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Nota di contenuto	Being a box. Paul Richer and the cranial box -- Being an onion. Leonardo da Vinci and the depth of the skull -- Being a snail. Albrecht Durer and the "transfer" of human heads -- E^tre al^tre. "Psyche is extended and knows nothing" -- Being a river. Essere fiume : Penone, sculptor of altre -- Being a dig. Sculpture as material anamnesis : to do a dig -- Being a fossil. A sculpture whose task will be to touch thought -- Being a leaf. Sculpture works with traces rather than with objects -- Being a site. A site for getting lost, a site for disproving space and turning it upside down.
Sommario/riassunto	What would a sculpture look like that has as its task to touch thought? For the French philosopher and Art Historian, Georges Didi-Huberman, this is the central question that permeates throughout the work of Italian artist Giuseppe Penone. Through a careful study of Penone's work regarding a sculptural and haptic process of contact with place, thought, and artistic practice, Didi-Huberman takes the reader on a journey through various modes of thinking by way of being. Taking Penone's artwork "Being the river" as a thematic starting point, Didi-Huberman sketches a sweeping view of how artists through the centuries have worked with conceptions of the skull, that is, the mind, and ruminates on where thought is indeed located. From Leonardo da Vinci to Albrecht Durer, Didi-Huberman guides us to the work of Penone and from there, into the attempts of a sculptor whose works strives to touch thought. What we uncover is a sculptor whose work

becomes a series of traces of the site of thought. Attempting to trace, by way of a series of off-takes, reports, and developments, this imperceptible zone of contact. The result is a kind of fossil of the brain: the site of thought, namely, the site for getting lost and for disproving space. Sculpting at the same time what inhabits as well as what incorporates us.
