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ANALYTIC SUMMARY

Ignacio GARCÍA PEÑA

Four music senses in the Greek Philosophy

Azafea. Rev. filos. 15, 2013, 21-37

Music and poetry are not part of the rational part of the soul, they go deeper than that. In Greek aesthetics, it plays a very important role. Right from Pythagoras, Plato and Aristotle, it has been placed at the centre of catharsis and politics. Despite the difficulty in establishing a precise concept of what music is in either philosophy or cosmology, or even as an aesthetic phenomenon, it is impossible to do without it if we want to understand Greek philosophy.

Adrián PRADIER

Music and Aesthetics in Robert Grosseteste

Azafea. Rev. filos. 15, 2013, 39-64

In this essay, we deal with one aspect of mediaeval aesthetics which clearly shows the deep bond between different philosophical traditions: musical aesthetics. Grosseteste, in his musical reflections, follows Augustine of Hippo and both, to a different extent, follow some of the Aristotelian and neo-Platonic ideas applicable to music. It is the peculiarity of this complex, made up of different elements, which, among other things, brings topicality to the texts of Grosseteste.

Pablo GARCÍA CASTILLO
Harmony in Fray Luis de León
Azafea. Rev. filos. 15, 2013, 65-82

In this piece we will once more return to the inexhaustible and ever-beautiful text: the «Ode to Salinas» by Fray Luis de León. We propose re-reading Fray Luis' other texts from a Platonic point of view and establishing the common relationship between some of the ideas and expressions appearing in the famous and inescapable ode. The longing for harmony is proposed as the keystone of the work of Fray Luis.

Ricardo PINILLA
Kant vs. Kant: the problem of music in the Critique of Judgement
Azafea. Rev. filos. 15, 2013, 83-101

In this work, we look at the different sections of Kant's work which refer to music. Beyond his opinions on music itself, which could be described as somewhat disappointing, in his *Critique of Judgment* we can detect in Kantian terms a positive evaluation of music, particularly with regards to its value in terms of vital meaning and even its complicity in thought.

Xabier INSAUSTI
Adorno between Hegel and Beethoven
Azafea. Rev. filos. 15, 2013, 103-112

Adorno and Horkheimer intended to rethink their *Dialectic of Enlightenment*. As a basis for this, Adorno refers to both Hegel and Beethoven. In the case of the composer, his intention was to write a book in which the link between beauty and justice was clarified. In the end the book was postponed, but the huge amounts of material collected by Adorno is still around today and offers a whole range of ideas for the future. For a future to actually be constructed, not just imagined.

Sara ZURLETTI

Beethoven and the theory of responsible audition in Th. W. Adorno's Philosophy
Azafea. Rev. filos. 15, 2013, 113-126

The essay analyses at first the peculiarities of Adorno's philosophical style: its philosophy is antisystematic but not unsystematic. The centre of the matter is the *Beethoven. Philosophie der Musik*, which has remained unfinished. Although Adorno couldn't finish it, he clearly express there his philosophy of music, which has Beethoven at his centre, particularly his second period. The essay shows that Adorno's philosophy is based on a philosophy of musical history, which asserts that musical evolution has a predetermined direction, going from Bach through Beethoven, up to Schönberg. Beethoven is the centre of Adorno's philosophy of music because the «language character» of musical sense - as a dialectic between individuality of expression and universality of conventions - is at the most in Beethoven's compositions. Adorno's theory of «responsible audition» - for the philosopher the only adequate listening attitude - is applicable only to Beethoven's central period symphonies. During the «responsible audition» takes place a schematism of kantian type. The essay gives an example of the «responsible audition»: it shows how the first movement of the «*Eroica*» *Symphony* should be listened and understood according to Adorno's theories.

Jean-Paul OLIVE

From Liszt to Schönberg. Concentration of form and poetic intensity
Azafea. Rev. filos. 15, 2013, 127-138

Among the texts written by Schönberg, some short references to different composers can be found. Some of these fragments, the most polemic ones, are dedicated to Liszt. This essay will not attempt to return to the polemics raised by the Viennese composer, nor to evaluate them. Instead we will concentrate on the close relationship joining Schönberg to Liszt in various aspects, particularly with regards to musical form. As a basis for our arguments, we will refer to the *Sonata* by Liszt and the *Chamber Symphony* by Schönberg.

Ruth PIQUER SAN CLEMENTE

Musical Neoclassicism in Spain: philosophical, aesthetics and critical discourses (1915-1936)

Azafea. Rev. filos. 15, 2013, 139-168

The meanings and processes involved in the creation and development of 20th century Spanish Modernism cannot be understood without taking account of the concept of Modern Classicism, also known as Neoclassicism. It refers to an ideological and aesthetic category constructed in Spanish literary, artistic and musical narratives of the first decades of 20th century. The notion of a new classicism arose as a conduit to European modernism, thus reinforcing the idea of Spanish national identity. In this article I will analyze aesthetic, philosophical and ideological assumptions that, in the context of Spanish Noucentism and the influence of French aesthetic trends during that time, helped to reinforce the concept of musical Neoclassicism.

Carmen PARDO

Musics without memory

Azafea. Rev. filos. 15, 2013, 169-185

Based on the thoughts of French philosopher Daniel Charles regarding music and forgetting, in this essay we will reflect upon the relationship between memory and music. The centrality of time in this chapter of musical aesthetics takes us from Aristotle to Pierre Boulez and without forgetting Adorno, the possibility for a new way of listening via a new relationship with memory.

José GÓMES PINTO

Art and politic action: the untimely Carl Einstein

Azafea. Rev. filos. 15, 2013, 189-200

In this article we seek to determine the aim of Carl Einstein's art as an object that determines a world view. We'll draw up a theoretical and biographical way, showing how the work of art is always a vital way and, therefore with political functions, what is revealed in the same author's biography. The aim is to show how the conception of work of art is an operative concept in terms of life itself.

Fernando PEREIRA
Sound as (an) image thickening device
Azafea. Rev. filos. 15, 2013, 201-209

Videographic contemporary artists practices have reached adult age. It is an indisputable fact. And that's why some procedures and ideological positions lose their sense and result in new ones more adapted to that new condition. We already know that the progressive presence of video in the universe of artistic practices has been possible thanks to the increasing interest in the experimentation with time Arts: image and sound. However we cannot avoid the importance of technological development, digital one overall, in the process followed to the present situation. We can defend the authorial project primacy over the technical development. It was that technical development that made possible the sound visualization on timelines, the same as in images. That is an important step because, open democratization of technological miniaturization allowed artists to go further than their own professional studios. All these new elements, that are present nowadays in sound experimentation, have become essential in artists practices. Most of all in the sense of giving thickness to those images that lack of it by themselves. In that sense, it can be said without doubt, that sound in contemporary videographic practices is faced as an element that deserves the same dignity as image, and there are cases where sound can be even the crucial component for a good work reception. A work that, as a whole, involves all the premises that enable it to resist the performance and the ease. The natural sound of images plays here a decisive role. Even if it were only to thicken a dissident relation, that nowadays it's not only necessary but that stands by as a kind of emergency.

Carlos J. FERRERO
To be and to last: *time and the art of displacement*
Azafea. Rev. filos. 15, 2013, 211-218

The *Art of Displacement* (ADD), understood as a way of interacting with the space, sets up aesthetics situations within the cities. Urban elements are (re) interpreted through a kind of smooth and efficient movement. Spontaneity and movement itself marks the temporal pattern in which sites employed are transformed to become a «playground», a makeshift «scene». Using the analysis of Colectivo Democracia's *Ser y Durar performance*, it will attempt to explain the effectiveness of ADD as an aesthetic form presenting extemporaneously a fleeting event for the casual spectator, and a source of environment's knowledge for the *performer/traceur*, who seeks, beyond the showmanship, a way to connect with «their» places. In this respect, *space and time* are related in order to understanding the radical alteration of a place through ADD and the coming back to its original everyday nature when the movement ends.

Blanca RODRÍGUEZ LÓPEZ

How much ignorance? The precautionary principle, the absence of absolute certainty
Azafea. Rev. filos. 15, 2013, 221-239

The Precautionary Principle (PP) is a basic reference when addressing some of the questions we are nowadays most concerned with, such as the defence of the environment, biodiversity or human health, specially against threats posed by human activities. There are references to this principle in many declarations, protocols and treaties. However, there is no agreement neither about the meaning nor the scope of the PP, which can be found in a variety of versions and is the target of many debates. This paper has two main aims. The first one is to analyze some of the reasons for this disagreement, relating them to the different versions of the PP. The second one is to defend some of its versions and give reasons why others can not be considered sensible. In order to perform these tasks, we will begin with the everyday concept of precaution, from which the PP obtains its appeal, and analyze how close to it the different versions of the PP are. I will specially focus on the different ways of making sense of the notion of lack of full scientific certainty found in every formulation of the PP.