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L'ANNONCÉE
(pp. 217-219)

ABSTRACT

The contribution analyses the picture of Antonello da Messina, L'annunciata as impregnation or infusion of announcing.

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ANNUNCIATION
(pp. 220-222)

ABSTRACT

This article is dealing with L'Annunciata as that space between the deus absconditus and the deus adventurus.

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LA MANO DELL'ANNUNCIATA
(pp. 225-235)

ABSTRACT

The Annunciation by Antonello preserved in Palermo expresses a radical process of removal of the sacredness contained in the Annunciation tale of the Gospel, yet it expresses at the same time an intense spirituality. This shows an accordance to the sense of biblical religion, which develops from the Old Testament a progressive and not always linear transition from sacredness to holiness. The announcement to Mary appears in the painting by Antonello as an event entirely pervaded by a dynamics of freedom: the announcement is a break in the continuity of time, the announcer is not imposed as a sacred and thus constrictive presence, Mary in particular, with a gesture of his hand, indicates both her resistance and her acceptance resulting in an unreserved commitment. Finally her acceptance is a performing yes, which generates the word that she has welcomed.

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LA VERITÀ DELL'ANNUNCIO, O LA CONTINGENZA DEL MONDO
(pp. 236-247)

ABSTRACT

Heidegger's revision of the Husserlian concept of "phenomenon" stated in §7 of Being and Time implies the introduction of a certain negativity in the immanent positive nature of the phenomenon. This negativity appears as a "reference to the other", which, specifically in the announcement, also has a temporal character of anticipation as reference to the future. The essay aims at showing that this reference to a future event implies the contingency of the world, which is differently understood by Husserl and by Heidegger. This difference concerns the teleological status of the announcement: as anticipation of an infinite Idea or as consciousness of our finite existence.

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LA LINGUA PROMESSA
(pp. 248-260)

ABSTRACT

The author reflects on the theme of the announcement through the paintings the Annunciata by Antonello da Messina and Annunciazione by Alberto Savinio, which are revisited from a key provided by the phenomenology of the donation of Jean-Luc Marion. The essay emphasizes the bond, often unnoticed, between word and promise. This bond concerns the announcement as a particular mode of expression of language, but in the case of the Annunciation it is consolidated and grows up to become the root from which each word originates, the distinctive feature of each language.

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L'ANNUNCIO DI SÉ FRA VERTIGINE DELLO SGUARDO E SPAZIO DELL'IMMAGINE

(pp. 261-270)

ABSTRACT

This contribution treats the theme of announcement as “announcement of the Self,” vertigo of subjectivity which, manifesting itself in reality, leads into its own abysmal freedom and responsibility. The Self puts itself in image, on the one hand; and the Self takes upon itself the reality of the image of the world, on the other hand. In this way, the Self lets itself be traversed by the world.

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DE LA BELOTE ET DU BUZZ. UNE PHILOSOPHIE DE L'ANNONCE
(pp. 271-286)

ABSTRACT

Starting with an analysis of the card game “Belote” while also invoking the marketing strategy called “buzz” and utilizing the linguistic resources of the French language, I enact a conceptual approach to the issue of announcement that may serve as a prolegomenon to this topic. More than just making the necessary differences among “announcement”, “that which does the announcing” and “that which is announced”, I insist on two facts: (1) that every announcement is announced, is an annunciator announcement and announces itself; and (2) that the announcement creates (the) event, has an impact, and happens without having a precise announcement to make.

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ANNUNCIAZIONE E TRASFORMAZIONE
(pp. 289-300)

ABSTRACT

In the Greek mythology the concept of annunciation has been often associated with the figure of “winged messenger”, in Greek “anghelos”, while in the Christian tradition it usually recalls the archangel Gabriel in his announcing to Mary the generative act per excellence: the birth. In this paper I take into consideration Botticelli’s Cestello Annunciation: the image represented in this painting suggests the interpretation of the annunciation from the viewpoint of transformation, i. e., of the crisis and the birth of something that was not there before. What is special in the annunciation that transforms? In Botticelli’s masterpiece, Mary doesn’t only comprehend something that she didn’t know before, but she also feels the announcement directly in her own flesh: the annunciation that transforms doesn’t exclusively let her understand something, but also allows her to feel it directly. If this is true, every transformation has its annunciation.

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IL SOGGETTO DELL'ANNUNCIO
(pp. 301-321)

ABSTRACT

The pictorial topic of “Annunciation” gives the possibility of an understanding of Heidegger’s masterful reading of announcement as Erscheinung in its distinction from Phänomen as self-manifestation. In particular, three paintings – L’annunciazione di Recanati by Lorenzo Lotto, Ecce Ancilla Domini by Dante Gabriel Rossetti, The Annunciation by John William Waterhouse – allow in the analysis of announcement a reference to subjectivity as receiver which is grasped in its primordial passivity, but also in its capacity of answering and self-positioning in front of announcement.

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THE ANNUNCIATION OF THE SENSIBLE. GERHARD RICHTER'S *VERKÜNDIGUNG NACH TIZIAN*
(pp. 322-355)

ABSTRACT

In his work on Titian's Annunciation, Gerhard Richter proposes a way for painting to relate to its own past. Drawing on the theological content of the motif of the annunciation, he also transforms it so what is brought forth is the presence and texture of the painting itself. But rather than simply opting for abstraction as opposed to figuration, or the modern as opposed the classical, his rendering can be understood to retrieve important parts of art theoretical discourse from the time of Titian, above all the debates around color and drawing, and in this sense it uncovers possibilities within the tradition itself.

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ECCO: SU TRANSITIVITÀ E IMMINENZA. PER UNA FENOMENOLOGIA DELL'ANNUNCIO
(pp. 336-346)

ABSTRACT

Aim of this article is to investigate the intuition of Borges according to which the art would always be the imminence of a revelation that is not produced. The imminence is always connected with the possibility of exposure. The exposure in turn is always connected with the so-called evidence of haecceity. A picture like the Announced by Antonello da Messina shows how each annunciation as revelation is always hanging to its portray/withdraw.

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ANNUNCIO E PAROLA DELLA VITA NEL PENSIERO DI MICHEL HENRY

(pp. 347-360)

ABSTRACT

Can we find in Michel Henry's thought reflections that can be useful to examine in depth the topic of announcement? In order to answer this question, I shall examine which are, according to Henry's thought, the features of Christian announcement. At the end of this examination, the possibility (that results from the examination of Henry's thought about Christian announcement) will be concisely evaluated, that we should consider as announcement in the strong meaning of the term an announcement that is no mere reporting of a happening or of a reality, but contributes to make it real.

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VERBUM ABBREVIATUM. APPUNTI PER UNA TEOLOGIA DELL'ANNUNCIO

(pp. 363-379)

ABSTRACT

This study argues for the possibility of a theology from announcement. Announcement is here understood as the self-revelation of God which has its beginning and fulfilment in the incarnate Lógos. This theology from announcement must, therefore, be able to be obtained from the self-expression of God which is the intersection of the Word of Life with the word of the world.

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QU'EST-CE QU'ANNONCER? DE L'ANGE ET DE LA MÉDIATION
(pp. 380-392)

ABSTRACT

The question is at first to show that the figure of the Angel as mediator between the visible and the invisible worlds, which constitutes the fundamental element of the pictorial representations of the "Announcement" in Quattrocento, cannot be found in the Greek and Hindu polytheism, but appears only in the monotheistic religions, Zoroastrianism, Judaism, Christendom and Islamic religion, which all conceive God as being absolutely transcendent to the world. Then the analysis of Rilke's figure of the Angel in connection to the figure of the Engel in Shia on the basis of Henry Corbin's interpretation reveals a new conception of the concept of mediation which can also be found in Heidegger's understanding of hermeneutics.

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ANNOUNCINGS
(pp. 393-404)

ABSTRACT

The Annunciation is often thematized in the critical literature and foremost among these thematizations, recently to be sure, are feminist readings, which matter for this essay although this essay can only refer to these in passing. The focal concern is personal intrigue. This essay thus offers a hermeneutic readings less of the presumptive purity of our perception of this painting, as indeed of its reception, involving a distinction to be noted between male and female subjects than it reviews a recollection of the divine inclination to beauty in both pagan, Greek, and Judaeo-Christian traditions. Adverting thus to the parabolic as to the salvific, and to the question of Redemption by means of faith (the word only), the essay concludes by noting the terror of angels and being, in the image of, like unto, God.

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INCARNATION. CONFRONTING JEAN-LUC NANCY'S ATHEOLOGY AND HANS URS VON BALTHASAR'S
THEOLOGY

(pp. 405-416)

ABSTRACT

Nancy's intuition is that the portrait is the archetypical status of every painting, that is, of an incarnation accompanied by an announcement. This article aims to clarify the a-theology of the incarnation that Nancy employs to explain the art of painting, by employing the theological aesthetic of incarnation developed by von Balthasar. To achieve that aim, the article intersects the book of collected essays, The Ground of the Image by Nancy, with the first volume of Balthasar's theological aesthetics, The Glory of the Lord.

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L'ANNUNCIO PROFETICO FRA *PATHOS* E *LOGOS*
(pp. 417-431)

ABSTRACT

This paper intends to present the theoretical plot of prophetic announcement through a special dialectic of logos and pathos. Using the literature of contemporary Jewish thought, the aim is to highlight the fact that the paradigm of pathos appears prevalent. The biblical God is not to be linked to the “motionless mover” of Aristotle, nor to the first metaphysical principle of Greek philosophy; the God of Israel on the contrary is a loving God, a God known to man, one that deals with man. Far from having to be catalogued according to rationally preconceived theological schemes, the anthropopathic language in the Bible becomes a clear sign that the prophets think of and express God not through some form of ideal imagination, but rather in the image of a personal presence. For the prophets God was not a Being whose existence they were convinced of in the same way as a person is convinced of the truth of an idea, but a supremely real and present Being pressing on the prophet to announce His will.

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IDENTITÀ NARRATIVA E DONO TELEOLOGICO IN PAUL RICŒUR

(pp. 435-455)

ABSTRACT

*This essay examines the Ricœurian idea of narrative identity, focusing on the ethical tension which characterizes this concept and which seems to reveal a teleological dynamism intimately marking the adventure of subjectivity. The implications of such telos – which is both a gift and a task – progressively emerge through the chapters of Ricœur's book *Oneself as Another* highlighting a selfhood capable of attestation facing the manifold dialectical game with otherness. With regard to the original sense of this challenging existential narrative, Ricœur – as this article points out – manifests an agnostic philosophical reserve, the meaning of which deserves special attention.*

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COMPRENDERE SÉ, COMPRENDERE L'ALTRO. RICŒUR INTORNO AD ALCUNE ERMENEUTICHE DELL'ALTERITÀ
(pp. 456-469)

ABSTRACT

Through an accurate interpretation of the phenomenological thought and his hermeneutics of alterity, Paul Ricœur describes an approach to the human person which in his view is largely disappointing, both in the husserlian version and in Scheler's phenomenology of sympathy. To really understand oneself, to really understand someone else, it is necessary to integrate these perspectives with a hermeneutics of respect of Kantian inspiration, without forgetting that a true understanding of others requires reference to ethics and therefore also the recognition of conflict and "difficult alterity".

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PARLARE PER ASCOLTARSI. NOTE SU ALCUNI ASPETTI DELL'INTERLOCUZIONE

(pp. 473-496)

ABSTRACT

This paper considers the nature of interlocution from the point of view of three different research programs: the theory of enunciative operations of Antoine Culioli (or TOE), the psychoanalysis of Jacques Lacan (or PLA) and the enactive grammar of Didier Bottineau (or GE). It is composed of three parts: in the first part, we introduce some definitions of interlocution in order to distinguish between terms and empirical supports of interlocution. The second part is devoted to the analysis of some sensorial operations that are at work in the context of verbal interaction – with particular reference to the cases of acoustic feedback. Finally, in the last part we discuss in which sense and under which circumstances the interlocutor is his own potential listener.

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IL GIOCO SENZA FINE. HENOLOGIA ED EPISTEMOLOGIA NEL *SOFISTA* E NEL *PARMENIDE* DI PLATONE
(pp. 497-512)

ABSTRACT

The aim of the article consists in an analysis of the relations between Plato's Sophist and Parmenides. Specifically, the problem about difference and alterity is discussed focusing on the κοινωνία τῶν γενῶν and the aporias emerged in Theaetetus and Sophist (the essence of science, the method of philosophy, the impossibility of a positive definition of things, the nexus between language, thinking and reality, the distinction between the absolute and the relative sense of not-being). The link to Parmenides offers a protological lecture of Plato's philosophy. Sophist is a sceptical-ironic exercise: the aporias of this dialogue conduce, in the first part of Parmenides, to the critic of the theory of forms and, in the second part, to the discussion about the relations between the One and the Many (the Others). The newness of the article is the division in four hypothesis of the dialogue and the interpretation of them according to a linguistic and protological point of view.

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LA CONCEPCIÓN ORSIANA DEL ESPACIO Y LA LIBERTAD

(pp. 513-533)

ABSTRACT

The article argues that the concept of space developed by the Spanish Romanist Álvaro d'Ors (1915-2004), though rooted in a legal and political perspective, finds its deepest foundation in anthropological and theological considerations. This is because man is not a being that merely adapts to his physical environment. Rather, in a certain way, he creates his own world through his transformative action on nature. In this way, man contributes the novelty of the exercise of freedom. Thus, by examining the relationship between space and possession, rooted in the analysis of the Roman institution of possessio, property can also be defined in a new way. On this basis, d'Ors suggests a new manner of distributing land, known as geodieretic (geo-land/directus-direct). In contrast with the concept of geopolitics, which is based on state political interests, geodieretic is established in accordance with the just current distribution of the plots of space accessible to man.