obedience and metamorphosis–, whose supreme, concise and enigmatic formulation is as

follows: “Method is a detour” [*Methode is Umweg*]. Some elements from Goethe’s morphological thought will permit the establishment of a constellation of affinities, something quite useful for the interpretation of this enigma.

Chiara SIMONIGH

Anthropomorphism, Cosmomorphism, Metamorphosis. Between images and media environment

Azafea. Rev. filos. 19, 2017, 169-184

The study explores some of the phenomena of visual culture which contribute to reinforcing the anthropocentric paradigm through a mimesis of auto-referential forms; this is based mainly on certain typologies of anthropomorphism and on specific structures of the complex of identification-projection promoted by kinetic and audio-visual media.

Luís António UMBELINO

We never know what pain is able to do. On Merleau-Ponty’s analysis of the phantom-limb experience

Azafea. Rev. filos. 19, 2017, 187-199

Beginning with the uncanny case of phantom pain, as it is experienced, for example, by the amputee, and taking in consideration M. Merleau-Ponty’s phenomenological descriptions and inputs on the subject, in this paper we aim to meditate on the nature and way of being of our complex corporality. Our perspective will be developed along the phenomenological analysis of the phantom limb experience, as it allows us to sketch a precise and detailed approach to the phantasmagorical way of being of the body.

José M.^a MENDOZA

Thomas Aquinas and philosophy: an interpretation about his commentary to Peter Lombard: book 1, q.1, a.1

Azafea. Rev. filos. 19, 2017, 201-219

This study examines the essence of philosophy by Fray Tomas from the distinction between philosophy, physics and theology like has been shown in the book 1, q. 1 a. 1 of Commentary on the Peter Lombard' Sentences. That distinction intends to define the boundaries between those different disciplines. In this task to specify the limits and distinctions between sciences, it's become manifest the interrelationship between rational thinking and lighting by faith, from which it seems that the philosophy can be affected by the tension between their two modes of knowing.

M.^a Josefa ROS y Benjamín LARRIÓN RÁNDEZ

The melancholic and the choleric: two kind of emotional intellectuality

Azafea. Rev. filos. 19, 2017, 221-249

In this paper, we will conduct a reformulation of the means of emotional representation in intellectuals according to the principles of cognitivism, searching for the existence of an emotional archetype distinct from the classical *melancholic* and the *choleric*. In both cases, we look to explore the emotions related to the melancholic and choleric temperament and propose a link between multiple sociological theories of knowledge, before ending with a reinterpretation of the famous metaphor of the bee and the spider as representations of the characteristic features of the choleric and the melancholic intellectual respectively.

Paloma ATENCIA-LINARES

Imagination, perception and memory. Making (some) sense of Walton's view on photographs and depiction.

Azafea. Rev. filos. 19, 2017, 251-268

Walton has controversially claimed that all pictures (including photographs) are fiction and that in seeing a photograph one *literally* –although indirectly– *sees* the photographed object. Philosophers have found these claims implausible and I agree with them. However, I try to give some plausibility to Walton's view. I try to clarify (but not defend) Walton's view of depiction by contrasting pictorial experience with perceptual

experience more generally. I focus on the case of photographs and I claim that, although *seeing* objects *in* photographs is not a case of literally perceiving objects, photographs share an important feature with perceptual experience: the content of photographs, like the content of pictorial experience, is particular in character. This explains their peculiar phenomenology. Photographs, however, are more similar to memory experiences than to perceptual experiences.