

PERFORMING IDEOLOGIES IN SYMPOIETIC FACES¹

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TITOLO IN ITALIANO: *Performando ideologie nei volti simpoiетici*

ABSTRACT: In this paper we explore the telluric temperament typical of the paradigmatic depths of ideological arrangements through the syntactic analysis of a specific artistic manifestation. Thus we consider the plastic, figurative and performative levels of a photograph by Fukase Masahisa. In order to analyse this case, we recall crucial insights on ideology by scholars such as Keane, Haraway, Ricœur, Leone and Watsuji, among others. The performativity of the ideological conformation itself, but also of the face as the main object of our study, is shown through an organisational scheme elaborated on the base of Greimas and Courtés' reflections, with specific reference to concepts such as collectivity and relationality.

KEYWORDS: Critical Ideology, Consciousness, Art, Photography, Face Studies.

Nothing is more imperative than this
abandon in the emptiness of space, this
trace of infinity which passes without
being able to enter. It is hallowed out the
face as a trace of an absence.

Levinas (1998, p. 93)

1. Introduction

Ideology can be associated with the system of ideas that permeates the epistemic depths of any organism of thought, an articulation that

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goes beyond singularity to establish itself, instead, in collective complexity.

Exploring ideological dynamics means grasping the structural becoming of the background, the stable but changing structure like the movement of the telluric temperament that follows the earth's magnetic field: thus, ideologies do not belong to a fixed territory, but instead become part of those stratifications of meaning whose formulas express a certain degree of oscillation and are always necessarily a function of other instances. In their temporal insertion, a sort of *distentio animi* takes place: in St Augustine's terms, we should focus our attention not so much on things as they occur, but on the affection they leave in our experience. In fact, ideology can be thought of as a rhizomatic *distension* from which formative explorations generate in a kind of coalescent pact, which is not always evident.

The resulting narrative construction is an oscillatory collective dimension whose staging always involves a memory deposit, a transversal probabilistic testimony, conditioned by a necessarily applied character: an ideology, in addition to sustaining itself on the conceptual and theoretical set-up, sustains the phenomenal field by reconnecting the depths with the surface. As a mnemonic archive, it unleashes rhythms that are historicized and intimately connected to accumulated memory, while also developing a kind of resistance to openness and change. Studying the ideology that interpenetrates events entails a further specification: although on an etymological basis it is founded on the recognition of the network of presupposing ideas, we will instead see that this posture must be supplemented with the need to study the phenomenon as a post-Cartesian hybrid, an inseparable subjugating format where ideology stands for both idea and body, as well as a post-anthropocentric posture, an intricate *sympoietic* habitat where ideology includes all living, thinking beings in different ways.

Enunciative praxis thus refers back to the ideological regime as pre-linguistic and predisposed functioning on the one hand, as well as to the linguistically inhabited pragmatic regime on the other. In this sense, ideology needs a paralinguistic approach that highlights its constellational strategies: how does ideological language function? What constellations are initiated in such a mechanism, and how? In other terms, how to identify and study the ideological foundations of languages?

And just like events and happenings, things too, apparently so inert and objectively far removed from biodynamic vitality, are bodies among bodies and as such are explosive ideological charges. In this regard, we recall Gerard Genette's typological distinction of material objects, things on the one hand and events on the other, as follows: "things are the stable (i.e. relatively immobile and durable) aspect that certain agitations of atoms take on, which do not carry on their tireless underlying saraband. In short, things are a particular kind of events" (Genette 2010 [1994], p. 33, our translation), as also remarked by Donna Haraway's words: "I am talking about material semiotics, about practices of worlding, about sympoiesis that is not only symbiogenetic, but always a sensible materialism" (Haraway 2016, p. 88).

We will be primarily concerned with a corpus revealing the border among objects, events and practices — namely, between biology and culture — whose analysis will attempt to unravel the "corporeity" of ideology, its organizational and modelling devices, its location in triangulation with axiology and cosmology, its process of bilateral transition from singularity to collectivity, from *parole* to *langue* and, with mereological criteria, vice versa.

2. Approach to the theory set: understanding ideology

The seminar "Critical Semiotics: From Sign to Ideology" directed by prof. Leone at Shanghai University (2020) was held in virtual mode, at a critical moment in the world context. In that never-ending year, a new pandemic wave was once more enveloping the entire planet and leaving no room for the previously consolidated *normality* to start again. Perhaps, in spite of the difficulty generated, it furnished an opportunity to rethink *new normalities* in a way more attentive to otherness, environment and conscious living ideologies. Being on webinars and platforms of various kinds had become a daily habit and it could be done wherever there was a network. During that occasion I was in a small rural village in northern Italy, with a very unstable Internet connection and it was part of my creative approach and exercise in semiotics to explain to my online interlocutors, a group of 50 Chinese students from Shanghai, my temporary entourage: it was an emic approach, a way to enter, deeply though ephemerally, our virtual

connective room. That was among the first occasions on which I had the opportunity to think academically about ideology as a semiotic problem and I gave a presentation entitled “Semiotic ideologies in contemporary art”.

Having revealed the origin of the reflection that follows, we proceed with the first steps taken since then, recapitulating the initial ideas by taking up some of the contents of the graduate seminar. I selected the following four points, on the basis of which I then elaborated, together with other authoritative readings and personal considerations, guidelines concerning the semiotic critical ideology:

[i] When individuals or whole societies find meaning through language in reality, they are guided by invisible schemes called ‘language ideologies’. Language ideologies have been variously defined, but a common description designates them as ‘sets of ideas a community holds about the role of language’. [ii] Language, however, is not only verbal. It does not manifest itself only through words, but also through other patterned articulations, involving mental representations and non-verbal systems of signs. [iii] Semiotic ideologies can be defined as implicit guidelines that pattern meaning-making in societies. Using language to give value to space and time, perceive reality, interpret it, keep memory of it: these activities seem spontaneous exactly like speaking one’s ‘mother tongue’. Yet, exactly like ‘natural languages’, non-verbal meaning-making too follows rules, which together compose a mysterious ‘grammar of signification’. [iv] How do different cultures develop alternative understandings of meaningfulness and meaninglessness through both verbal language and other systems of signs?”. (<http://www.facets-erc.eu/events/2020-shanghai-university-graduate-seminar-in-critical-semiotics/>)

If human beings are guided in their actions and thinking by hidden ideological foundations, the work of critical semiotics seems to probe precisely that invisible elsewhere so that, progressively or suddenly, it can become, at least partially, visible. Researchers are also included in this category: however, much though we aspire to impartiality of information, to objectivity in the interpretation of meaning, we know very well that we are resorting to fundamental structures and beliefs: it is therefore better to recognize them, to make them explicit, even in pursuing science. I consequently approached the same four topics in an

interpretative–evolutionary key, and the following synoptic sketch briefly classifies and illustrates the four points mentioned above:

- EPIPHANY: invisibility \rightarrow visibility
- TRANSMEDIA: verbal language \in other systems of language
- INTERSECTION: spontaneity / naturality \cap constructivity / culturality
- DENSITY: meaningfulness versus meaninglessness.

To prepare the ideological dismemberment, to understand the ideology's constitution and origin, to study not only the possible evident and resulting signs, but also the underground dimension that allows the idea to emerge as such, unique and decipherable, means, in some way, to tap into its root. The four operations listed above, therefore, as well as any action concerning ideological consciousness, seek the signs of the ideas, thus conceptualizing the idea not as a single sign, but as a set of signs with a shared root.

This axiom in symbolic terms would be:

- For each idea (i) there is a root of that idea: $\forall i \exists \sqrt{i}$;
- The root of the idea coincides, by approximation, with the (pertinent) set of signs that constitute it.

That is to say, to approach the root of that idea consists in approaching the set of (pertinent) signs of which it is constituted: $\sqrt{i} \approx \cup s1, s2, s3, sn$.

In semiosis, i.e. in the sphere of the knowable to which a meaning is attributed, a sort of a priori selection takes place in which, on the basis of criteria of various kinds including ideological ones, the phenomenological sign structure is established, allowing the infinite and continuous natural range to become, or not, part of this process. The selective criteria clearly respond to more or less conscious anthropological dictates, but they also emerge in the light of relatively invasive agents so that the reactions, albeit mediated, become semi-spontaneous or autonomous.

For Webb Keane (2018, p. 68) “semiotic ideology involves the variety of ways that people attend to the nature and functions of signs and guides them as they sort out which aspects of their experience are

or are not candidates for even being signs at all". The candidature to become a sign is potentially infinite, but we would say in semiotic terms that to become a sign the candidate must first of all be relevant. The author himself points out how the founding father of North American semiotics, Charles Sanders Peirce, warns us that: "a sign only functions as a sign if it is understood to be a sign" (MS 59, 32, in Keane 2018, p. 4).

As an inclusive procedure we remember that cognition happens through the whole body the relation in *umwelt* with other bodies, the open and incorporated text, the transversal and diffused space, the awareness of the entirety: in this embodiment, the reflexive property of the sign emerges.

An operation of ideological semiotic criticism thus occurs if the ideas respond to the definition of reflexivity, that is, if the signs that constitute them carry out a relational process with themselves: *iRi*.

The semiotic reflexivity draws on assumptions about the nature of the world, the kinds of beings that inhabit it, and the kinds of causes and effects with which they are involved. Reflexivity is not something extraneous to the ways signs work or something added on to them: it is a necessary component of their working, at least within human social worlds. (Keane 2018, p. 68)

Ideology, therefore, made up of a logic of reflexive signs, based on the consideration of the multiplicity of signs that favour and then carry out their founding function, is part of semiotic criticism, in that discipline that besides being categorical and, in some ways, limiting, is also a *lifestyle* on which paradigms and scaffolding can be built. Jurij Lotman also intervenes in favour of a semiotic understanding based on the distinction between what is significant and what is not:

Every act of semiotic understanding requires that significant and non-significant elements are distinguished in the surrounding reality. From the point of view of a systemic modelling, the elements that don't carry meaning are as if they didn't exist. As they are not relevant in a modelling system, their existence takes second place. ... To highlight in the surrounding world what is the layer of culturally relevant phenomena is the initial and essential act for any semiotic modelling of culture. (Lotman 1998, p. 104, our translation)

Following the *enactivism* current, ideology is not necessarily a conscious, deliberate, or systematically organized thought, or even thought at all; it is behavioural, practical, sometimes pre-reflective: “Signification — or, more simply, meaning — rather than ideation in a mentalist sense is the core phenomenon in these contemporary uses. And even the most material aspects of life are invested with meaning, rife with signification when they are encompassed within the field of human action” (Woolard 1998, p. 6).

It is the linguistic and social practices that co-construct the ideology, making it a derived and derivative instance, in both cases guiding practices as well as thoughts, and we will elaborate on this aspect in the next chapter related to performativity.

3. The performativity of the face, the ideology performing below the face

Ideology sediments memory, but this memory may also be juxtaposed and almost supplanted by sudden innovations, which completely change the frame of reference, something that often happens in artistic language. Innovation and above all imagination are fundamental elements for the critical study of ideology. Particularly with regard to the latter, we can refer to Ricœur who, in 1986, treats ideology together with (performative) utopia: the dialogue between the two, as well as the analysis of the incongruity behind it, can shed light on the more general question of imagination as a philosophical problem, as a constitutive cornerstone of social reality.

When ideology is treated outside of life processes then we enter idealism, creating a kind of ideology–reality opposition as praxis. Ricœur approaches this by focusing on the writings of Marx, Saint-Simon, Fourier, Cabet, Engels and Althusser, who present a veritable apology of ideology: “The reflexivity of the concept of ideology on itself provides the paradox ... according to which the theory becomes a part of its own referent. To be absorbed, to be swallowed up by its own referent, is perhaps the fate of the concept of ideology” (Ricœur 1986, p. 8).

It must be understood that the praxis–ideology opposition is not a distortion, a dissimulation of the former on the basis of the latter, but

a connection: “action is immediately ruled by cultural patterns which provide templates or blueprints for the organization of social and psychological process” (*ibid.*, p. 12).

The human being is deeply connected with other forms of living and non-living beings: reflexivity and action understood in a relational way are far from being autopoietic and self-referential, but settle instead, always in an interactive and co-produced dimension. The reflexivity of signs passes through and is constructed with otherness; in this way ideology takes on a social and collective character, rooted in relation rather than unity.

Our primitive and genetic system is hierarchized by systems of leadership where ideology plays its main role: Ricoeur mainly uses the work of Max Weber for the conceptualization of the nowhere, a privileged contemplative space, a space of imagination but also of potential action. And again, ideology is strongly imbued with a material, practical, tangible and attantial aspect, although from the potentiality and the special extraterritoriality of the nowhere as “an exterior glance on our reality, which suddenly looks strange, nothing more being taken for granted ... a place which exists is no real place ... a field, therefore, for alternative ways of living ... [that] puts the cultural system at a distance” (*ibid.*, pp. 16–7).

Ideology — not as ideas so much as construed practice — is consequential, for both social and linguistic process, although not always consequential in the way its practitioners might envision. ... The point is not just to analyze and critique the social roots of linguistic ideologies but to analyze their efficacy, the way they transform the material reality they comment on. The emphasis is on what Eagleton, harking back to Austin’s speech act theory, calls the performative aspect of ideology under its constative guise: ideology creates and acts in a social world while it masquerades as a description of that world. (Woolard 1998, pp. 10–1)

We simplify in the following diagram the foundational sublayer of critical ideology by permeating the performative apparatus (theorized by Greimas and Courtés 1979) and enhancing the performative aspect of critical ideology itself. On the one hand the ideological grid conditions and configures performativity, as an act of consciousness and human action, and on the other hand ideology itself becomes performative.

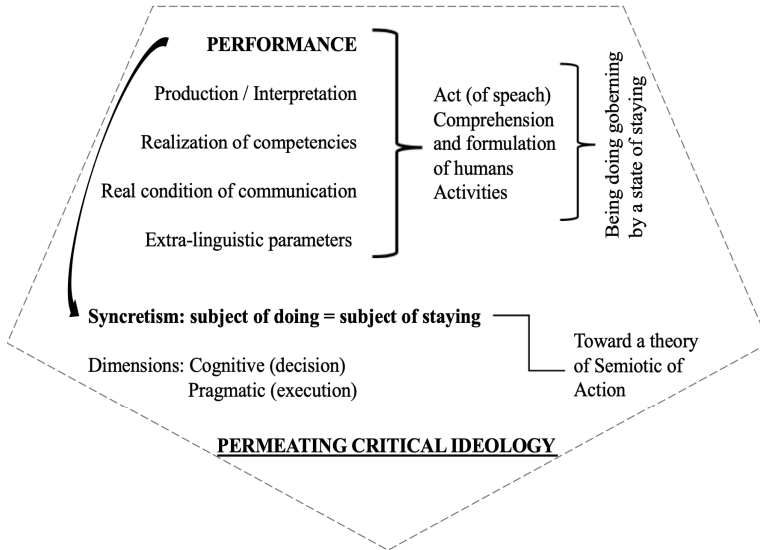


Figure1. Performance, synoptic chart.

The performativity of ideology, however, must be located and contextualized by expansion: there may be a single detail at the centre of ideological analysis, but we must remember that this detail is always part of a larger and more numerous family, which in turn originates from generations and generations of ancestors. That is to say, although ideology belongs to and manifests itself in the individual, it always originates from a larger hierarchical system and comes from *lineages of lineages*.

The figure of ideology can be compared to the magma underneath the earth's landmasses and ocean bed: it is magma that, depending on its pressure and constituent density, exerts certain influences on the layers above it, performing with them. Just as, in the discipline of volcanology, magma has a certain consistency and takes on this denomination until it emerges from the earth's crust and becomes lava, so too ideological magma, when it becomes visible, when it emerges from the cortex of invisibility (the first of the four points enumerated at the beginning), takes on different characteristics, loses its initial nature and transforms its behavioural logic.

Occupying the extraterritoriality of transition, that nowhere as a space in which ideology can be sought and thus manifested, we

combine this space with that of the face. In the face resonates the tone that characterizes the uniqueness of each human being, and underlies the disruptive imprint of being an individual and a social aggregate: on its surface ramify the interconnected webs of our being, whose traces, visible and invisible, mark the path travelled and, at times, predict the path yet to be travelled.

The face itself, the human face, synecdoche of the collective face, is a combination of nature and culture, concepts that have been questioned as aprioristic dichotomous extremes, of the living and the non-living: between the artificial and the machinic, the face, somehow transhuman, is made of skin but also of pixels and artifice that protrude from it, blurring. The face is flesh, it is image and virtual data, and in any case, in its bio-semiotic or audio-visual version, to study it critically it is necessary to take into account its performativity:

- a. The face is the result of the arguments that construct it, including the ideological ones;
- b. The experience of the face is always mediated and inferences of meaning allow us to de-structure the mediation.

There are as many ideologies of the face as there are faces, but we can bring together macro areas such as the ideology of the digital face, or that of the quantified face. In the ideology of quantification, wanting to enumerate is part of that attempt to expose what is veiled, fulfilling one of the tasks of critical ideology that makes the implicit explicit, the invisible evident.

This is brought to light by the current transmediality: we do not only talk about the face through verbal language, but it is precisely thanks to the imposing use of transmediality that the tendency to quantify facial data has been accentuated. If we think about biometrics and face-recognition, we see that indeed artificial intelligence and deep learning have considerably highlighted the practices of datafication and measurement in scalar terms: in quantitative terms especially regard the systematic dimension (e.g. face recognition) and the individual one (e.g. data extrapolated from the analysis of an individual), while in qualitative terms concern the calculation accuracies of sophisticated machines, applied by surveillance and medicine.

The intersection can be thought of as that infrastructure which, through normalization processes, allows constructiveness to become spontaneous.

The ideology of quantification of the face has distant origins, if we think of the physiognomic dynamics applied at the beginning of the 20th century, which in turn had been preceded by disciplines such as phrenology, craniology or pathognomy, whose results were usually represented through highly detailed iconographies. Certainly, historical becoming is not a linear process, so that these practices, too, underwent enormous changes; according to Belting, the main difference resides in the visualization: “The distinction between ancient physiognomy and the current methodologies of visualization is so marked that it seems legitimate to speak of a veritable change in paradigm: in the past one started from the face to raise the questions that are now formulated from the study of the brain” (Belting 2018 [2014], p. 84).

For the reasons that have emerged in this chapter, we consider it important to dwell on the exploration of the face, and specifically the portrait: we therefore approach the self-portrait work of Japanese artist Masahisa Fukase as root and result of his ide-ology ($i \exists \sqrt{i}$), not before sinking in some key ideas regarding the semiosphere of art.

4. Language of art and descriptive methodology to highlight the ideology of writing and reading the face

Art is a language favourable to criticism, to the possible upheaval of everything that is confirmed or repeated elsewhere. It is also a privileged expression of the poetics of the human being, an aesthetic springboard of living contradictions where any potential meaninglessness finds a way of existence and relevance. In Jurij Lotman (2011, pp. 249–50) the language of art is resumed as follows:

- Art is one of the forms of modelling activity. (It is a special one).
- Art is a special type of modelling system.
- Art is always an analogue of reality (of an object), translated to the language of the given system.
- The content of art as a modelling system is the world of reality, translated to the language of our consciousness.

- Art has a number of characteristics that are related to play-type models. The perception (and creation) of a work of art requires a certain — artistic — kind of behaviour that has several characteristics in common with playful behaviour.

The language of art seems to constitute its own ideologies, often misleading and not corresponding to the dominant one. In fact, in order to understand its nature, as well as other ideologies, we must get to the root of it: the artistic language is often innovative and one of the main properties attributed to it is creativity. Often, but not always, based on abductive logic, art carries out a subversion, so that the sign from which the ideological positioning or implementation emerges later on, comes first: ideology can be a driving force and become constitutive, giving life to those signs thanks to which the idea takes shape, but it can also be deduced and built afterwards. In the latter case, the thing, object–word–action, is a forming root. The emerging text, the ideological sign that has taken shape, encapsulates the contextual mediation, the pertinence and the space–time delimitation carried out by the artist.

Certainly, the ideology behind art is not only of one type and can be radically opposed if we consider, for example, the art of the capitalist systems proper to the Anthropocene compared to Collective Art or Lively Arts in relation to *sympoiesis* (see Haraway 2016): we are talking about dynamics dictated by possession, authoritativeness, a sense of ownership and profit in the first case, of sharing and collective growth in the second case.

Diverting to trans–ideological extraterritoriality, we analyse an artwork by Masahisa Fukase (*Ravens 6: Noctambulant Flight*, 1980)² as an isotopic and explicative one, and yet even ambiguous. Actually we approach it as a semi–symbolic system which, according to Anne Beyaert–Geslin (2012, p. 41), is a “mode of discursive organization based on a correspondence between the categories of the plane of expression and content”: in a first phase we syntactically describe the topological, eidetic and chromatic dimensions, while in a second phase we delve into certain philosophical categories peculiar to the author’s culture and the Japanese culture, in order to extract the ideological grid,

2. <http://masahisafukase.com/ravens-6-1980/> (we refer to the last image of the series). Last Access: 23/02/2023.

figurative/plastic and philosophical/semantic dictate on the basis of which the image, in turn an ideological meta-consciousness, is constructed.

As regards the *plastic level*:

- a. Topological dimension: this is a two-dimensional space created photographically through a superposition that may have occurred analogically (through the superimposition of two films), phenomenally (through the insertion of a reflective interface, e.g. glass) or digitally (through post-editing practices, an unlikely option considering the date of execution).
- b. Eidetic dimension: how does the specificity of certain compositional features (forms, figures, lines) refer to certain concepts? The raven (烏, *Karasu*) in Japanese culture is the divine messenger symbolizing a good omen and gratitude. The half-closed eyes represent, interculturally, silence, introspection and reserve. The superimposition of the two figures (one human and the other animal) is partial: from the foreground one glimpses the subject in the background. The diffuse out-of-focus distances the perception of exactness and precision to leave room for an ambiguous and opaque poeticity.
- c. Chromatic dimension: we observe a bichromatic range corresponding to black and orange, including the scale resulting from their intersection with white and other secondary colours. These are vivid, saturated, contrasting colours.

In relation to the *figurative level*, we provide an interpretation of the image that connects the plastic level, the plane of form, with the plane of content from which meanings emerge. *Noctambulant Flight*, 1980, is part of the Hyōten (Freezing Point) project that began in 1961 and ended in 1982, when Fukase enigmatically wrote that he had “become a crow”: this sentence sheds light on both the work and, above all, on the ideological apparatus underlying the Japanese artist’s work.

This statement brings me back to the conclusions that emerged from Leone’s text “Ignorant Design”, where the author in a breathless 266-word sentence without a full stop declares it *to be wind*:

wind that moves subatomic particles ... that baptizes new planets ...
that also blows in the theatres ... this is not a real wind ... and it is

only for a moment ... when for a mystery the universe pretends to align itself with the wills of thought and deed, that we seem to feel it ... this wind is an apparent wind, it is that which is animated by the very animating of things, which are not moved by the wind but which are wind, we are wind ... (Leone 2017, p. 317)

The reflexive property attributed to ideology as a mode of conscientization about one's self shared nature also runs through this passage: plastically we have an overlay probably attributable to a reflexive interface, a glass. Watsuji, who following Heidegger reminds us that to exist is to *ex-ist*, that is, to stand outside, an opening towards which a certain interpretation of reflection can tend, observes:

Reflection is only one of the ways of understanding oneself, and certainly not the most primitive way of discovering oneself. Of course, we can interpret *reflektiren* (to reflect) from its etymology: to crash one's vision against something and from there to bounce back; to reflect would be to reveal oneself by reflecting from something and would express the way of revealing oneself. (Watsuji 2006, p. 26)

The author gives the example of 'feeling cold': being outside, feeling cold, we grasp ourselves. The moment we feel cold, we have already gone out of ourselves and are existing with the cold.

Cold is not a thing or object that is out there independently of ourselves, but we are not ourselves in the cold. ... The "going out" or "ex-isting" is a fundamental structural determination of human life, on which is based what we call the intentional orientation of consciousness. Feeling cold is an intentional experience in which one discovers oneself as already being outside oneself, having gone out of oneself into the cold and existing in it. (*ibid.*, pp. 26–7)

The *performative level* occurs when *expectualization* comes into play as a path of gaze and movement. Configuration into different forms of integration or community takes place, according to Watsuji, in terms of movement and dynamism through individual fragmentation; the result is the reintegration of an ideological consciousness whose basis is a collective performativity: in "becoming crow", in "being wind" there is an ideology that emphasizes the whole and the entirety as well as valorizing the individual as part of the whole.

The critical perspective with which we approached the analysis of one of Fukase's visual works, made possible through a transdisciplinary and cross-cultural approach, allowed us to bring out the underlying ideological properties not only of any artefact, but also of any agent discrimination. Further investigation could be pursued by taking, for instance, the opposite path: instead of understanding how works of art embody ideologies, such research would thus be based on the ideological transmissibility inherent in art and would study, for instance, how the manifestations emanating from it can themselves be ideological activators and not merely passive sediments or authorial receptacles. Such research, only evoked here for spatiotemporal reasons, would probably highlight the preponderant role of artistic language in being a critical vehicle of change, a strong social activator and, therefore, a provocateur of the dominant ideological systems.

5. Findings

Art and, by extension, artistic language stir sediments to be created and enjoyed: a work of art is a child of its time and its author, as well as of the ideology of its time and the ideology of its author, but it can also be timeless and nameless, therefore transcending the immanence and its ideological foundation. Semiotic foundations, in any case, are wherever human behaviour takes place, even if its language does not seem to say anything, even if it is an inaudible inactivity.

Analysing an object from a critical semiotic point of view with a particular eye to the underlying ideology, requires a heuristic effort that involves digging out the evidence. Such an intervention, when creative, constructive and interpretative, implies the awareness of becoming co-participants in the ideological construct that has emerged. The immersive process that from a sign leads us in a way that is anything but linear and direct to ideology, treats the object as a living and forming thing, in short as an agent, a performative subject. We have indeed laid some foundations to understand how semiotic criticism of ideology behaves from the views of some authors in the humanities and the analysis of a specific art work by Fukase. Although the constitutive genesis of the ideological order can be considered the backbone of the epistemology

of a specific singularity, this path has made it clear that ideology is a problem of collective origin and manifestation.

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