The Print Page Space as Aesthetic Discourse Art Semiotic in Democracy

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Abstract

Roland Barthes writing, to the zero degree, seemed to put its accent on the differences between art and craft as a question of style, *mannerism*: writing limits, merges, proportions, isolate, build its own social reality, but is it still a thoughtful shape? Or it is the suit, the envelop, the skin, of a constitutional part of the 'I', that revolts this scenery, that renews the pact as agreement of the rights of the person, the individual outside the conveniences as before 1996 were the ground of the usury of any political term? Among linguistic and semiotic we can discover the traits of differences as to perceive its eidetic necessity, the elements and the objects. Since Erik Landowsky, in which the page is structured as a painting of spaces connotations, oblique to the reader or since Giovanni Anceschi where the art of the page it is experience of communication, the occurrence, the author, inference a social space and a collective «I», the subject restrain, closes, exemplify or even models what is expanded, translated, loosened. From the identity body of the newspaper we get to the unreachable public identity of the consumer. The chiastic gesture or the censure one, or the *polisemic* as it is involved just in the object: it should impress a certain quality of the message and continuity of the communication.

A semiotic landscape, in some of the terms of Ruggero Pierantoni, of light phenomenon, while on the newspaper could be seen in its own categories exploited as re-reading a *townscape*, as the *voyageur* propose a journey, the compositions aspects may represent some ways to renew the fragmented process, pauses, attitudes to rebuild a reader theory. To Jean Marie Floch, the page is the emergences of the meaning: utters as sudden wriggle, out of the waving envelop. If there is a mania that is to compare the different corporate identity without results, as to forget the composition, the athletic heritage of the development; but here is the challenge: the irony become quotation, through a passionate writer – the *pigiama* seems only to create the deal, the game, the landscape in a possible recognition of a certain time braking the appearances between words and deeds, knowledge and real objects. Subjectivity is in the semiotic *montage*: where it disappears, democracy is forgotten. To Giovanni Anceschi the newspaper is a communicational artefact that sculpts, models, our history: its typefaces are still means that signs the melodic registry of counterfeit? We will bring together some pieces of graphic experiences, some deep lecture and irony as vocation, and compare the voices as textual genres and the typefaces as tools for semiotic culture: as in a painting of J.-L. T. Gericault, the relicts of *The Raft of The Medusa*, to demystify the genres, to rediscover some anthropological calls for cultural objects in visual communication from painting to architecture, from sculpture to print.

Keywords: I. zero degree vs mannerism; II. envelop vs content; III. depiction vs drawing; IV. semiotic scape vs landscape; V. art vs craft style

I.

I'm quoting Ruggero Pierantoni, approaching the idea of *impression*, of *negative reading* of something otherwise *opaque* even though it is the reference juxtaposed to *reflection* as a participative *aspect* [1] of democracy – the semiolinguistic side of the discourse here interlaced would take its point of departure within the visual and aesthetic problem, from the example of the Italian scientist that faces some problems which are close to the history of visual aspects, close to a certain impact on *biosemiotic,* in cultural terms, to improve further on collection of foundational *repertoire* for a visual semiotic which has to deal with anatomy, mechanics and lastly with methodological boundaries. The architecture as a comparison of epistemological styles is due to the research in the Italian city of Urbino, centre for the mathematics and geometry (derived by Arabian scientists), preceded and established by the cultural *milieu* among seizure and ethic of the aesthetics, from Piero della Francesca: by this presupposes we derive suggestion and samples of surveys which will be able hopefully to enlighten some overture and tradition of thoughts in the art semiotic field.

Mannerism, as a reflective form thought on the objects and a new way to designate its own presence's effects - it is a stylistic criterion that infuses a sort of continuity between cultural subjects and objects: a designed continuity, manifest, that draws itself *in chiaro* [2] in the world. The zero degree as expression of a measured research, of objective order, at the opposite seams to contemplate the moral virtues of text production: by chance this could be the expression of all the possible genre combination and their acceptability[3], the possible compatibility between elements and objects that determines, in the end, the taste, meant as something actual, of *modern*. If mannerism raises with Giotto its most complete gestation it is in its plural effects – but even though in Padova we can find the dedication and the *participative communication* (Marsciani and Zinna, 1991) as a cultural *semiologic* requisite and not as a private aspect: public communication or *public semiotic* – are thought as an open reflective field.

By contrast, the *affronted faces* (Baltrusaitis) seizure the field. While in the axiology of the gift and that of dedication we have an emitter and a receiver, the communication, beyond

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[1] **Aspettualisation**, collocation, in the *discursive moment*, of a disposal of aspectual categories (as possible scheme of interaction) which reveal the presence of an observing *actant* – constitutional of the debrayage. [Here we will discuss the possibility of coincidence of the processes of abduction in Peirce as aspectualisation (from –x to +y |II-I, and from –y to +x |IV-I, conversely as subject-discourse oriented to participate of a historical representation which may assume different type of sub-aspectual (space, actants, temporary semantic organisation) procedures which aim to underline some narrative syncretism]. → *temporalisation*, *process*, *observer*.

[2] **Clear**, a. & adv. 1. unclouded, transparent, not turbid, lustrous, unspotted, (so ~ - *starch* v.t.,= starch well; ~ *conscience*, feeling that one is innocent); distinct, unambiguous, intelligible, not confused, manifest, (*in* ~, not in chipper or code); discerning, penetrating, (so ~-*sighted*, ~-*sightedness*, usu. fig.); confident, decided, certain, (*on* point, *of* fact, *that*); easily audible; without deduction, net; rid *of*; complete (*three* ~ days); open, unobstructed; (*coast is* ~, no one about to see or interfere); unengaged, free, unencumbered by debt. 2. adv. Clearly (*speaking loud* & ~; ~-*cut*, well defined; *show, shine* ~); quite (~*away, off, out, through; three feet* ~); apart, without contact, (*stand, hand, steer, get,* ~). [ME & FO *cler* (F *clair*) f. L *clarus*]. Fowler H.W., and Fowler, F.G., eds - *The Coincise Oxford Dictionary of Current English*, oxford, Clarendon Press, 1964.

[3] → *competence, performance, grammaticality, semanticity, interpretation, norm* – sublinked to the voice quoted above, in *Semiotica. Dizionario ragionato della teoria del linguaggio,* Firenze, la casa USHER, 1979.

the reflection on the typical problematic of the text-object, constitutes a perceptive aspect which is more complex in that it regards the question of the reception as well as that of the production of meaning of the object, and, therefore, any other aspect of it, though caught in *flagrance* – as element of contact between the single material aspects of the continuous (Brandi, 1966), than in *abstance* [4]– as an intersubjective expressive singularity (first abductive movement in Peirce terms) of a way to interpretate, or better of a certain type of interpreter, that assume a meaning, for a certain culture (Grassi-Pepe, 2002). Umberto Eco regards this hiatus inside the problem of the *modelisation* but we will not escape from this if not to ascertain the originality, the accessory stratification or the mediated one of the creative act, instead of to return on the reception modes and the productive acts to define the two problems at once.

As we could have been noticing, since the state of the art, the Euclidian geometric silence, as point of departure remains slightly unspoken, disguised by some forced rescue on the extension by itself, without a semiotic of the sensible not merely built as syncretic hierarchy but as juxtaposition of rescues on the art field. Still, we can't recur to an image of the semiotic field, of the print or of any visual expressive form without mention some of it. We can find some references, and even more than one, scattered in articles and texts, from Eco, Fontanille and Zilberberg on, and from there we return to the Greek geometric culture (eventually in abstract terms, and for our purposes, to the Egyptian semiotic discourse) but with the consciousness of the right. It is meant from one hand to indicate a process – emblematic or heuristic – that is to say, of realisation of the aesthetic in its intelligible *mise en page* that get closer to the abstance, but with all the situations supported by Floch, of retailing an operative way that approaches itself to a cultural *forma mentis*: something like *feeling* that in the text there could be other disseminate traces, of other objects, given that we could comprehend the manner in *flagrance*, its own actualisation to the conscious: in this order is given a sort of inevitable participative semiotics, without which the text remains a decoration – imitate something, it own reference, but it isn't platonically art. Art is a semiotic act - an interpretant? As in Peirce terms or as in Duchamp?

With this distinction of territories we cannot justify the fastidious feelings by reading some of the Floch dried lectures, as well as being right, that individuate systems of configuration belonging, nearly stereotypically, to the well organized and desirable scenery. Its own survey style, that leaves to the positive transcendent element very little space, nearly doesn't worry the least of the visual lows underneath. The question is why he does limit the rescue of the aesthetic semiotic to open the masterpiece.

We tried to re-read by strength, nearly as a mouth respiration, in an extreme rescue, the Euclidian laws, *The Soul* of Aristotle and in certain sense that something of Platonic that regains current – without leave out the Apelle's challenges to take the most imperceptible of the inter weaved lines above the recognized sign. Without the lesson of Alois Riegl on the continuity of the Roman culture, we wouldn't comprehend a peculiar unity of style, its systematic «reproduction» within the pictorial genres – and once joined the moor of the aesthetic segmentation

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[4] **Abstance,** – meant as in Italian *abstanza* – in the English dictionary **Abstain**, v.i. keep one self away, refrain (*from*); refrain from alcohol, whence ~ER n., ~ING a. [ME, f. F *abstenir* f. L ABS(tinēre *tent = tenēre* hold)]. *Idem supra*

of the print page, after the sight of the *Encyclopedie,* some semiotic chord leaped: not only a dialectic of E|C or of emitter – receiver, nor a question of index, or of dialectic connection among icons and symbols. To open the set of situations it has been the recur to the *tessera musiva* (analogies with muse, reflection, card or tale are thought to be extensions of a narrative construction of the object, depth included), the cubic object, tridimentional, the segmentation of which is a descriptive data: the imperfection's origins, of the most fluctuating dynamical aspects[5] could be retraced, eventually rejoined, in the *hypotiposis*,– while in the *ekphrasis*, in the exceeding of something, we can find the predictive purport of the art semiotic – its research of exactitude and measure – but in a pictorial key – as wanted the painter Apelle – the subtler and ineffable line that we could perceive, gives movement to all the perceptual evaluation that we would get from the aesthetic quality of a phenomenon that we may define sometimes information – among *source et scible* – is the stratified adductive data in which interiors we may find the case and the rule.

II.

«Each of us goes through life armed with philosophical views about all manner of things: morality, politics, God, knowledge, human nature, the meaning of life, and vast array of other important life issues» (Lakoff, *Philosophy in the flash*). A textual semiotic, if in depth could be an aesthetic of reception, necessitate that the recognizable syntax would be re-conducted to a potential visual grammar, of a sensible nature also – for we may already posses the references for a narrative lecture *tout court* that would permit us to skip this position – none the less, while we discover that to determine the text portion the indication of the type of entailment occurs. If we discard from the start the possible task of the preservative-conservatory, it isn't for the fact that it isn't interesting to know where he would eventually start, *au contraire*. The necessity to rediscover some aspects that could be of the order of the experience that is completed in handing a certain art, have in some cases, conducted to observe the *continuum* plan in a more articulated plan that merely as a drawing and to make oneself the question if the drawing would tell sufficiently of which materials we will have to talk of – fact that may not coincide: is exactly of the ability to reach the interfaced bi-plan of the visual meaning that would adapt us to a form which is neutral and complex. The last question to which semiotic seem not to have a last world is if intentionality can be a semiotic challenge for historic research: but we are, sometimes, reaching the very shallow waters.

You may tell that this is slightly a preach. To study the aesthetic of the democracy of a page, I had to (weight) think to the terms of this invitation to restitution of a subject, so *amable*, that potentially goes from Rock Art to the most refined and complex web pages which deserve an analogous registration – fact that imply co-division of ethic and epistemology. To come up with saying that a grammar it isn't but one of the deeper and personal forms of interfaces, we needed Vague (*la revue*), the Italian *suture* in cinematography which it isn't related only to montage, but to those artefacts of the language in discourse that are meant to

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[5] Thinking to Einstein which refusing to relate his physic theory to Cubism, as a cultural bridge (Shapiro, 2000), to *stay out* of the cultural movement – it's a challenge to doubts to the freedom of research, to its finalisation, that hearts once more the conception of linear, straight, path to universal thought.

be 'frames', 'schemes', 'actant system', 'embodiments', 'symbolic modes', etc.. A certain kind of semiotic objects that goes to the *mise en scene* to the *mise en page* through deontological reflections which regard the programming and the spirit with which it is accomplished: *finesse et géométrie*. It has been considered also, frequently, the possibility that the polis in that is a democratic development (Marco Romano) of painting research genre (Hayez), it can be a *continuous* memory – that is to say it had placed in a certain sense the thread of the discourse much beyond those horizontal schemes of the demographic development (to need re-drawing, experience, *toponimy*, invention). It could be asserted by the study of the antropoagnosie connected to the urban distribution of traffic. It's explicitly an anchor to history images. Which could be the grater effects of regeneration on the subjects? Meaning, language, behaviour, evaluation, sense of humanity. If we should re-discover all the history of the reading, as in the essays of Chartier and Cavallo, we would object that the *interdefinition* of the abstractness of the schematic object is closely unmentioned in our literature – while there's an amount of imagination, of unreal which overwhelms the opportunity. Is this reliable to the stratification of our imagery or to the rescue of the imagination to the logic of certain over written determination? From a certain point of view – the frame – the page - are the history of the humanity. There's no doubt that the fact that we can find some forms on the rock doesn't mean that we should forget the principles studied philosophically in the last three or four thousand years. We may also ask if we could raise some curiosity on the articulation of the page in handicap situation – as it seems to have some effects of organisation of the layout which could be considered part of the pertinent comprehension of some misleading structure, wrong address of the role of the images, difficult manage of the lies beneath an argument that has some weight in the context of the meaning. During teaching preparation I've worked with a person different able – she had to underline some short text and I thought that it was excellent to learn some briefing – I started to ask if on her point of view she could associate images to text and eventually if it was giving more information or truth: she looked at me saying that it depended. I tried to separate the text from the images and the meaning of the page was less stable, spaces and logic reference could have being more than an effect of strength. The sustain teacher brought her in an other room – I didn't agree so much because I thought that the lesson of the teacher of art history could have been prepared to this occasions of using instruments – maybe we are different though, and video *Critoart* as well, are studied on peculiar subject, not in an annual scale, it isn't so much worked, on the acceleration or improvement of the message, retailed on this sort of togetherness. Bottom up teaching is a parallel search for the increasing ability to return meaning some how generalizing the efforts of a whole scale of acquisitions, from prehistory in a possible order of style complexity to motives developed in contemporary art to sample the discourse, the analogy, when it is possible the actualisation. The history of painting has the average difficulty to introduce the development of cognition, semiotic behaviour and *semiology* (thought eventually as a logistic of the meaning) in action. I believe that to resume art not by isolated system, can be more interfaced with the language meant as a live instrument: recognize and estimate a colour, the cut of a *mise en page*, its already part of a communicative world. The *semiosis* is everywhere we can re-compose the relation between systems of recognizable abstract or concrete figures. We could say that is a cosmographic concept.

III.

Text and news: democracy and hypothetical silence. We shall take, instead of the beautiful picture in the book of Jean Marie Floch, *Les formes de l'empreint*, a weekly journal like the Time and the Economist, April 2007 – Saddam Hussein's death. Pragmatism, *contradictories*, immanent situation presupposed, in scale. Our attitude could be surprised by the sense of difference, improvisation, thought essay, capitulation guaranteed by the two – except that ones folds the whole issue on the embodied history of the Americans facing urgent calamities and the other accepts the ruin with the coldest sense of the case: black humour given by the pictures in tv. It seems that US doesn't understand a certain French-Japanese *Impressionism* but on the other hand show the real American in the opposition to a caricature, a print, an idealistic comedy of the self – while the tissue of the Economist doesn't let run away any of the *polysemic* symmetries which may be involved. War to terrorism with any textual artefact possible. The semiotic point of view is immediate, the *interpretant* coded, the translation is already conscious to face false traces; the general habit rebuild is legitimating action. Once the distance of the argument is differentiated between the sources of participation to the situation the space of connotation take its revolts against the obvious: language under constraint of different kind of tyranny, gives its results with subtitles: *The repulsive end of a repulsive man: leader, page. The life, death and uncertain legacy of an Arab villain and hero,* (page 31). Stills remaining in the margin: *A chance for a safer world.* As in Benjamin words the task of the democratic lands will serve to guide toward the dialogue and the acceptance of the crisis as a form of change of the guard.

In this analysis we could contradict the fact that the semiotic instruments are not participating, but talk of principle of variety treating it as argument exquisitely semiotic, not only narrative and elliptical to the argument, but as an aesthetic of the object viewed both insights and outsides, which are forcing common sense to its reaction: to work on motivation, rediscovering the en-counter's places between semi symbolic attention not necessarily spared in divisions, which are composed on constitutional hypothesis of the sign to the last view. If as in Peirce studies to individuate it is possible to reach a sort of double movement of constitution of the sign, a sleigh between interpretation and hypothesis (abstraction), the first would be founded while the second will be a process of *mise en distance* of certain type of disvalue. It is pure abstraction, in the best of the arrangement. If instead we make a pure semiotic reasoning, for certain accounts the hypothesis is comparable (*a posteriori* or by its splash effects) as what guaranty the cohesion of the objects. It isn't anything else that a moment connected to a form of readability. If we image its *mise en page* with broadness of different capacity and subjectivity, we check two diverse possible abduction and two results: the possible re-presentation and the development (semi symbolic plan) of a subject within a constructed biography, hardly disposal in its complexity, usually embodied in series of lows and constants which are enough universal as much as presupposed and on the side of the extension an abductive construction of the self (by example, Italo Calvino, *Una pietra sopra*) or as when the occurrence are evident parts of a meaningful salience – open to cultural expressions far from certain type of cynic values.

The most valuable aspect is concerned with the continuum of the drawing of the news paper as a cooperative status between different authorial voices, with a broader and updated subjectivity. The *intention operas* could merge as an hypothetical abstraction from a series of

contents, with the constitutionality of the cover that becomes the biographic and daily *visus* that represents on which respect to introduce *significance.* In this case we my approach an access to the order of things claims to relate to a general ability: the encapsulation of the first part of the message given by the synthetic *iconisation* [6] of the theme, represent the movement in a temporary scale of facts given, the presentation of which is equal to an abduction of behaviour, of a logarithm of figures (base + term) with a taste of possible impairment, of asymmetric attaint. We already quoted the example of the Euclidean Vth principle – silence seamed to be a connotation of concentration in the picture, lines left overlapping the margins fading away, by contrast, leaving some traces of the negotiated situation of the camera – a frame which measures the ability to capture the syncretism of the inter subjective values.

Some examples. It could be improving to quote in idiographic terms the photography of Bill Brandt quoted by Jean M. Floch whose text gives an image of the classic structural semiotic which (state of the art, which might be retraceable as a hard semiotic) gets and discriminate some distinctive traits, processing all the *prescissions* (precessions) that shows their intercourse in the intersubjective plan there to exploit (difficulty, as coherent with the theory to manage the intention in a picture as such, which probably need more hypotitposis).

> The *prospective* architecture of the photography could (light sources, action, curves, distance points/plans which may appear *homogetic* (homology-narrative plan) for a interlocutory position which implies at least the position of the photographer) be defined as an aesthetic *precession* (see: *prescission* - preceding) by the fact that we can clear the prossemic point of view (*encadrage*) as a *vaglio tetico* (it. as a train parallel movement, without increasing of information or magnification than the proximity to a certain point of view, from data to theory, aspects which imply a straight necessity of critic analysis – shifted by the geometric perspective, in opposition to an « homologous » plan brought into the work artificially as a theoretical issue) as if the prospect of the actor *mise en page* (in the broader sense as main theme), could be translated in a performable scale of interactions.

If these could be said to implement or to constitute the reality definition, we would probably discover that to individuate visual trajectories which are going further than the phenomenal traits released with ease, to become an elementary semiotic based on a final hypothetical movement of abstraction (*le sens - « hors du text »– ce que je voudrais lire comme significant – et « dans le text » en ce que démontre l'existence figural du propre* – to quote a famous quarrel on the margins), of figures perceived as constitutional part of the *representamen* – as to say that there couldn't be otherwise any sign. Then of course we will ask our selves if Floch is taking for granted the immediate object of the sign, the coding of the restitution of black and white graduated areas, their *overlapping continua.* As if could be already conscious of this residual *flatus vocis* that impact the image with its own presence effects. That is to say the intersubjective coincidence given by an image of the process of the photographic structure, project some configuration, which as a given object of visibility, is taken in account as reciprocal or symmetric relationship between subject and object. We would realize the art of photography it is not restricted to the passage of a function, but realise an emergence of aesthetic content. We

[6] → *Sign, Image, Referent, Figurativisation, Semiology*

may therefore put in light the necessity of a semiotic of sensible and to propose it as an object of discussion depending on the type of anthropometric ambient given, proportionate to the discourse, since it is captured in a tension between metric and theoretic arrangement of the self. We find a *mise en page* which contributes to render visible and accessible most of the things that we would define not properly photograph: olfactory, ear, tact, as absolute vicar senses of a photograph meant in a static sense, are reverberated in the sensible continuum through sense effects which are graduate and dynamic. We have already tried with the idea of the Barthes *grain of the voice,* to reason on one self as an exclusive proper, as something, at the encounter of which (intersection), the other perceive a certain work of the perception, that eventually support. The shot, as opposition to the total take of the object, seam more a game, to trace that meagre film of a sign, maybe lower of the reality, but transparent and thick.

IV.

As last consideration we'll trait the objective of this epistemological adventure – not without some scolding for the filed actualisation, which may appear geographical and symbolical, to find deeper phenomenological and theoretic roots, but in more accessible truth even in shallow waters. The frontier revisited – an epistemology of the research in semiotic regarded as a sensible picture, a science of writing connected to the Greimasian work renewed in its strata as a Peirce cartography, searching interfaces of modulation which may connect the own body and the voice in which it could be individuate a sort of mirror *liminem* in which the own body is placed as a film, a skinned layer, a geometry of Cartesian verse, is the post translation of the body, between abductions, interpretation, hypothesis and icons, unveil a cognitive approach to the anthropomorphic setting, fond of history, the synthesis of which is the curious identity of the 'man' Japanese sign and the Egyptian 'h' for a seated women, primitives for a discourse semiotic concerned with the representation of the content. The extension of the usage of the *ductus* [7] could claim some attention which in photography, as montage, by example, have found some direction of style, but without the abduction of the striped line, towards an interpretation of once life, basically consigned to facts, the idea of hypothesis would have never raised by an intention to give meaning to the rescue of a depicted personality, the text organisation of which, column, or spread horizon of meaning seam to depend on the juxtaposition of the biography. *Idiographic* purpose – as Barthes recalls, even taking in the art *on* the sign, the *Chambre Claire*, maybe, as a cartographic usage (*La Nature*, 1893, I.), reduction, not distortion. We may conclude, as an unfinished work, this *jeux libre des facultée* with acquaintances: an Egyptian *ductus* which underlines some cognitive attentions, discourse abductions which may seem systematic, with a sense of democratic exposure for the narrative effects of presence, full of choices for the recognizable objects of a logic of the interpretation, provided of some disposal which maintain the idea of hypothesis left to the descendent in its giving it self as form of enunciation. The closure of this proposal may had needed more comparison between intersemiotic theory and journalism – the intensive side of which may well be introduced with a work on the scene represented by a photograph – idiographic algorithm of the disposition of the actants between the subjects and the camera.

[7] As the *montage* of the hand modulation of a drawn character, letter.

V.

For a conclusion As we may refer also to the *Giovane che guarda Lorenzo Lotto* [8] which has a similar grid, which may be said to be imposed on a canon of the sensible, a «salient composition» within a spacious rhyme that has been considered in this *oeuvre* as compatible with the choice of Jean Marie Floch for structural analysis. Algid clearness of the aura now translated in epidermis, acquired by an aesthetic and cognitive point of view and as the photographer «spaces» its position towards it, as to protect, as a good by it self, interwoven or retailed, seems to form a silence line with her arm – a phrasal extension of it, which models a sort of norm enunciated in the text: the photography it isn't simply a modelisation of plastic elements engaged into the representation – but becomes a linear discourse within the levels of the depth dimension. Certainly the theme of the *content's silence* is reaffirmed by the absence of the concrete ears and of any metaphorical allusion.

If I insisted on with the *Vth* principle of Euclide in photography, much more than in any other enunciation constraint, it is because two elements seems to embrace the line at once: the regards (challenge to get the components of the aesthetic discourse in) - the moment of the semiotic actualisation: *time exposed*. Then, naturally, if the overwhelming of the posing photography as the only drafting, is for the intensity of the manifestation, taken in these two point of the continuum which embodies the aesthetic dimension in photography, is giving it self back as a stratification of genres and materials, belonging to the sensible and the abstract – what is transformed (*diegeticamente*) in a narrative point of view, is the skin exposing the effects of the *mise en page* of the general lights (namely high lights and diffused ones) - burnt-white shortened scale toward the observer, even if it is still possible to perceive the insisting continuum towards its proper limits: the *encadrage*; what remains aesthetically preserved and manifest, as a good, is the regard in relation to the breast, fading behind the levels, restoring a selection of infinite graduation fading behind the first magnified *sort of* utterance [the arm, as already seen, forming an upper frame, inside the framing and within the limited portion of the print, as a result] - as a form of exposure in a graduation of intensity: *la quete du sens* deserves its *dispositio* to the limits of the area considered.

[8] Giulio Paolini, *Giovane che guarda Lorenzo Lotto,* 1967, Photograph of a painting of Lorenzo Lotto of a young man.

1. Appendix] *Floch – euclidian temporary window* | Bill Brandt 1. Floch draftings 2. Consideration on the aesthetic of the space of the camera/print as different views
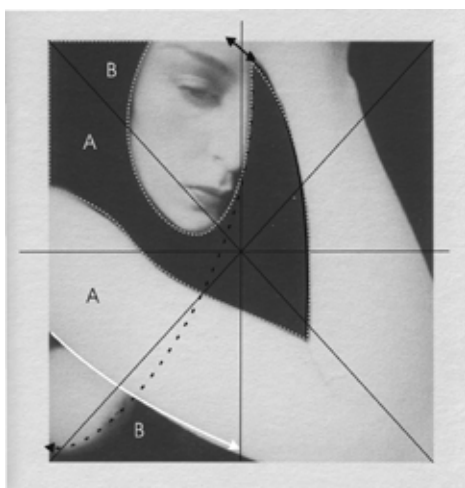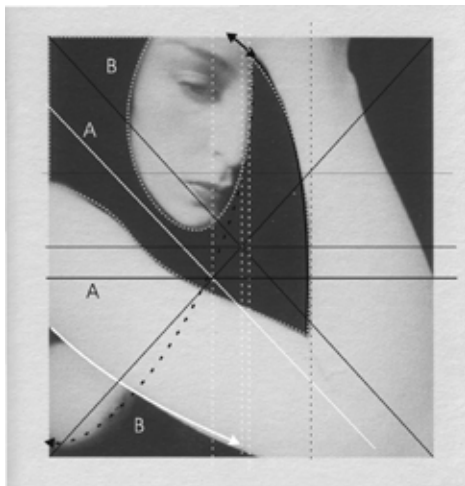
The image indeed apparently is centred, as if it would have been designed before. As I noticed in the photograph of Giulio Paolini, a frame is not existing at all, but some truer optical axes that are drawn by the integration of the regard of the photographer while his taking the picture. Certainly the considerations of the frame as peripheral source, can nonetheless make merge some new considerations – or plastic connectors: the arm, sort of *paspartout*, indices to think that it could be a framing object, or if in a position which is merely eidetic as an element of direction. On a metaphoric plan the *cornix* (fr. etymology – a crow – but in Paolo Uccello – evidently played as a frame for costumes, hats etc.) with its melancholy, *tetics* to the principle underlined, that this viewing-pass (rest or fork as in a bicycle) recalls a non silence – in prossemic words – something that is meaning an inter locution among one self and the image-action, the *corpus* of which is the entailment, the shot – to which we due the double image. As we may observe in literature, a passion, nostalgia of a thing past or a melancholic situation needing a certain space, is a thematic role needing the expression of passions: a plan of transformation of the embodied text, a negation of the preceding way to fix the idea which *sur-determines*

and transcend. The print reversal: A-B seams the threshold, the take of a rhyme, investment on the summary, as a tensive cognition of symmetry which belong to all the procedures of iconisation – whatever visual art. Thus is perceivable as a beckoning of the sensible body, as organizing a *synchretic grid* of allusions, inter-referential to the purport: abstracting silence which retails a temporary frame of an attended spacing. We may have noticed those fugues which signal the borders – the question is, are we accepting the intention – the meaning – or we shall believe to have a right to over interpret it?

Again: the arm composes a sort of «rest» (quoting a dictionary in the analogy), that captures and isolate the *visus* – creating a major intensity on the relation regard-object (in absence – of any other non legitimate pretension – the body still remains the expressive *ductus*).

As a very last intuition – we may turn the picture all the way around the margins – as the «pasta a sfoglio» of the levels coherency matched with cohesion of the purport – the image begins to be studied to partake cognitively to a restitution and we gather our consideration on the *intention*: completeness and stability.

2. Appendix - *tensive-aesthetic compound*

I gathered in this idea of the *langanatoio* two movements which may now resemble routine. The history of seizure, considered as anthropometric take would let as think only to projections of distances. Pierce thinks that from an epistemological point of view the first movement to achieve is inter subjective and due to the reversing of the 'as if it is an homological' plan (the second on the first in descriptive terms), making it positive in all the determinations. Knowing the operative system of Greimas, extracted by the unifying vision of the scientific and aesthetic culture of Aristotle, not missing the ironic *quotation-ism* of its own cultural found, we wan't have nothing new, and we are acknowledged enough with the polemic setting of observation discharged in the continuum of the meaning of Umberto Eco as merely a result of the expression, or of the interpretation, while a unitary object is presented with more comprehensibility in what regards the semiotic of iconic discourse. The emerging of a compatibility and complementarity strikes as modelisation occurs there where the homology tries to virtually present the plans in their depth by itself. If we would only retail the aural section, obtaining anyway a measured dimension of a possible *écart*, gathering our drawing, maybe we wouldn't receive the descriptive representation of the textual semiotic, as derivatives of the classic descriptive geometry: a lack or a loss in inter cultural terms.

Adding that «expression» is somehow in contradiction with a symbolic semiotics, which on the other hand, tends to imply itself as coherence (pragmatism) – we try the restitution to the human communication of the gesture in its dignity, the handing over the modality system,
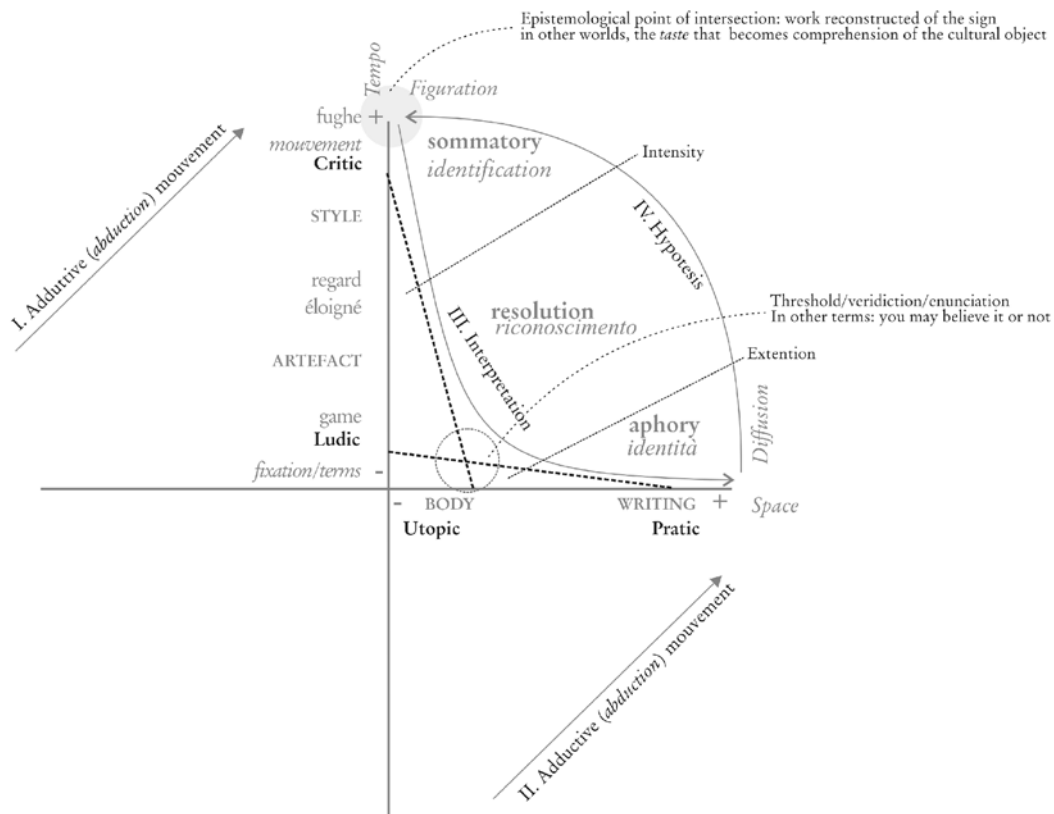
when not part of poetics (we may remember the *brutal things* of Sylvester, but the lightening effect of seeing drawings of Michelangelo or Leonardo, Canova or Rodin, even Fontana or Melotti, against the painting or the artefacts – not as a remedy of acknowledgement but as the real data that is reaching the senses. The style of C. S. Peirce curiously trace a phenomenology of the discourse, in that is displayed a long with possible descriptions in the form of the enunciation and except some systemic anecdotes on doing what we thing is better suit to us, it is the category of the *finesse* that results more developed with the experience: knowing for knowing, making for making, or even a moralized textile that becomes more stable when thought in the future: a melancholy and a nostalgia which in the photogram of Bill Brandt seam to have found a stratified system, horizontal, thesauri-zed and sublimated in positive – remains the possible traces of the photographer, that seam as well to build its own intimate accessibility necessary to the visual text. The cohesion of elements and objects given. Black and white which are reduced to scales re-conducted to some visual writing. Rebus of the Universal deluge of Paolo Uccello, or the entails of the *studiolo* of the Montefeltro Duke, emerging from Egyptian studies as precise texts: mastery and sense of the human measure.
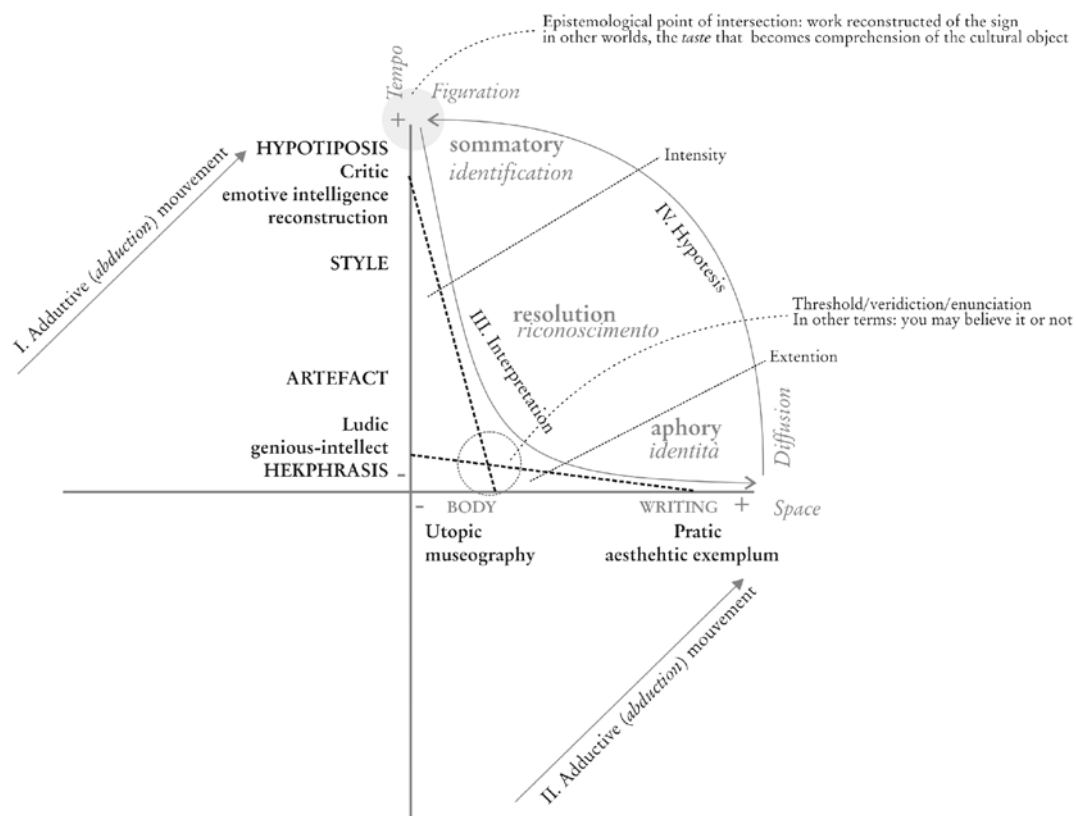
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