



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Scienze Umanistiche		
ACADEMIC YEAR	2022/2023		
BACHELOR'S DEGREE (BSC)	DISCIPLINE DELLE ARTI, DELLA MUSICA E DELLO SPETTACOLO		
INTEGRATED COURSE	SEMIOTICS OF ARTS		
CODE	06415		
MODULES	Yes		
NUMBER OF MODULES	2		
SCIENTIFIC SECTOR(S)	M-FIL/05		
HEAD PROFESSOR(S)	LA MANTIA FRANCESCO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)	LA MANTIA FRANCESCO	Professore Associato	Univ. di PALERMO
CREDITS	12		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
TERM (SEMESTER)	1° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	LA MANTIA FRANCESCO Friday 15:00 19:00 Edificio 12, 4 piano.		

MODULE SEMIOTICS OF SPACE

Prof. FRANCESCO LA MANTIA

SUGGESTED BIBLIOGRAPHY

Alice Giannitrapani, *Introduzione alla Semiotica dello Spazio*, Roma, Carocci

Pierre Rosenstiehl, "Labirinto", in *Enciclopedia Einaudi*, Torino, Einaudi, pp. 751-805 (disponibile in fotocopia).

Francesco La Mantia, "Perdersi. Note sul Labirinto", in corso di stampa (disponibile in fotocopia)

A scelta dello studente almeno uno tra i seguenti testi:

Stéphane Douady et alii « Tentative de modélisation de la morphogenèse du réseau de rues » in Sara Franceschelli et alii (éditeurs) *Morphogenèse et dynamiques urbaines*, Paris, Puca, pp. 176-192. (Disponibile in fotocopia. Una versione in lingua italiana sarà disponibile per tutti gli studenti che lo desiderassero).

Pierre Rosenstiehl, "Cosa disse Dedalo ad Arianna porgendole il filo?" in Raffaele Aragona (a cura di), *Le Vertigini del labirinto*, Napoli, Edizioni Scientifiche Italiane, pp. 7-15 (Disponibile in fotocopia).

Pierre Rosenstiehl, *Le Labyrinthe des jours ordinaires*, Paris, Gallimard, pp. 61-120 (Disponibile in fotocopia- Una versione in lingua italiana sarà disponibile per tutti gli studenti che lo desiderassero).

AMBIT	50155-Discipline critiche, semiologiche e socio-antropologiche
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30

EDUCATIONAL OBJECTIVES OF THE MODULE

For some forty years now, 'diagram' has become a key term in contemporary semiotic and aesthetic debate. Accompanied by Gilles Deleuze's reflections in the now classic *Logique de la sensation*, and decisive by Félix Guattari's contemporary and subsequent research, this term has come to the attention of a vast public of intellectual figures. Not only semioticians and aestheticians, but also artists, mathematicians and philosophers measured themselves against the word and soon made it a privileged object of investigation. 'Diagramma' in fact has its own history rooted in an articulated network of concepts. If we stick to the most recent segments of this history, it is with Charles Sanders Peirce that the network began to develop: the American semiotician and mathematician initiated fundamental studies on the diagram, the echoes of which also reverberated in the texts of the two French thinkers. The course proposes to examine this interweaving from the perspective of a Semiotics of the Arts that adopts the diagram as its own instrument of analysis. After Peirce, but also after Deleuze and Guattari, capital ideas for the discipline such as those of Image, Gesture and Figuration have been interrogated through the filter of this notion. An initial introductory part will therefore be followed by a monographic series of lectures aimed at explicating the relationships that the diagram has with each of the aforementioned ideas: the intellectual legacy of artists such as Paul Klee and Francis Bacon will provide a rich field of examples in this regard. Finally, special attention will be paid to the notion of Morphogenesis for the links that connect it to the diagram not only in the context of a Semiotics of the Arts but also in that of a Semiotics of Space. A discipline that is in some ways complementary to the former, Space Semiotics will be the subject of a second monographic cycle of lectures aimed at clarifying its main characteristics and exploring the heuristic potential of the diagram with respect to the constitution of a particular space: the Labyrinth. Keeping the two didactic paths together, an attempt will thus be made to elaborate an overview of a notion - the Diagram - that today occupies a leading role in contemporary debate.

SYLLABUS

Hrs	Frontal teaching
6	introduction. Semiotics of the Space
3	What is a spatial text?
3	Analyzing spaces: the Labyrinth
6	Types of Labyrinth
3	Between Semiotics and Enunciation: the Labyrinth as Encyclopedia
3	Heterotopias. Smooth and striated spaces.
6	Towards a Semiotics of the Labyrinth: a Diagrammatic Approach

MODULE SEMIOTICS OF ARTS MODULE A

Prof. FRANCESCO LA MANTIA

SUGGESTED BIBLIOGRAPHY

Testi consigliati:

Maria Giulia Dondero, *I linguaggi dell'immagine. Dalla Pittura ai Big Visual Data*, Roma, Meltemi, 2020.

Paul Klee, *Teoria della Forma e della Figurazione*, Vol. I – Il pensiero Immaginale, Milano, Mimesis, pp. 1-100.

Francis Bacon, *Conversazioni con Michel Archimbaud*, Milano, Abscondita, pp. 18-71.

A scelta dello studente almeno uno tra i seguenti testi

Charles Alunni, "Introduction.DES ENJEUX DU MOBILE A L'ENCHANTEMENT DU VIRTUEL - ET RETOUR", in Gilles Chatelet *L'Enchantement du virtuel. Mathématique, Physique et Philosophie*, Charles Alunni et Catherine Paoletti (éditeurs) Paris, Les éditions de la Rue D'Ulm, pp. 41-53

, *L'enchantement du virtuel*

Paolo Fabbri, "La sfinge incompresa: SphinxArtig di Paul Klee", in *Vedere ad Arte. Iconico ed Icastico*, Milano, Mimesis, 2020 pp. 51-71.

José Jimenez, *Teoria dell'arte*, Palermo, Aesthetica edizioni, pp. 49-82.

Francesco La Mantia "Diagrams and Gestures. From the Basilar Notions to the Legacy of Gilles Châtelet", in Charles Alunni, Francesco La Mantia, Fernando Zalamea (editors), *Diagrams and Gestures. Mathematics, Philosophy, and Linguistics*, Dordrecht, Springer, pp. 7-82.

Catherine Paoletti "Le diagramme en scène. Mouvement, geste, écriture", in *Venezia Arti*, n. 29, pp. 181-192.

AMBIT	50155-Discipline critiche, semiologiche e socio-antropologiche
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30

EDUCATIONAL OBJECTIVES OF THE MODULE

For about forty years, the term 'diagram' has been at the centre of numerous debates in semiotics and aesthetics. Thanks to Gilles Deleuze's reflections in the now classic *Logique de la sensation*, and decisive subsequent research by Félix Guattari, this term has come to the attention of a wide range of intellectual figures. Not only semioticians and aestheticians, but also artists, mathematicians and philosophers measured themselves with the word and soon made it a privileged object of investigation. 'Diagramma' has a history in fact rooted in an articulated network of concepts. If we stick to the most recent segments of this history, it is with Charles Sanders Peirce that the network began to develop. The American semiotician and mathematician initiated fundamental studies on the diagram whose echoes also reverberated in the texts of the two French thinkers. The course proposes to examine this interweaving from the perspective of a Semiotics of the Arts that adopts the diagram as its own instrument of analysis. After Peirce, but also after Deleuze and Guattari, capital ideas for the discipline such as those of Image, Gesture and Figuration have been interrogated through the filter of this notion. A first introductory part will therefore be followed by a monographic series of lectures aimed at explicating the relationships that the diagram has with the aforementioned ideas: the intellectual legacy of artists such as Paul Klee and Francis Bacon will offer a rich repertoire of examples in this regard. Finally, special attention will be devoted to the notion of Morphogenesis. Due to the links that connect it to the diagram, this notion occupies a prominent role not only in Semiotics of the Arts but also in Semiotics of Space. A discipline that is in some ways complementary to the former, Space Semiotics will be the subject of a second monographic cycle of lectures aimed at clarifying its main characteristics and exploring the heuristic potential of the diagram with respect to the constitution of a particular space: the Labyrinth. By integrating the two didactic paths, an attempt will thus be made to present a notion - the Diagram - that today occupies a leading role in the history of contemporary thought.

SYLLABUS

Hrs	Frontal teaching
6	Introduction
6	Deleuze e la semiotica delle arti: Francis Bacon
6	Theory of the Form and Figuration: Paul Klee
6	Klee and Bacon: a Diagrammatic Approach
4	Gesture and Figuration: a Diagrammatic Approach
2	Conclusions: Semiotics of Arts. A diagrammatic Approach