

ISSN: 0213-3563 – ISSN electrónico: 2444-7072

Vol. 19, 2017

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Revista de Filosofía

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**LA NUEVA
MORFOLOGÍA**

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Ediciones Universidad
Salamanca

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Revista de Filosofía

ISSN: 0213-3563 – e-ISSN: 2444-7072 – CDU: 1 (05) – IBIC: Filosofía (HP);
BIC: Philosophy (HP) – BISAC: PHILOSOPHY / General (PHI000000)

Vol. 19, 2017

Nueva Época

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<http://revistas.usal.es/index.php/0213-3563/index>

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Depósito legal: S. 259-1991 • Realiza: Trafotex Fotocomposición, S. L.

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Revista de Filosofía

ISSN: 0213-3563 – e-ISSN: 2444-7072 – CDU: 1 (05)

IBIC: Filosofía (HP); – BIC: Philosophy (HP)

BISAC: PHILOSOPHY / General (PHI000000)

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BISAC: PHILOSOPHY / General (PHI000000)

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ÍNDICE ANALÍTICO

Félix DUQUE

El arte como autonegación de la técnica

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

En la actualidad resulta cuestionable que sea sin más posible hablar de “arte” dentro del contexto de una evolución masiva de tecnologías audiovisuales, así como de su extrema influencia en un mundo globalizado. En este sentido, el arte contemporáneo, a pesar de su innegable similitud con el *modus operandi* de la técnica, no tiene como función el facilitar a la humanidad un mejor acceso a recursos naturales o artificiales. Por el contrario, fomenta más bien la índole de indisposición, opacidad y refractariedad de los mismos materiales de que está hecha la obra. En definitiva, mientras que la técnica abre nuevos espacios, designa lugares y crea redes de significado, el arte contemporáneo muestra cómo esos procesos de apertura están entrelazados con la creación de márgenes, dentro del establecimiento ideológico en ciertos ejes políticos del poder, y contra ellos.

María Antonia GONZÁLEZ VALERIO

Agenciamientos materiales y formales. Variaciones sobre morfologías

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

La pregunta por la forma está relacionada con la pregunta por la materia y sus posibilidades de agenciamiento. A lo largo de la historia de la filosofía,

la forma ha sido entendida como preexistente, y la materia como indeterminada. Desde una lectura alternativa de la *Metafísica* de Aristóteles, este artículo argumenta que es posible entender la materia como necesaria para la entidad sensible, de tal manera que esta entidad sea el resultado de procesos y circunstancias. A través del análisis de filosofías de la biología, de Kant a Uexküll, el objetivo ha sido señalar que la generación de formas de vida se produce a partir de un entrelazamiento de organismos, cuerpos, entornos y fuerzas, de una manera inmanente que simultáneamente se sitúa como —pp. 201-209: todo el artículo de José M.^a Mendoza tiene, en las notas al pie, las iniciales de los nombres de los autores de las referencias bibliográficas invertidas, es decir, antecediendo al apellido y no tras él, como marcan las normas de la revista trascendental y que, por lo tanto, puede permanecer en el límite de lo sensible y lo suprasensible”.

Alessandro MINELLI

Líquenes y agallas. Dos familias de quimeras en el espacio de la forma
Azafea. Rev. filos. 19, 2017, 91-105

Las agallas se producen por la interacción entre una planta y un tipo diferente de organismo, comúnmente un insecto. Muchas agallas, especialmente las que implican a un insecto, tienen una forma muy específica y a menudo compleja, comparable a la forma específica y a menudo compleja de los organismos capaces de reproducirse. Las agallas, sin embargo, no se reproducen —cada agalla individual proviene de una nueva interacción entre la planta y el agente externo—. Hasta cierto punto, lo mismo se aplica a los líquenes: la estructura específica y a veces compleja de su talo puede tener una continuidad transgeneracional a través de la fragmentación u otro tipo de reproducción vegetativa, pero se interrumpe completamente por la reproducción sexual, tras lo cual un nuevo líquen es reconstruido por una recién establecida simbiosis entre una pareja de hongos y algas. ¿Hasta qué punto su forma está limitada por la estructura de los dos socios? ¿Cómo puede actuar la selección natural en su forma?

Paolo VINEIS

Imágenes, morfología y metáforas en la investigación biomédica
Azafea. Rev. filos. 19, 2017, 107-115

Algunos de los descubrimientos clave de los últimos dos siglos en investigación biomédica pueden ser representados a través de una secuencia de influyentes imágenes que, en origen, fueron poderosas metáforas. La metáfora, como modelo de proposición que incluye los dos extremos de la diáfora y la epífora, puede servir al propósito de representar el conocimiento de una manera dinámica. Las metáforas son imágenes y, por lo tanto, tienen un componente morfológico intrínseco, aunque éste es de un tipo especial: ambiguo. La idea, originalmente sugerida por Wittgenstein y luego elaborada por MacCormac y Rosch, de que todos los objetos correspondientes a la palabra silla, por ejemplo, no son un prototipo fijo es crucial para entender cómo el modelo de abstracción de un esencia desde entidades observables puede ser abandonada.

Sara FRANCESCHELLI

Argumentos de estabilidad en el estudio de la morfogénesis
Azafea. Rev. filos. 19, 2017, 117-135

Los argumentos de estabilidad, entendidos en sentido amplio, incluyendo la discusión de las condiciones del inicio de la inestabilidad y de los cambios de estabilidad, juegan un papel central en las principales teorizaciones de la morfogénesis en la biología teórica del siglo XX. El objetivo de este ensayo es arrojar luz sobre conceptos e imágenes implicados en la construcción de argumentos de estabilidad en la teorización de la morfogénesis, ya que estos resultan fundamentales para establecer relaciones significativas entre modelos matemáticos y morfologías empíricas.

Maria Filomena MOLDER

El método es una digresión. Una lectura benjaminiana de Goethe
Azafea. Rev. filos. 19, 2017, 137-168

El propio Benjamin nos dice que leer el trabajo de Simmel sobre el concepto de verdad en Goethe le ayudó a comprender que el concepto de origen propuesto en su libro sobre el *Trauerspiel* era una transposición del concepto goethiano de fenómeno original. Para discutir cómo los hechos económicos pueden convertirse en fenómenos originales, Benjamin se sirve de una analogía con el concepto de Goethe de la metamorfosis de las plantas. Por

eso, aquí, intentaremos demostrar que comprender lo que es la filosofía en Benjamin implica una experiencia de umbral –en forma de salto, discontinuidad, interrupción, renuncia, disipación, obediencia y metamorfosis– cuya formulación suprema, concisa y enigmática es la siguiente: “El método es un desvío” [Methode is Umweg]. Algunos elementos del pensamiento morfológico de Goethe permitirán establecer una constelación de afinidades, algo bastante útil para la interpretación de este enigma.

Chiara SIMONIGH

Antropomorfismo, Cosmomorfismo, Metamorfosis. Entre imágenes y medio ambiente

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

Este estudio explora algunos de los fenómenos de la cultura visual que contribuyen a reforzar el paradigma antropocéntrico a través de una mimesis de formas auto-referenciales. Esto se basa principalmente en ciertas tipologías del antropomorfismo y en estructuras específicas del complejo identificación-proyección, promovido por medios cinéticos y audiovisuales.

Luís António UMBELINO

No se sabe lo que puede el dolor. Sobre la experiencia del miembro-fantasma en Merleau-Ponty

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

Asumiendo como punto de partida el caso insólito del dolor fantasma que experimenta, por ejemplo, el amputado, y tomando como eje orientador para el análisis los instrumentos teóricos del horizonte fenomenológico de M. Merleau-Ponty, este artículo investiga la naturaleza o modo de ser complejos de nuestra corporeidad. En tal contexto, se argumentará que el caso de la experiencia del miembro-fantasma permite alcanzar una perspectiva precisa del modo de ser del cuerpo como estructuralmente fantasmagórico.

José M.^a MENDOZA

Tomás de Aquino y la filosofía: Una interpretación de su comentario al lib. 1, q.1, a.1 de las Sentencias Lombardinas

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

El presente estudio indaga la esencia de la filosofía según fray Tomás a partir de la distinción entre filosofía, física y teología tal como ha sido expuesta en el lib. 1, q. 1, a. 1 del Comentario a las Sentencias de Pedro Lombardo. Esa distinción busca fijar los límites que separan las diferentes disciplinas. En esta tarea de precisar los límites y las distinciones entre las ciencias se vuelve manifiesta, a su vez, la interrelación entre el pensar racional y la iluminación por la fe, a partir de lo cual parecería que la filosofía quedaría afectada por la tensión entre tales dos modos de conocer.

M.^a Josefa ROS y Benjamín LARRIÓN RÁNDEZ

El melancólico y el colérico: dos tipos de intelectualidad moral

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

En este ensayo realizaremos una reformulación de los medios intelectuales de representación emocional en de acuerdo con los principios del cognitivismo, buscando un arquetipo emocional que es diferente de los clásicos *melancólico* y *colérico*. En ambos casos, queremos explorar las emociones que están relacionadas con los temperamentos melancólico y colérico y proponer un vínculo entre múltiples teorías sociológicas del conocimiento y llega a terminar con una reinterpretación de la famosa metáfora de la abeja y de la araña como representaciones de los rasgos característicos del colérico y del melancólico respectivamente.

Paloma ATENCIA-LINARES

Imaginación, Percepción y Memoria. Dando Sentido a las Ideas de Walton sobre Fotografía y Representación Pictórica

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

Walton sostiene que todas las representaciones pictóricas (incluidas las fotografías) son ficciones que, al ver una fotografía literalmente, uno

–aunque indirectamente– *ve* el objeto fotografiado. Los filósofos han considerado estas afirmaciones implausibles y yo estoy con ellos. No obstante, intentaré dar una lectura razonable de estas ideas waltonianas. Intentaré clarificar (que no defender) la visión waltoniana de la representación pictórica y para ello contrastaré la experiencia pictórica con la experiencia perceptual en general. Me centraré en el caso concreto de la fotografía y sostendré que, a pesar de que *ver* objetos en una fotografía no constituye un ejemplo de percepción *literal* de un objeto, las fotografías comparten un rasgo fundamental con la experiencia perceptual: el contenido de las fotografías, como el de la experiencia pictórica, es un contenido particular. Esto explica su fenomenología. Las fotografías, sin embargo, son más cercanas a las experiencias de la memoria que la experiencia perceptual.

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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.

ANTHROPOMORPHISM, COSMOMORPHISM,
METAMORPHOSIS. BETWEEN IMAGES AND MEDIA
ENVIRONMENT

*Antropomorfismo, Cosmomorfismo, Metamorfosis. Entre imágenes
y medio ambiente*

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Recibido: 20 de marzo de 2017
Aceptado: 20 de octubre de 2017

ABSTRACT

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.

Key words: Anthropomorphism; Cosmomorphism; Metamorphosis; Mimesis; Environment; Media Environment; Aesthetics; Morphology; Bio-techno-aesthetics; *Sensorium*.

RESUMEN

Este estudio explora algunos de los fenómenos de la cultura visual que contribuyen a reforzar el paradigma antropocéntrico a través de una mimesis de formas auto-referenciales. Esto se basa principalmente en ciertas tipologías del antropomorfismo y en estructuras específicas del complejo identificación-proyección, promovido por medios cinéticos y audiovisuales.

Palabras clave: Antropomorfismo; Cosmomorfismo; Metamorfosis; Mímesis; Ambiente; Medio Ambiente; Estética; Morfología; Bio-tecno-estética; *Sensorium*.

1. MIGRATION OF FORMS: FROM *TECHNE* TO *PHYSIS*

In the painting contest recounted by Pliny the Elder, Zeuxis was the loser because his painting of grapes deceived only the birds but not Parrhasius and also because in turn he was deceived by the apparent reality of the curtain produced by Parrhasius. Nowadays Zeuxis might again lose the contest, but this time it would be because he might mistake for virtual birds real ones, which, along with other biological and physical beings of the environment, by now appear to be, as it were, the likeness of those depicted in technological images. The illusion that Zeuxis would hypothetically experience today would derive from a culturally and historically determined visual thinking. By a sort of “image-return effect”, this induces things to be normally seen as naturally implicated with the depictions and simulations that man has made of them - for example, this is why, as we all know, Monument Valley is often observed and considered as a “morphologically cinematographic” landscape¹. It may be that the illusion of our modern Zeuxis could depend above all on the fact that the intervention of technoscience has turned the concrete form of beings of the physical and biological world into the product, or rather the reproduction of ideal, abstract, imaginary forms that function not only as stereotypes, but also, you could say, as prototypes. By means of the direct material action of technoscience and also the immaterial indirect action of visual culture, and of an ever more incisive programming, the form of plants, animals and landscapes sometimes undergoes radical changes. They very frequently imitate the forms found in the media iconosphere, with such effects on the ecosystems as can be imagined if, like Gregory Bateson, you recall that all organisms continually turn to aesthetics, and, like Adolf Portman, that the phenomenal appearance of organic figures is connected to the complexity of their relationship with the context². For example, much of the “genetic editing” that is performed

1. Cfr., among others, BAUDRILLARD, J., *Amérique*, Paris, Grasset 1986; BERTETTO, P., *Lo specchio e il simulacro. Il cinema nel mondo vero diventato favola*, Milano, Bompiani, 2007, pp. 112-127.

2. BATESON G., *Mind and Nature. A Necessary Unity*, New York, Hampton, 2002; ROSETTI, G., *Le radici estetiche dell'etica di Gregory Bateson*, Milano-Udine, Mimesis, 2008;

more and more on plants and animals is targeted with unprecedented precision to respond to demands that are related partly to hygiene and health and much more to market interests. This is a question of productivity, but also of the growing need to mould the forms of living beings or literally to conform them, on the basis of ideals that are very often presented in advertising or, more simply, fiction.³ As is well known, the landscape, too, is ever more shaped to imitate ideal images circulating in the media. With greater or lesser awareness producers and consumers of things and images choose –and thus with time contribute to molding or actually *standardizing*– the forms of vegetables, animals and landscapes, on the basis of those shown in the spheres of advertising, fiction, videogames and, in general, the heterogeneous environment of the image and imagination.

In the era of images of the world and their ever more auto-referential technical reproducibility, the question of mimesis now concerns both the relationship of the image with its real referent and the opposite relationship, namely that of the real referent with the image. This relationship now involves not only man –with deep cerebral roots illustrated by neuroscience– but also aspects of the environment, through the power of *techne* over *physis*, which is first exercised in the immateriality of imagery and then in actual material, also by visual culture and related technological devices. It primarily concerns the depiction and simulation of the forms in the media. In this sense, visual culture may be considered to be one of the factors of the disjunctive cultural paradigm of European origins, which during the Anthropocene has intensified, accelerated and extended man’s intervention on the cosmos. It is revealed symptomatically in the unprecedented quantity and

TIEZZI E., *La bellezza e la scienza*, Milano, Cortina, 1998; MANGHI S., (eds.), *Attraverso Bateson. Ecologia della mente e relazioni sociali*, Milano, Cortina, 1998; PORTMAN, A., *Animals Form and Pattern. A Study of the Appearance of Animals*, New York, Schocken, 1967; BECKLEY, B./SHAPIRO, D. (eds.), *Uncontrollable Beauty. Toward a New Aesthetics*, New York, Allworth 1998.

3. The “editing of the genome” is done by manipulations of the DNA carried out with the CRISPR-Cas9 genetic technology, discovered in the USA and now widely used all over the world. In Europe, for example, the question has arisen of the link between these interventions and the legislation of the European Union on the standardization of plant shapes –dimensions, curving, caliber, position and number of morphological details such as veining, navels, etc. On CRISPR technology cfr. REANDON S., “Welcome to the CRIPR zoo. Birds and bees are just the beginning for a burgeoning technology”, *Nature*, 531 (2016), pp. 160-163; KUZMA, J., “Policy: Reboot the debate on genetic engineering”, *Nature*, 531 (2016), pp. 165-167; TRAVIS, J., “Making the cut. CRIPR genome-editing technology shows its power”, *Science*, 350 (2015), pp. 1456-1457.

quality of the changes of physical and biological forms, also induced on the basis of cultural abstractions⁴.

New conceptual paradigms thus become necessary in the sphere not only of bioethics or biopolitics, but also of a prospective bio-anthropological reflection, which could be defined bio-techno-aesthetics, on the basis of studies focused on cultural techniques, anthropology of the media, anthropology and aesthetics of images⁵.

Mimesis is, in the broad sense, a process determined by man, a bidirectional and reciprocal “migration” of forms from *techné* to *physis* and vice versa, or from the iconosphere to the biosphere and vice versa. As such, it may be taken as one of the key factors of culture/nature and man/cosmos relationships and may thus be considered with the wide-ranging effects of its visible and even invisible consequences⁶.

2. MEDIA ENVIRONMENT, MILIEU ASSOCIÉ AND SENSORIUM

From Goethe’s *Bildung* to Mach’s *Gestalt*, from Spengler’s cultural and historic morphogenesis to Warburg’s *Pathosformel*, from Wittgenstein’s *Lebensform* and family resemblances to Husserl’s phenomenology and Cassirer’s philosophy of symbolic forms, it has gradually emerged that the characteristic of form consists not only in the manifestation of a structure, a function

4. On the relationship between complexity and ecology as adopted here cfr. MORIN, E./KERNE, A.B., *Terre-Patrie*, Paris, Seuil, 1993; MORIN, E., *La Voie pur l’avenire de l’humanité*, Paris, Fayard, 2011; CERUTI, M., *La fine dell’onniscienza*, Roma, Studium, 2014; CERUTI, M., *Il vincolo e la possibilità*, Milano, Cortina, 2009; CERUTI, M./BOCCHI, G., *Origini di storie*, Milano Feltrinelli, 2009; MANGHI, S., *Il soggetto ecologico di Edgar Morin, Verso una società-mondo*, Gardolo, Erickson, 2009.

5. SIMONDON, G., *Du mode d’existence des objets techniques*, Paris Aubier, 2012; SIMONDON, G., *Sur la technique*, Paris, PUF, 2014; BELTING, H., *An Anthropology of Images: Picture, Medium, Body*, Princeton, Princeton University Press, 2011; MONTANI, P., *Bioestetica. Senso comune, tecnica e arte nell’età della globalizzazione*, Roma, Carocci, 2007; MONTANI, P., *L’immaginazione intermediale. Per illustrare, rfigurare, testimoniare il mondo visibile*, Roma-Bari, Laterza, 2010; MONTANI, P., *Tecnologie della sensibilità. Estetica e immaginazione interattiva*, Milano, Cortina, 2014; MONTANI, P., “Nuovi compiti per la teoria del cinema”, *Fata Morgana*, 26 (2015) pp. 23-38; SIEGERT, B., *Cultural Techniques: Grids, Filters, Doors, and Other Articulations of the Real*, New York, Fordham University Press, 2015.

6. For a reformulation of the relationship between form, nature and history cfr. CERUTI, M., *La fine dell’onniscienza*, ed. cit., in part. pp. 89-116; CERUTI, M., *Evoluzione senza fondamenti*, Roma-Bari, Laterza 1995.

or a process, but additionally and primarily in the soliciting of the sensibility given by all the aspects of its configuration. It is no coincidence that the overcoming of a certain tradition of scientism has led to the reconsideration of form and the recovery of morphology with a growing interest in aesthetics in its original sense of the study of the faculty of feeling. This is related to the crisis and the regeneration of knowledge in recent decades, with its deep environmental, social, cultural, ethical and political implications⁷. It may be remembered, *en passant*, how questions of morphology now underlie the reflection on cultural forms, on the anthropization of the environment, and, starting from Foucault and Hannah Arendt, on biopolitics.

This theoretical and epistemological background may also include the breakthrough in human sciences and natural sciences following the iconic turn or pictorial turn of studies dedicated to visual culture. While studies on intermediality, transmediality and remediation did not refer specifically to the morphological sphere, they drew on the notions of *Pathosformel* and *Bilderwanderung* introduced by Aby Warburg. Particularly after the work of Jacques Aumont and Raymond Bellour, they concentrated on the migration from one medium to another of the forms of vision, composition, figurative dynamism, *mise en scène*, etc⁸. Even more than happened with the theories of *figural* first appearing in Jean-François Lyotard's *Discours, figure* and then becoming widely known with Nicole Brenez, Philippe Dubois, Luc Vancheri and Jacques Aumont,⁹ the question of morphology has been able to evolve thanks to the assertion of notions such as media environment and mediascape. As a whole, it could be maintained that it has turned out to be a question of morphogenesis and metamorphosis of a cultural ecosystem.

7. VERCELLONE, F., *Le ragioni della forma*, Milano-Udine, Mimesis 2011; D'ANGELO, P., *Eстетica della natura*, Roma-Bari, Laterza, 2015.

8. Cfr., among others, AUMONT, J., "Migrations", *Cinémathèque*, 7 (1995); AUMONT, J., *A quoi pensent les films?*, Paris, Séguier, 1996; AUMONT, J., *Matière d'images, redux*, Paris, La Différence, 2009; BELLOUR, R., *L'Entre-images. Photo, Cinéma, Vidéo*, Paris, La Différence, 1990; BELLOUR, R., *L'Entre-images 2. Mots, Images*, Paris, POL, 1999; BELLOUR, R., *La Querelle des dispositifs: cinéma, installations, expositions*, Paris, POL, 2012; SENALDI, M., *Doppio sguardo. Cinema e arte contemporanea*, Milano, Bompiani, 2008.

9. LYOTARD, J.-F., *Discours, figure*, Paris, Klincksieck 2013; BRENEZ, N., *De la figure en général et du corps en particulier. L'invention figurative au cinéma*, Paris, De Boeck, 1998; DUBOIS, PH., "La question du figural", in: MURCIA, C./TAMINIAUX, P. (eds.), *Cinéma, Art(s) plastique(s)*, Paris, L'Harmattan, 2004, pp. 51-76; VANCHERI, L., *Les pensées figurales de l'image*, Paris, Armand Colin, 2011; ACQUARELLI L., (eds.), *Au prisme du figural. Le sens des images entre forme et force*, Rennes, Presses Universitaires de Rennes, 2015.

Much of the reflection on cultural and aesthetic phenomena of late modernity, or we could say postmodernity, has with good reason concentrated on simulacra and simulation, which could be understood as different manifestations of an ever more autoreferential mimesis. It tends to *combine morphogenesis with an autopoietic metamorphosis* and to make a marked reduction in the multiplicity of forms and the creative potential of the very *mimesis* within the closed circle of serial, standardized and standardizing repetition. The substitution of the simulacrum for the real and the reciprocal cross-reference of forms on the one hand reveal the internal processes of the ecosystem of the media environment, but on the other they reveal the potential circular and closed characteristic of these processes. Iteration and reiteration fix the form in an increasingly limited number of variants, whose semantics is restricted within ever more precise and predictable boundaries of the abstract universe of interpretations of the world. The intensification and spread of this *uniforming* aesthetic tendency, which was born at the beginning of modernity¹⁰, could be interpreted as both consequences and causes of the development of the cultural paradigm of disjunction between man and the cosmos.

This transformation could be interpreted as the attainment of a certain “referential indifference threshold” of images and their forms, which is related with what Montani defines as an “misuse of technical power” granted to the container of the images, namely the medium, or more generally, the media environment¹¹. A critical point of abstraction of forms compared to reality thus indicates the loss of awareness of interaction between sensibility and the environment, performed by technique and aesthetics in the medium. There emerges a prevalence of *techne* over *aisthesis* with a related imbalance if not actually a suspension of the complex inter-retro-action existing between the cultural sphere of the media and the natural one around it. The media environment gradually becomes an autonomous ecosystem independent of the earthly one, characterized by an increasingly “anaesthetic” praxis, if *aisthesis* is taken in its original sense, namely the faculty of linking man and the environment through feeling, perceiving and experiencing.

This gives great relevance and significance to the aesthetic conception of the medium as a “sensitive environment”, whose origin goes back to the term *metaxu* used by Aristotle in *De anima*, which was subsequently spread under the name of *Medium* by Averroes and then to Goethe, von Humboldt, Herder and others. It finally became a central notion to designate

10. BAUDRILLARD, J., *L'échange symbolique et la mort*, Paris, Gallimard, 1976.

11. DEWEY, J., *Art as experience*, New York, Penguin, 2005; MONTANI, P., *Tecnologie della sensibilità. Estetica e immaginazione interattiva*, ed. cit.

the techno-aesthetic environment where sensibility, technique and nature interact: that of *milieu associé* formulated by Gilbert Simondon, based on Leroi-Gourhan's idea of *milieu technique*¹². The technological advance coming particularly from photography, cinema and other such apparatus had led Walter Benjamin –but also Moholy-Nagy, Bela Balász and others– to a reorganization of the medium of perception, that is the environment where the sensory experience happens. More recent reflections on the media environments –for example, by John Durham Peters, Peppino Ortoleva, Francesco Casetti¹³– place the relationship between the medium and the environment in a broad ecological sense, steering McLuhan's idea of the media as “extensions of man”¹⁴ in a techno-aesthetic direction, that is towards an interpretation of sensibility as an agent able to mould the “medium”, in the sense of cultural and natural habitat. It could therefore be asserted that on the one hand, man's sensibility, along with his ways of relating with the environment, has been modified by the use of prostheses and technical devices much more than his other aptitudes, while, on the other hand, his very sensibility, by means of technology, has changed the environment, taken in the broad and not just human sense.

From this viewpoint, the conception of *sensorium*, which has its distant origins in Aristotle's notion of *aistheterion* and has been developed by Jacques Rancière to account for the transformations over time of the concept of sensory *milieu*, could be extended to include the physical and biological environment, as well as the human one. In this way, reflection on the “distribution

12. LEROI-GOUHRAN, A., *Milieu et technique*, Paris, Albin, 1945-1973; SIMONDON, G., *Du mode d'existence des objets techniques*, Paris, Aubier, 2012; SIMONDON, G., *Sur la technique*, Paris, PUF 2014; PINOTTI, A./SOMAINI, A. (eds.), *Cultura visuale*, Torino, Einaudi, 2016, pp. 135-191; MONTANI, P., *Tecnologie della sensibilità. Estetica e immaginazione interattiva*, ed. cit.; ALLOA, E., “Metaxu. Figures de la médialité chez Aristote”, *Revue de Métaphysique et de Morale*, 62 (2009), pp. 247-262; SPITZER, L., “Milieu and Ambience. An essay in historical semantics”, *Phylosophy and Phenomenological Research*, 1 (1942), pp. 1-42; COCCIA, E., *La trasparenza delle immagini. Averroè e l'averroismo*, Milano, Bruno Mondadori, 2005.

13. PETERS, J-D., *The Marvelous clouds. Toward a Philosophy of Elemental Media*, Chicago-London, University Chicago Press, 2015; ORTOLEVA, P., *Il secolo dei media. Riti, abitudini, mitologie*, Milano, Il Saggiatore, 2009; ORTOLEVA, P., “You Tube, per esempio, o: Un approccio ecologico alla percezione del web”, in: DIODATO, R./SOMAINI, A. (eds.), *Estetica dei media e della comunicazione*, Bologna, Il Mulino, 2012, pp. 295-312; CASSETTI, F., *The Lumière Galaxy. Seven Key Words for The Cinema to Come*, New York, Columbia University Press, 2015; COCCIA, E., *La vita sensibile*, Bologna, Il Mulino, 2011.

14. McLUHAN, M./FIORE, Q., *The Medium is The Message*, New York, Penguin, 1967.

of the sensible” (*partage du sensible*) and on the related divisions and organizations of experience and its objects would concern not only the aesthetic and political but also the ethical and techno-scientific implications, thus with greater consequences going from society to the cosmos. In other words, what Rancière defines as “the system of a priori forms”¹⁵ would determine “what can be experienced” and, we may add, the configuration of the forms themselves, as it would refer to a certain normativity in culture and imagery that influences techno-scientific and commercial operations.

The notion of *sensorium* in this broad sense may account for the reciprocal relationship between medium, *aisthesis* and *physis* and for the inter-retroaction existing between the media environment and the actual environment. More generally, this notion may refer to the complex dialogic where human sensibility places the ecosystem of the media and the earthly ecosystem. In other words, a wide conception of the *sensorium* would allow us to take a meta-standpoint on the exchange processes –primarily the migration of forms– between the two ecosystems, that is to observe both of them, in the bio-techno-aesthetic perspective, as if almost subsumed in a sort of cultural and natural meta-ecosystem.

As is well-known, our era witnesses unprecedented reciprocity between real and imaginary experience, between *techne* and *physis*, both because the medium is ever more immersed in the environment, as it has become a sort of built-in device (think of the great variety of wearable technology, above all Google Glass) and because it is ever more immersive (think of Leap Motion) and is presented as a “simulative environment”. This is particularly true where, even under the appearance of interactivity, it is not just a mere program for autoreferential and “anaesthetic” sensorial performances. The medium has therefore triggered an unprecedented dialogic between the “here” and the “elsewhere”, by means of which not only does the “here” reach out to the “elsewhere”, but the “elsewhere” also reaches the “here”. This is accounted for by the neologism “hypertopia”, which Casetti coined from the concept of heterotopia formulated by Foucault¹⁶. It could therefore be asserted that the medium has determined and is increasingly determining an interpenetration between “here” and “elsewhere”, thus activating a liminal experience and sensibility between the two environments. If

15. RANCIÈRE, J., *Le Partage du sensible. Esthétique et politique*, Paris, La Fabrique, 2000, pp. 13-14. Cfr. DE GAETANO R. (eds.), *Politica delle immagini. Su Jacques Rancière*, Cosenza, Pellegrini, 2011.

16. CASETTI, F., *The Lumière Galaxy*, ed. cit., pp. 224-227; FOUCAULT, M., “Des espaces autres”, *Architecture, Mouvement, Continuité*, 5 (1984) pp. 46-49; SOMAINI, A. (eds.), *Il luogo dello spettatore*, Milano, V&P, 2005.

you consider these in the just mentioned perspective of extended *sensorium*, they, in turn, generate an environmental crossbreeding or in other words a unidual environment.

In the context of such crossbreeding, bio-techno-aesthetic surveillance may be exercised on two opposing tendencies of the medium: the one that increases the autoreferentiality of the *aisthesis* and its forms and as said before, indirectly conditions the operations on the beings of the environment; and the one that interacts with the physical and biological variability and multi-faceted variety, retaining the explorative and adaptive function of sensibility to the environment itself.

This surveillance, first of all, may consist not only in cataloguing the products of the two opposing tendencies of the medium which appear as migrant forms, but rather in examining some principles underlying the morphogenetic processes. Within the technologically produced image, these may favor a creative mimesis founded on complementary man/cosmos reciprocity: the anthropomorphism of the cosmos and the cosmomorphism of man.

3. THE ANTHROPOS/KOSMOS TRANSFER AND MORPHOGENETIC MIMESIS

Behind the processes of morphogenesis of the technological image that are here considered is the use of some aptitudes of mimetic thought, or, in the terms proposed by Edgar Morin, of the analogical, symbolic and mythological thought that governs comprehension¹⁷.

In the present speculative framework, this refers both to the author and to the observer of the image; it is considered as a way of knowing, recalling the notions of *Verstehen* and *Einfühlung*, originally studied in the contexts of German historicism, Husserlian phenomenology and hermeneutics. The concept of comprehension used here, however, does not only concern the empathic/imaginative simulation used by human beings to obtain theoretical and practical inferences on the other –as traditionally happened and still happens in the studies carried out by Dilthey, Simmel, Wittgenstein, Collingwood onwards.

17. MORIN, E., *La Méthode 3. La Connaissance de la Connaissance*, Paris, Seuil, 2008; MORIN, E., *Le cinéma ou l'homme imaginaire*, Paris, Minit, 2013. As regards the relationship between Edgar Morin's complex thought and the aesthetic of the kinetic audiovisual medium, I may refer the reader to some of my previous works: SIMONIGH, C., *Comprendere il cinema, comprendere la complessità*, in: MORIN, E., *Il cinema o l'uomo immaginario*, Milano, Cortina, 2016, pp. IX-XXI; SIMONIGH, C., *Su alcuni principi dell'estetica complessa*, in SIMONIGH, C., (ed.), *Pensare la complessità per un umanesimo planetario*, Milano-Udine, Mimesis, 2012, pp. 155-180.

It is rather understood *in extenso* as the original epistemic modality used by man in subjectively and not objectively relating with and knowing the cosmos and its beings. Starting from the studies of Vischer or Lipps or Wölfflin on the anthropomorphically experienced perception of objects or from Worringer's reflections on empathy and abstraction (beyond specific outcomes like the various theories of "pure visibility" or "form"), some aesthetic texts are based, as is known, on the ideas of "symbolic sympathy" and "identification with the natural and abstract forms".

While interacting with the forms of the technologically produced dynamic image, the mimetic thought is continually urged to use psychological identifications and projections which, following Edgar Morin, could be defined as *polymorphous*, in that they affect not only human beings but also beings of the biological and physical environment, accomplishing a transfer between man and cosmos¹⁸. In this theoretical perspective, the dynamic audiovisual image is adopted as a complex system of iconic and sound kinetic forms, which, alone or in reciprocal relationships between each other, evolve in time and space and interact with sensibility and thought. Indeed the typical dynamism of the audiovisual medium performs the semantic-aesthetic function, as it produces an incessant metamorphosis of forms, their functions, their status and their meaning –in Walter Benjamin's words: "A different nature speaks to the camera than speaks to the eye".

The metamorphic and morphogenetic *dynamis* of the audiovisual medium makes a fluid and reciprocal translation between the physical universe and that of the imagination, as it begins to interact with the aptitude peculiar to analogical, symbolic, mythological thought to establish an uniduality between the domains of perception and thought, empirics and abstraction, phenomenal and symbolic¹⁹.

This fundamental techno-aesthetic phenomenon of interaction created by the medium between *aisthesis* and *physis* and between man and cosmos embraces one of the anthropo-socio-cosmological presuppositions of the notion of *sensorium*, which, as said before, implies the inter-retro-action and crossbreeding between the cultural and natural environment.

The transfer between man and cosmos takes place by virtue of the mimesis inherent in the identification/projection complex whether by concealing the environment and its beings and its manifestations of human qualities or instead by taking man as part of the environment through a mimetic and

18. MORIN, E. *Le cinéma ou l'homme imaginaire*, ed. cit.

19. GIBSON, J.J., *The ecological approach to visual perception*, Boston, Houghton Mifflin, 1979.

symbolic mediation between the visible and the invisible. In the audiovisual medium, this acquires innovative forms like those vast forms already identified by Erwin Panofski under the terms of “dynamization of space” and “spatialization of time”²⁰.

In the kinetic medium even before the audiovisual, that is first with silent films and then with sound films, the *anthropos/kosmos* transfer is known to have entailed a metamorphosis of real time in subjective, interior, psychological duration. This has displayed –analogically, symbolically and mythologically– the complexity of experience and of human knowledge, as Gilles Deleuze, for example, has widely illustrated, introducing notions such as “movement-image” and “time-image” especially to designate forms of time. The temporal forms of acceleration, slowing down, suspension, iterations, simultaneity, etc. first emerged with editing –think, for example, of the contribution of Russian Formalism in this sphere– and then developed with sound. They helped to establish an aesthetic founded on the innovative anthropomorphization of time, which expressed a late-modern sensibility mainly oriented to the experience of a rapid succession of more or less unrelated present moments. Much less common was the cosmomorphization of the time of the dynamic image so as to account symbolically for the irreversible, uniform and unrepeatable nature of the real chronological flow and the constant duration and cyclicity of natural time.

The kinetic and audiovisual medium has developed the *anthropos/kosmos* transfer, especially by taking up analogically, symbolically and mythologically the space and the beings inhabiting it. The cinema, progenitor of subsequent kinetic and audiovisual media, already developed the processes of identification and projection towards the environment. From the start it introduced an original dynamic *Stimmung* of the landscape, which was considered a “symbolic form” or, in Ejzenštejn’s anti-Hegelian terms, a “nature not indifferent to man”. This made it a *dramatis personae* and therefore, according to Balász and Bazin, an agent of dramatization and dramaturgy within a type of show with a totally original aesthetic²¹. The relationship of identification and projection has had a more intense effect on the biological and physical beings of the environment. Thanks to the metamorphic potentiality of the kinetic and audiovisual medium, they brought about –according

20. PANOFSKY, E., *Three Essays on Style*, Cambridge-Massachusetts, Mit Press, 1997; PANOFSKY, E., *Meaning in the Visual Arts*, London, Penguin, 1996.

21. EJZENŠTEJN, S.M., *Neravnodušnaja priroda*, Moscow, Iskusstvo, 1964; BERNARDI, S., *Il paesaggio come forma simbolica*, Venezia, Marsilio, 2002; DUBBINI, R., *Geografie dello sguardo*, Torino, Einaudi, 1994.

to Edgar Morin— a sort of neo-animism, potentially capable of turning the culture of the media into a “culture of the soul”²². In effect, time and especially space are interpreted and understood by virtue of an aesthetic reworking of the hologramatic relationship between the human microcosm and the macrocosm. This happens both with the symbolic metamorphosis peculiar to fiction and with the “revelation” given by realism—to use the terminology introduced by André Bazin— as well as with the “revelatory transfiguration” deriving from the first two, which is less and less noticed across the genres, registers, styles and formats of the media environment.

The forms of the beings of the environment, subjected by the kinetic and audiovisual medium to the metamorphosis of close-up and editing, are gathered in their reciprocal similarities and differences and are prepared to the multiple manifestations of the analogical, symbolic and mythological (synecdoche, metonymy, simile, etc.), in other words to the translation from the phenomenal to abstraction, from visible to invisible, from feelable to thinkable.

The *anthropos/kosmos* transfer is activated particularly by the close-up, since it obliges the sensibility to use specific perceptive and interpretative parameters that involve both the assignment of the observer’s sense to beings of the environment and the revelation or rediscovery of their appearances and forms; their meaning and their status appear autonomous and independent of the ordinary, and more generally speaking, of the observer himself. In other words, if equilibrium is oriented towards projection in the identification/projection relationship, then a marked anthropomorphization of the cosmos and its aspects prevails, with a *mimesis* that tends more towards the attribution of human qualities, aptitudes and characteristics and is therefore less suited to stimulate the explorative and adaptive function of sensibility to the environment. If, on the other hand, the identification/projection relationship is oriented towards identification, the resulting anthropomorphization of the cosmos and its beings is related to a *mimesis* that is more open to otherness and its most unpredictable manifestations, including the variability of forms. This gives the kinetic and audiovisual medium the possibility, as already noted by Walter Benjamin, of “highlighting entirely new structural formations of matter”²³.

22. MORIN E., *L’esprit du temps. Névrose. Essai sur la culture de masse*, Paris, Grasset, 2008; MORIN E., *L’esprit du temps. Névrose*, Paris, Grasset, 2008.

23. BENJAMIN, W., *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, in: *Gesammelte Schriften*, ed. R. Tiedemann /H. Schweppenhäuser, vol. II, Frankfurt am Main, Suhrkamp, 1955.

Naturally, the differentiation that has been referred to is neither clear-cut nor absolute, since it concerns a relationship, that of identification/projection, which has rightly been defined with the word “complex” to indicate the reciprocity and dialogic that exist between the two terms.

More or less independently from the equilibrium between identification and projection on which anthropomorphization is based, mimesis may be anthropocentric, that is directed at an observation of biological and physical beings of the environment as objects and so, as such, subordinate or functional to man; or it may be cosmocentric, that is directed at recognizing beings of the environment in their otherness and also in their subjectivity, therefore considering man as a subject among subjects. The examples of anthropocentric mimesis are very numerous in past and current media culture, in that they are the expression of the dominant cultural paradigm, through which first the West and then the whole globalized world have related and still relate to the environment to make use of it, and, even before, to get to know it, with positive and negative implications. Beyond the examples of the more immediate anthropomorphism that leads to the personification of biological and physical beings and that is found all across the genres, registers and formats of the media environment, it is useful to note how the already mentioned important notion of “not indifferent nature” is very often expressed in the artistic praxis of its originator, Ejzenštejn, through an anthropocentric mimesis. This, for example, happens in Vakulinčuk’s famous funeral scene in *Bronenosec Potëmkin*, where the symphony of the mist in the port of Odessa composes forms aimed at “clothing the sea in mourning”²⁴. The same is also true of the symbolic forms produced by different types of editing devised by the director in the course of his aesthetic research and artistic production, where animals and natural elements are commonly used as analogies with human beings. Early 20th century research –including German Expressionism, Soviet Realism, the first formalization of genres in US cinema– gave rise to a vast range of anthropocentric symbolic forms which were one of the foundations of the aesthetics of the kinetic and audiovisual medium. Drawing on the linguistic-literary heritage, they introduced the use of the “universe as a dictionary” –to take an expression from avant garde cinema– according to a relationship marked by the *resonance* emanating from man towards the environment and its physical and biological beings. Some atmospheric, landscape, plant and animal forms have been acquired analogically and symbolically as elements of a sort of catalogue of archetypes and stereotypes designed to express in immediate audiovisual forms some more

24. EJZENŠTEJN, S.M., *Neravnodušnaja priroda*, Moscow, Iskusstvo, 1964.

easily codifiable human manifestations, such as primary emotions and some fundamental sentiments –rain and sadness, dry leaves and sense of death, puppies and tenderness, wide open spaces and freedom, etc. Thanks to their immediacy and coherence with the dominant cultural paradigm of disjunction between man and cosmos, these audiovisual forms in particular have become rooted in the processes of circulation and serial iteration within the various genres and formats of the media environment. Through variations, manifestations, quotations, etc., over time they have helped to determine the increasingly closed and autonomous uniformity regarding the environment. Anthropocentric *mimesis*, in fact, is more easily connected to the medium's misuse of technical power, which has just been indicated as a factor of autoreferential morphogenesis that tends to coincide with an autopoietic metamorphosis. In serial repetition it reduces the possibility of grasping the multiplicity of forms in the environment and man's creative potential to a standardized and standardizing praxis.

Cosmocentric *mimesis*, on the other hand, is more easily connected to a use of the medium as an agent of interaction between the different components of the *sensorium* and thus fosters the explorative and adaptive function of sensibility, resulting in a metamorphosis and morphogenesis open to the variability and multiple physical and biological varieties of the environment. Through a use of the medium characterized by *aisthesis*, the *anthropos /kosmos* transfer may create an authentic reciprocity or a symbolic exchange between the two terms, which occurs according to a relationship characterized by *consonance*. Some of the most important aesthetic contributions from this standpoint are made by many screen artists who have wanted to share with the spectators the observation of the human being as a living form among other forms of the cosmos or as a subject-form among subject-forms, especially by means of a creative *mimesis* that relates more easily to symbolic exchange and exploration of the environment through the multiple, unpredictable and variable forms of its beings. This is a perspective that has been conspicuous since the birth of documentarism –naturalistic or not– and is still developing today in explorative and experimental terms in the wider field of non-fiction and also in the fake documentary, particularly in those cases where the question arises of man/cosmos reciprocity –the work of, among others, Errol Morris, Bill Viola, Nuridsany and Pérennou. The perspective of cosmocentric *mimesis* has also concerned the development of the imaginary since the first decades of the 20th century, when the explorations of Dadaism and Surrealism found analogies between human bodily forms and those of beings of the environment. In multiple manifestations of the symbolic, they expressed a reciprocal

relationship between man and cosmos –among other examples can be included the juxtapositions in Buñuel and Dalí's *Un chien andalou* of the eye and the razor blade with the moon and the thin cirrus clouds, or the roundish dark shape of armpit hair with that of the sea urchin. Historically it is known that Italian Neorealism and the French Nouvelle Vague programmatically explored the reciprocity between man and context, with the aim of using the kinetic and audiovisual medium as a factor of “revelation”, again to use André Bazin's terminology. We may recall, for example, how in the last sequence of Rossellini's *Paisà*, the partisans are shown as forms immersed in and almost blended with the vegetation at the mouth of the Po. The same is true of Antoine Doinel, when he goes into the wood in the last sequence of Truffaut's *Les quatre cents coups*.

Moreover, where the analogy is found between dynamic forms, it may propose the thematization of reciprocity and complementarity between man and environment, fostering not only the consonance but also the *recognition* of a biological being that is first observed in its otherness as an *ego alter*, and then recognized as a similar subject and *alter ego*. This is what happens, for example, between the child and the kestrel in Ken Loach's *Kes*, through the dynamic forms drawn by the body movements of the former on the meadow and the latter in the sky; or also in Luc Jacquet's *Le renard et l'enfant* with the child's behavioral forms gradually mirroring those of the fox.

There are naturally very numerous examples to be mentioned of the different types of formal analogies implying symbolic reciprocity between man and cosmos; these can derive from a use of the kinetic medium able to stimulate the explorative and adaptive function of *aisthesis* towards the environment.

In general, it could be noted that where the overcoming of the figure/background and of the observer/picture relationships is related to the experimentation of the multiple possibilities of exploring the environment typical of kinetic and audiovisual media, there is a proportional increase in the possibility that the experience becomes authentically immersive and reveals a multiplicity of unforeseen and changeable physical and biological forms. The interaction between media environment and environment could be fostered by the aesthetic revelation of plastic (Ejzenstejn) and tactile (Benjamin) dynamic qualities of the kinetic and audiovisual media –from dolly to depth of field, from zoom to stereoscopy, from 3D to enhanced reality, to wearable technology, to simulated environments, etc. This could result in a morphogenesis and a metamorphosis that are more open to natural uncertainty, and equally in a more creative visual aesthetic and culture, more consonant with a biotechno-aesthetic perspective.

The ecological look may perhaps be opened when traveling not only along the way of rational knowledge and thought, but also the way of sensory exploration and aesthetic amazement –*aisthesis* goes back to the Homeric *aiou*, *aisthou*, meaning “I perceive”, but also “my breath is taken away, I can’t breathe”– in order to move culture towards a bioanthropological paradigm and an authentic reciprocity between man and cosmos.

PRÓXIMOS NÚMEROS

NÚMERO 20: Pensadores y pensadoras en Salamanca:
a propósito del 8.º Centenario de la Universidad (2018).

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Revista de Filosofía

ISSN: 0213-3563 – e-ISSN: 2444-7072 – CDU: 1 (05)

IBIC: Filosofía (HP); – BIC: Philosophy (HP)

BISAC: PHILOSOPHY / General (PHI000000)

Vol. 19, 2017

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1.9

Fecha de publicación de este
volumen: octubre de 2017